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THE

Moving Picture World

WITH WHICH IS INCORPORATED

THE EXHIBIT

PUBLISHED BY
THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 125 E. 23d STREET, NEW YORK

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NEW YORK, June 27, '08.

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The "HALLBERG AUTOMATIC ELECTRIC ECONOMIZER" heads the list of current-saving devices and arc controllers for moving picture arc lamps, spot lights, etc. The "ECONOMIZER" commands from 25 to 60 per cent. higher purchase price than any one of about twenty other current-saving devices now offered to the trade, but it saves more and gives better results than any other device. The best and most conservative buyers have put in the "HALLBERG ECONOMIZER," after trying choke coils, reactors, compensators, etc.

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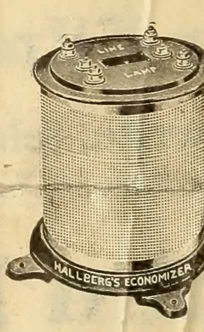
Yours very truly,

J. H. HALLBERG.

H-F

A FEW INSTALLATIONS

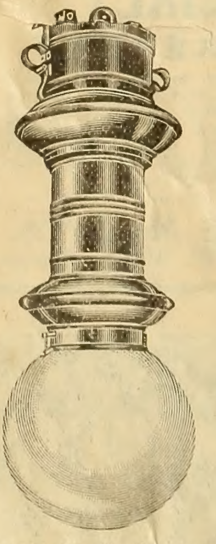
G. H. Bristol, 2949 Fulton Street, Brooklyn, N. Y.
McKenzie & Lane, 4518 Third Ave., Brooklyn, N. Y.
Electric Theater, White Plains, N. Y.
Albert E. Wells, 23 North Main Street, Cortland, N. Y.
G. H. Bristol, 381 Fulton Street, Jamaica, N. Y.
Bowers & Montgomery, 309 Columbia Street, Brooklyn, N. Y.
Chas. E. Faust, 778 Manhattan Ave., Brooklyn, N. Y.
Messrs. Orr & Bless, 131 Market Street, Newark, N. J.
H. A. Fishbeck, 205 Newark Ave., Jersey City, N. J.
M. J. Wiswell, 132 Thames St., Newport, R. I.
W. H. Stubbman, 404 First Street, Hoboken, N. J.
W. E. Waters, 298 Bergenline Ave., Union Hill, N. J.
W. K. Sibley, 213 Main Street, Paterson, N. J.
Bijou Theater, Haverhill, Mass.
F. J. Howard, 564 Washington St., Boston, Mass.
Schindel & Chamberlain, Mt. Carmel, Pa.
National Amusement Company, Attleboro, Mass.
Pleasant Hour Theater, 42 North Street, Middletown, N. Y.
Henry Oehl, 1828 Amsterdam Ave., New York.
McKenzie & Lane, 78 Westchester Ave, New York, N. Y.
Title Bros., 847 Prospect Ave., Bronx, New York.
Burgert & Ratliff, 207 LaFayette St., Tampa, Fla.
Bijou Theater, Newport, R. I.
L. C. Baker, 36 Church Street, New Britain, Conn.
J. Autenrieth, Jr., Ocean Parkway and Ft. Hamilton Ave., Brooklyn, N. Y.
Geo. Baehr, 1351 Boston Road, Bronx, N. Y.
Hickey & Kiernan, 3229 Third Ave., Bronx, N. Y.
Pearce & Scheck, 223 North Calvert Street, Baltimore, Md.



Fifth Ave. Electric Theater, Fifth Ave., bet. 58th and 59th Streets, Brooklyn, N. Y.
Amsterdam Avenue Theater, 1746 Amsterdam Ave., New York.
E. E. Cary & Co., 59 Park Place, N. Y.
Edison Manufacturing Company, Orange, N. J.
Bijou Theater, Willimantic, Conn.
Mechanic's Hall, Manchester, N. H.
Bowery Bay Electric Light and Power Company, North Beach, L. I.
W. S. Smith, Ft. Sea Side Ave., Rockaway Beach, L. I.
Academy of Music, Newburgh, N. Y.
Nicoland Amusement Co., 768 Westchester Ave., New York.
Lehighton Opera House, Lehighton, Pa.
H. C. Iffland, 801 Prospect Ave., Bronx, N. Y.

A FEW INSTALLATIONS

Joyland Amusement Co., 2811 Third Ave., Bronx, New York.
Kraft Amusement Co., 377 E. 138th Street, Bronx, New York.
Turk & Brown, 308 Third Ave., New York.
Guastalla Company, 341 E. 149th St., New York.
MuMullen & Holmes, Newport, R. I.
Engineering Equipment and Supply Company, 13 St. John Street, Montreal, Canada.
H. E. Davis, Bijou Dream, Milton, Pa.
The Bon Ton Theater, Durham, N. C.
Bijou Theater, Moberly, Mo.
Endel & Dawson, 41 Hanover Street, Manchester, N. H.
L. Parrish, Durham, N. C.
Nicholas Seraphine, 197th Street, Ft. George and Amsterdam Ave, New York.
Bowery Bay Elec. Lt. & P. Co., North Beach, L. I.
Nickel Theater, Haverhill, Mass.
Union Theater, 120 Main Street, Charleston, Mass.
Electric Theater Supply Co., 47 N. 10th Street, Philadelphia.
Bijou Theater, Newport, R. I.
Knieriem & Meeham, 1427 Prospect Ave., Bronx, New York.
Dreamland Theater, Lynn, Mass.
J. B. Miller, Plymouth, Pa.
J. B. Cowen, 464 Brook Ave., Bronx, New York.
M. M. Stiefel, 2236 N. Front St., Philadelphia.
Red Wing Amusement Co., 21 Bush Street, Red Wing, Minn.
Pearce & Scheck, 223 North Calvert Street, Baltimore, Md.
H. S. Janes, Hannibal, Mo.
M. M. Steifel, 334 South St., Philadelphia, Pa.
Nickel Theater, Bangor, Me.
E. E. Cary & Co., 59 Park Place, New York, N. Y.
J. B. Miller, 223 Lackawanna Ave., Scranton, Pa.
Nickel Theater, Lewiston, Me.



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WRITE TO-DAY

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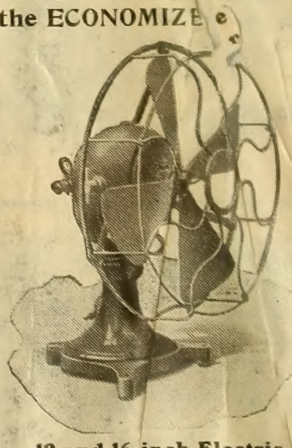

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Moving Picture World

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THE EXHIBIT

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Vol. 3 JULY 4 No. 1

Editorial.

Ourselves.

This issue of The Moving Picture World begins a new volume. In the middle of this number will be found a four-page insert bearing the contents of Volume 2. This can be easily detached and bound up with the volume by those who desire to preserve it for future reference. We can supply missing numbers at five cents each.

New readers who may desire to possess Volume 2 may obtain the 26 numbers postpaid for one dollar, or we can supply the volume cloth bound at two dollars, express prepaid.

* * *

In reply to the many letters of congratulation that we have received, we will say that in Volume 3 we will endeavor to more justly earn these plaudits. Let us know your wants and we will do our best to respond.

* * *

We have acquired by purchase THE EXHIBIT, formerly published at Detroit, Mich. Subscribers to that paper will receive The Moving Picture World until the close of their term. It will facilitate the work of combining the two lists if those of our subscribers who were also subscribers to THE EXHIBIT would advise us as to when they paid their subscription to the latter paper, so that we can extend their subscription pro rata.

Operators, managers, proprietors, film renters and manufacturers, you all need the MOVING PICTURE WORLD. For a two dollar bill you can have it mailed to your address for a whole year.

FILM SERVICE ASSOCIATION.

Special Meeting, July 11, 1908, at New York City.

Headquarters: Prince George Hotel, 27th and 28th Streets, Between Fifth and Madison Avenues.

Accommodations have been reserved for all members desiring to stop at this hotel. The business meeting will be held at the hotel Saturday morning.

Special rates have been secured for association members and their friends, on the European plan, as follows:

Single room and bath, $2.00 per day.

Double room and bath, $3.00 per day.

All meals in the main dining room and in the cafe are a la carte.

To secure accommodations, communicate at once with the hotel direct and to secure the special rates, mention the Film Service Association. The reservations will be assigned in order and the earlier applications will receive the preference and the best reservations.

The business meeting will be called to order promptly at 10:30 A. M., Saturday, July 11, in an assembly room in the Prince George Hotel, reserved for the purpose.

* * *

By the time the next issue of this paper appears the delegates will be assembled in New York. From the interest shown by the members in its approach it may be warrantably assumed that no more important meeting has been held. Rumors are afloat that there will be some sensational developments, but there is nothing to substantiate them. The most prominent and influential members in and about New York say that determined efforts are being made by outside influences to inject a spirit of hostility into the convention through the agencies of some susceptible members, but the plans will be thwarted and when the convention adjourns the association will stand upon a stronger foundation and have brighter prospects than at any other period since its formation. They claim that the outside influences are tireless in their operations upon the sentiments of some members who seem always ready to lend an ear to mischievous whisperings without giving a moment's thought to the source or motive.

* * *

One of the most significant moves on the association's part has been the recent flying trip through the country by National Secretary McDonald. If anybody has a finger on the pulse of the organization it is Mr. McDonald and if he has detected anything discouraging as bearing upon the welfare of it he has a most wonderful power for concealing it. The secretary has made no official announcement as to the result of his trip and is not inclined to speak for publication concerning it, but by picking up a few words dropped here and there and weaving them together the conclusion is reached that the F. S. A. will continue in existence and within the next few weeks give evidence of wonderful energy. It would seem that there is but one battle cry, "Get after the business," and this will be the cry during and after the convention. Heretofore the main efforts have been directed to a perfection of the organization. Much valuable time has been consumed in this and the work is not completed, but it has sufficiently progressed to enable the promoters to give part of their time to other channels and the chief one of these is a locking of horns with the opposition.

The association men take the stand now that the time for conservatism and moderation has passed. They started out with the theory that they had the goods and could hold and gain trade under their own schedule. For some time this theory was sustained by results, but the independents stuck to their guns and broke through the association ranks in many places, taking away association business and working no little harm in many other respects.

One of the first and important moves the independent men made was to get hold of and exhibit association films in conjunction with their own. There were several objects in doing this. They wanted to show that they could get the films. No matter how or when they got them, the point was to get them, and they did. The accomplishment of this had more than anything else to do with the spreading of suspicion and discontent in the association ranks, and it cannot be denied that on several occasions a cloud hovered over the F. S. A. It seems however that the effect was counteracted by diplomatic moves that were both well planned and executed. The next move the independents made was to take the association trade regardless of conditions and the F. S. A. claims that, in pursuance of this policy, this trade was bid for most recklessly. It is charged that some of this business was captured by the offer of film service for almost nothing. There is no getting away from the fact that such competition is severe. A man may have the best article than can be made and offer it at what seems to be a very reasonable price, but there are thousands of consumers who are always ready to jump for an article that is something like the other, and much cheaper. So the F. S. A. men are preparing to battle with this kind of competition and, from the reports at hand, it looks as if the fight will be a bitter one.

That it is not alone the independents who cut prices to an unnecessary degree to get the business is proved by the report we have just received from a city up the State. Here an independent concern was getting $75.00 for three reels per week of first run service, but an F. S. A. man offers the same thing for $40.00 and the exhibitor takes it up, but says he is now sorry he made the change.

From developments noted during the past few weeks it is evident that the most vital movements of the association will be the promotion and perfection of local organization. It is claimed that the experiments made in New York, Chicago, Philadelphia and other places have demonstrated that the Film Service Association is all that has been claimed for it. The only drawback has been the method of operation. The system of having the national body direct and look after the thousands of details has been found a poor one. The F. S. A. men claim that more has been accomplished by the recently organized local bodies in one week than the national body could have done in two months. The explanation is that each locality has its peculiar local color and conditions and no body is in closer touch with these or more capable of handling them than the local organization. It is said this theme will consume much of the convention's time when the move is made to consider steps towards further strengthening the position of the Film Service Association against the independent exchanges.

A prominent member of the F. S. A. believes organizing local branches will be the gist of the convention's proceedings and that the proposition to open the battle upon the independents by abolishing or amending the F. S. A. film rental schedule will be shelved as unnecessary. It is asserted that the scope allowed by the localizing plan is so broad and the advantages provided so effective that everything the association [illegible]n seek with which to meet the independents is provid[illegible] As proof of this it is asserted that an arrangement has been made whereby association men in some localities are daily gathering in independent customers. In other words, when an association man runs across an independent customer he can go as far as he likes and use the independent tactics to get that customer. If this is correct, the main argument upon which the movement for changing the F. S. A. rental schedule loses its weight. The relief sought, it would seem, is not through the schedule, but through local organization, or rather local government.

The results of the convention will be awaited with impatience in all quarters and none is watching more closely than the independent man. He has made a hard and in many respects fruitful, fight and will not relinquish any advantage he may have gained without making just as hard a battle, so that he will be on the alert for developments in order that he may plan to combat anything that may be inimical to his interests.

Lessons for Operators.

By F. H. Richardson, Operator, Chicago.

CHAPTER XIII.—HOUSE LIGHTS.

The manager who wishes to give a really good show will pay attention to the small details, since only by so doing can a performance be made good in all its parts.

There is one little thing that adds wonderfully to the pleasing effect which, simple as it is, not one operator in a hundred has the gumption to arrange to do.

Assuming that the show is begun with an illustrated song, proceed as follows: Have either the curtain border lights or the ceiling lights controlled by a switch set directly in front of the operator as well as by a switch below. About one minute before your cue to start is due light your lamp so that it will be burning well. Do this with the dowser down. Now when the man below is ready to start he pulls the lights other than those controlled by the operator's switch. The operator then shoves his song title slide, or any announcement slide it is desired to use, into place and with one hand snaps the lights out while with the other he raises the dowser. By this method the picture appears as by magic the very instant the house is in darkness. The effect is surprisingly pleasing. The same thing may be done in starting with a motion picture, but the effect is not nearly so good.

There are many so-called dissolvers designed to be used with a single lamp, but they are a farce. Dissolving cannot be done with a single lamp—it is an utter impossibility in the nature of things. As good an effect as can be produced, in the writer's judgment, is by using a piece of colored glass, about 6 x 7 inches, cut to convenient shape, dashing it in front of the condenser, shoving the slide carrier rapidly and removing the glass with an upward jerk. A medium shade of green Venetian glass is best for the purpose. To dissolve with electricity one must have two lamp houses set one above the other, each centered on exactly the same spot of the curtain. Now, on the wall rig up a movable piece of board or metal a little wider than the lenses and long enough to reach from the projection lens of one lamp house to the projection lens of the other—that is to say long enough so that it will just reach from the upper edge of the lower lens to the lower edge of the upper lens. Have both ends of this piece pointed, making each side of the point at an angle of about 45 degrees, with the center line of the piece and have one of the points made separate and attach to the main piece with bolts with slotted holes, so that it may be moved to make the piece longer or shorter. Now in the wall of the lamp house, between the upper and lower lens apertures, set two bolts and make slots in the piece long enough so that when it is placed on these bolts it can slide up and down far enough to completely cover one lense leaving the other open

DISSOLVING.

and then cover the other leaving the first open. Next rig a lever with which to move this piece, having the bolt that holds its rear end tight enough to hold the piece in place wherever you stop it, this latter assisted by a counterbalance weight. Now adjust the movable point of the piece so that you will get the best result and you will have a real dissolver. It acts like this: Suppose you have a picture on the screen from the lower lamp; both lamps are of course burning, but the upper light is shut off by the piece which is now in front of the upper projection lense. When the time for the slide change comes we *slowly* pull down the lever, uncovering the upper lens so that both pictures, or parts of them, are on the screen at once. But, as the lever descends, the lower light is cut off and soon only the slide from the upper lamp shows. The effect of this dissolver is very nearly perfect. There are modifications of it in use but the principle is the same.

It is a difficult thing to describe intelligently, but to accommodate any one who wishes fuller information I will, if two dollars be enclosed to pay for the work involved, make sketches and send description from which one may be built. Possibly, however, I have made the matter clear—though I'm not certain.

THE SPOT.

In many combination shows it is desirable to use a "spot" on some of the vaudeville turns. Now above all things have this spot clear white or don't run it at all. A spot with yellow or blue corners is an abomination and, moreover, it is a dead give-away that either the operator don't know the first principles of his business, is careless or has a decidedly poor outfit to work with. In any event it looks like ——— yes, as I was saying, have the spot *white* or don't have it at all.

There are some very charming effects possible by the use of colored glass with the spot, but it will be best for the operator to experiment for himself, remembering that holding a colored glass of the Venetian variety before the condenser hood and before the projection lens produces entirely different effects.

Get some clear, light shades of yellow, red, blue, etc., and some light green and light red Venetian glass, the latter for use in front of the projection lens only. I shall not enlarge on this as a word to the wise is sufficient. Get busy and experiment, but spend a little time at the ornamental glass house selecting clear, light colors or it will be a failure. *Don't* hold the glass in the light long or it will break from the heat.

(*To be continued.*)

Send $2.00 for a Subscription to the Moving Picture World — the only independent newspaper in the trade.

Something New Under the Sun.

A CAMERA WHICH TAKES MOTION PICTURES ON A CONTINUOUSLY MOVING STRIP OF FILM.

The seemingly impossible has been achieved! Many inventors have for years been endeavoring to construct a camera which would permit consecutive photographs being made upon a continuously moving strip of film; not only to overcome existing patents, but to attain a higher degree of perfection than is possible with the intermittent motion. Patents have been taken out on all kinds of devices, beautiful in theory but impossible in practice. So innumerable have been the failures that any new promoter of the idea has lately met with little encouragement.

Our position has brought us in touch with several inventors working along these lines and one in particular submitted to us a sample film eleven months ago which was so nearly perfect that we then knew his success was assured. This inventor was Joseph T. Bianchi, a gentleman well known in moving picture circles and at one time at the head of the recording department of the Columbia Phonograph Company. He is now a member of a Canadian firm that is promoting several of his inventions, the camera being of chief interest at the present time.

A few weeks ago Mr. Bianchi sent us a positive film which was regarded as photographically perfect by all to whom it was submitted. Last week he demonstrated the camera before the Eastman Kodak Company with the result that Mr. George Eastman pronounced it "a marvelous piece of mechanism." To-day Mr. Bianchi called at our office and we soon realized that the marvel in the camera lay in the simplicity of its perfection.

The principle involved is a law of optics that is not new, but which has been overlooked or regarded as impracticable by other inventors. A stationary objective projects the image through a plano-convex lens on to a plano-concave lens which in turn refracts the image on to the sensitive film. The two single elements are of compensating foci so that if placed together their focus is zero, but in use they are separated by an air space. The negative or refracting element is mounted on the margin of a rotary shutter. As this shutter revolves, driven by the same gear which controls the movement of the film, the image travels in unison with the film. Theoretically an intermittent movement of the film would seem to be necessary, otherwise a blank space would intervene between the exposures, but this is ingeniously overcome by a reciprocating framing device which spaces off each picture in consecutive order and with unerring accuracy. So much for the principle.

In construction the mechanism is simple and few gears are necessary. The weight is thus reduced, while the size, to accommodate 200-foot rolls, is about the size of an ordinary 5x7 plate camera. The inventor claims that sprocket rollers are unnecessary and that he can obtain perfect registration without perforations if desired. Many other points of merit will be made known to the purchaser. The camera is fully protected by U. S. and foreign patents, and we understand that the manufacturing rights are for sale. Used in connection with another patented device of Mr. Bianchi's, for daylight loading, it would make an ideal outfit for the traveling cinematographer. Needless to say, its sudden advent at this particular time has caused a stir among the trade.

We received this week two unsolicited testimonial letters from two of our steady advertisers. One says that the returns from the Moving Picture World equals that from four other papers; the other said it was the "only one which had paid him." If any reader is not aware that The Moving Picture World is the best advertising medium in the trade, he can readily be convinced of the fact.

Mr. Henry Ellsworth, the well-known lecturer on "Ober-Ammergau, Its People and Their Plays," sailed Saturday, June 13, for Ober-Ammergau, Bavaria, where he will spend his eighth consecutive Summer among the producers of the "Passion Play."

Detroit, Mich.—The Lafayette Theater has achieved great popularity as a moving picture house.

Sunday Shows.

MOVING PICTURE SHOW DOES NOT VIOLATE SUNDAY LAW.

Appellate Division of Supreme Court of Brooklyn Reverses Judgment of Lower Court—Decision Refers to John Knox's Visit to John Calvin.

By a decision of the Appellate Division of the Supreme Court, the opinion being written by Justice Gaynor, the proprietors of moving picture shows, who keep open on Sundays, have gained a victory. Henry Hemleb was convicted in Special Sessions on complaint of the Rev. F. Appleton, of St. Clement's Church, of violating the law by keeping open a moving picture show at No. 2646 Atlantic avenue, on a Sunday. Appeal was taken to the Appellate Division, which has reversed the judgment, Justice Gaynor writing the prevailing opinion. Justice Gaynor says in part:

"The defendant was accused and convicted of conducting an illegal public show by throwing pictures on a screen with occasional piano playing on Sundays. The only law that applies is Section 265 of the Penal Code, prohibiting 'all shooting, hunting, fishing, playing, horseracing, gaming or other public exercises or shows on the first day of the week, and all noise disturbing the peace of the day.'"

After reviewing the law touching on the case the decision concludes:

"It will not do to say that the legislative mind was so pregnant of the intention of stopping what is called the desecration of the Christian Sabbath that the courts cannot set the bounds to the staute which the words used, construed in the usual way, set, without thwarting the legislative intention. When it is considered that nowhere outside of the British Isles has the Old Testament notion of a still Sabbath ever existed in the Christian world, it is impossible to attribute to the aggregate Christian mind, as rather fairly represented in our Legislature, with such a varied national lineage in its membership, any such purpose. Christians of no nation, church or sect ever entertained the Old Testament notion of a still Sabbath, but favored and practised innocent and healthy exercises and amusements after church on Sunday. John Knox visited John Calvin of a Sunday afternoon at Geneva and found him out at a game of bowls on the green.

"The judgment should be reversed."

Winsted, Conn., June 26.—In the superior court here today Judge Gager, presiding the cases of George W. Lawlor, Samuel Feale, J. S. Clark and J. S. Ryan, who were bound over to the superior court from Torrington charged with violation of the Sunday observance law in running a moving picture show, were called. Only Ryan appeared and the bonds of the other two were declared forfeited. Ryan's case has been appealed to the supreme court.

NOT A SONG HIT ON THE MARKET.

Music publishers in this country are just waking up to the fact that the popular song is in a state of extreme sickness. Something is the matter and they don't know what. They will tell you with a long drawn face that business is good, but their doleful looks belie their words. As a matter of fact, business has never been worse for the publishers,, and they are powerless to remedy it.

The cause is the moving picture theatre. This institution, for the reasons hereafter to be stated, has made it impossible to make a hit no matter how lavishly the song is advertised.

As long as the regular theatres engaged in vaudeville kept aloof from the picture show there was some chance for a song, but once they got the fever a song suffered the same fate at their hands that it did in the store show. It went on and off before the public got a chance to become acquainted with it.

The songs that are sung to-day in the picture shows are all illustrated. Most of the picture shows, no matter whether they be in the large theaters or in the nicolodeons, change their songs three times a week. Many of them change every day. In the first the song gets only two days' representation out of the week and in the latter only one day. They are sung for that period and that is the end of them. The manager of the show checks the song off his list and is continually crying for something new. He won't have a song back in his house again after it has been sung there once, and after three or four weeks' service about two days in a community, and often less than two days, the set of song slides becomes junk on the shelf of the rental bureau and is sold for enough to reimburse the owner, including the rentals for its cost, and it goes to the cheap rental bureau in the slums or up into the back woods, where, in perhaps three or four weeks more, it is nothing but a heap of broken glass.

Then the song is retired and is heard no more.

This is happening to every song of the present day. They are not run long enough to let the public become acquainted with them and they die. Likewise there has come a day when the manager of the show is, whether he knows it or not, working in the interest of the small publisher who couldn't afford to give away lantern slides, but who finds now that his songs go just as well as those from The House of Hits, and that his slides sell just as well. More often than otherwise his songs are better than those of the big houses. The managers of the big theatres, the little theatres and the singers in them do not discriminate between the publishers whether they be large or small. They sing the songs that the rental bureaus send them, and the rental bureaus, incensed in many cases at the large publishers for refusing them free music, are favoring the little fellows and punishing the larger houses for their arrogance.

These are the reasons that no song becomes a sweeping hit today. There isn't a hit on the market, and there won't be until the hundreds of vaudeville theatres now running pictures return to their legitimate field. In one, or rather in many things, the present condition of affairs is a thing to be most devoutfully thankful for. It is going to drive out of the music business those publishers who sent their bad (free) singers into the theaters. It is going to kill off the $15-per-week vocalists, who, getting their salaries from the publishers, went into the theaters giving their services to the managers and causing some competent man to lose his position. It is going to eradicate many of the tricks that have brought disrepute on the music publishing music. Its going to, and has already, brought many of the sane publishers face to face with a condition of affairs that will teach them that there is such a thing as *honor* in their business. It is going to force the unscrupulous and tricky publishers out of business. It is going to give the song writer who does not sell his songs for a pittance a chance again. And it is going to cause many of the big music printing houses to add big figures on their bad debt columns.

A Music Publisher.

MOVING PICTURES AID TEMPERANCE MOVEMENT.

Saloons Lose Customers Who Patronize Theaters.

Moving picture shows are the undoing of the saloon business so far as the trade of the average drinker goes.

This is the firm belief of every saloon man in the city of Los Angeles.

"In the days before these nickel and dime moving picture shows came into existence, the saloons were the loafing place, the club house for the man who wished to spend a night at some pleasant resort," remarked a Los Angeles man casually.

"Now, when he came to the saloon, he was not driven there by an unquenchable thirst, understand. That is another type of habitue of the saloon, vastly different from the type of which I am speaking. Those thirsty chaps still patronize the bar as before. No moving pictures for them.

"But where the moving picture show joins the anti-saloon league and helps the temperance movement right at Los Angeles is among the class of men who wish to spend a night pleasantly before retiring.

"They do not wish to get drunk. They are looking for some place where they can sit down and not spend much money and yet have a pleasant time.

"Maybe they do not care for the 'nigger heaven' of the regular theater, and do not have any more money to spend than a nickel or a dime.

"They are sauntering along the street aimlessly. In the old days they would be attracted by the lights of some saloon. There they would have gone and had to treat and stand up to the bar all the time, instead of sitting down, and become intoxicated before getting home.

"Besides that, they would spend considerable money, maybe lose more or get robbed, if drunk enough.

"But nowadays it is different.

"The 'hawker' of the picture show shouts out at the passing promenader, 'come in and rest a while; fine music, good pictures—all for a nickel.' The strains from the automatic piano, added to the guards with rollicking rag-time, smite the passerby in the ear; he catches a glimpse of some funny pictures through the half-open screens, he pays his nickel and spends two hours enjoying a good laugh or some exciting pictures of a hold-up, possibly.

"He reports at his lodging house at 10 o'clock sober, and next morning goes to the office without a headache or a door mat in place of a tongue. Cost, five cents—or a dime at the most."—Los Angeles Herald.

The Working Man's Recreation.

Unless one stopped to think it over he would not realize that the five-cent moving picture shows were competitors with the saloons, but the best evidence obtainable indicates that they are. They are not a competitor in the sense that they are offering something just as good in the same general line, but something a great deal better in an entirely different line.

In a factory village like Willimantic there are hundreds of people whose only home here is the little sometimes cold and cheerless room where they sleep. Such people are compelled to seek other places for companionship and social relations. They know that the saloons are warm and social and that they are always welcome, and before the advent of the five-cent show they looked in vain for any other place more congenial and where a more cordial welcome could be extended.

Some of the men who are operating the local moving picture shows have always lived in Willimantic and they know the people, they know who have been in the habit of spending their evenings and their nickels in the saloons, and their testimony is that a continually increasing number of such men are cutting out the saloon and spending their time, much to their profit and entertainment, in visiting the moving picture shows. Men who formerly were rarely seen on the streets in company with their wives and children have come to the practice of taking their family for an hour almost nightly to the five-cent shows.

If these things are as claimed, the moving picture shows are doing temperance work quietly and almost unconsciously, that years of work by temperance reformers has been unable to accomplish. If this is so the five-cent shows are entitled to the patronage of temperance people, if for nothing more than for the good they are doing the temperance cause.—*Willimantic* (Conn.) *Journal*.

The Masses Are Being Educated.

Anyone wishing to investigate will find on the main street in the poorer section of each city, where the bar-room once held sway, the moving picture hall wide open. People who have never seen a play have been educated through this agency. Men whose only form of amusement had been to visit the bar-room and smoke a pipe over a glass of beer have begun to realize that there are other forms of entertainment. Women whose only pleasure was to sit on the doorstep and watch the teams go by have been brought in touch with real life. Children are becoming thinkers through its instruction. The peasantry of all countries throughout these slum settlements are brought in touch with scenes from their own country. Those whose education is limited, and whose faculties of understanding have never been developed, unconsciously find in the moving pictures that which they have been yearning for, and which for the time being, at least, takes them away from their narrow environment. This form of amusement has made it possible for higher and more elevating education to appear. It has lifted the people out of their ignorance and placed them on a plane sufficiently adaptable to the modern drama. And should the moving picture show pass away, or change to something else, the demand will be in the direction of progress.—*Lawrence* (Mass.) *Tribune*.

GALVESTON MANAGERS COMPLY WITH LAWS.

The managers of the seventeen moving picture shows in the city of Galveston have reason to congratulate themselves on the following report on their condition as submitted to the Board of City Commissioners:

Galveston, Tex., June 18.—Hon. Board of City Commissioners: Attached hereto please find report of chief of fire department and diagrams showing entrance and exits to moving picture shows now in operation in our city. It is our opinion that adequate protection is given to the patrons of these shows, and that an ordinance requiring rear exits in all of these buildings is not feasible or necessary.

Respectfully, A. P. NORMAN,
Commissioner Police and Fire Departments.

The report of the Commissioner is in reply to a petition presented asking that large rear exits be added to the theaters, in many cases this being impossible and unnecessary.

Notes and Comments.

A certain paper which claims to be "a practical, up-to-date paper, full of ideas," printed in a late number no less than six columns of *news* matter which had appeared in back numbers of the MOVING PICTURE WORLD. We would not have mentioned this—in fact would not have noticed it—had not a WORLD subscriber brought the fact to our attention.

Kalem Company's film "Presidential Possibilities" has been in great demand since the nomination of Secretary Taft for the presidential chair. The film shows some good views in and around Washington and military manoeuvers, but the principal subject in the picture, Mr. Taft, is naturally the most prominent man before the public at the present time, which adds considerable value to the presentation.

The film renters and exhibitors who are now holding their own are fortunate; many are losing money and expect to do so until the Fall, when the business is expected to take an upward boom. Some of the large renting establishments are compelled to give extended credit to their customers in order to tide them over the Summer months, and as they in turn have to keep up their purchase of new subjects their position is not an enviable one.

A THOUGHT AT LAST. YE GODS!

> Suddenly a thought came to both the INDEX man and Dr. Baer—both at once!
>
> "Time for dinner," said both.
>
> "Yes, it is," said both.
>
> Finale—away went both.

The above is a specimen of the profundity indulged in by a contemporary. It must pardon our making the quotation, for, as a bon mot, it is too rich to remain in obscurity, and so we pass it on to our readers.

TALL TALK FROM THE TALL TIMBERS.

> THE ———— at no time has been nor ever will be an imitator. Its guiding star has been INITIATIVE IN ALL THINGS. It was the first amusement journal in the world to recognize the boundless possibilities of motography and to publish facts in connection with the development of that gigantic industry on a scale commensurate with its importance. Since THE ———— paved the way in heralding the claims of the moving picture industry to public recognition as the greatest factory in modern amusements, every journal devoted to entertainment has fallen into line and is now actively championing an enterprise which all alike for years persistently ignored. If THE ———— should have accomplished nothing more in the first year of its career than to place the moving picture industry permanently before the public as the only logical solution of the question of cheap and educational amusement for the masses, it might well pride itself upon so praiseworthy an achievement.

The above fulsome self-praise appears in the editorial column of a theatrical paper which has just celebrated its first birthday. Yet, mind you, this lusty year-old was the "first- etc., etc." It "paved the way." In short, it was from its birth "the whole thing." If the Moving Picture World had published the above statement it would not have been so far from the truth, but even we realize that there were others ahead of us. Is the motion picture business so young that all its important steps have been chronicled in the past year. Nay, nay. But the theatrical papers have discovered that there is good advertising support in that field and get it by such tall talk as we have quoted.

Dear Sirs—I enclose renewal for my subscription. I have been a constant reader of your most valuable, interesting and highly instructive paper.

C. T. LITTLEPAGE,
Anthony, Kan.

We compliment you in that the World is by far the best of any paper published, bar none. This expression from us may not be surprising to you, but believe us, our spirit for the success of your paper and our appreciation of what your paper has done and is doing for the business cannot be exceeded by any other, whether subscriber or advertiser. We wish you all the success possible for you to attain. Very truly yours,

CONSOLIDATED FILM COMPANY.
(Rochester.) Chas. V. Burton, Pres.

Trade Notes.

NEW THEATERS AND CHANGES.

New Castle, Ind.—The Alcazar has been opened under the joint proprietorship of B. F. .Brown and James Dolan.

Norwood, O.—William Bakrow has leased the store at 4608 Mongomery avenue, for a moving picture theater. It is said that he may establish other theaters in surrounding towns.

Richmond, Ind.—Messrs. Leeds & Smith, who recently opened The Arcade, will open another moving picture theater on Main street. It is said that Mr. Omar Murray is also looking for a suitable site for a theater.

Chambersburg, Pa.—The Gem Amusement Company have opened another moving picture theater in this town in Memorial square. It is being run under the management of Ed. Gelwix.

Marysville, Cal.—The Grand Theater has been opened with moving pictures. Their first attraction is the "Holy City."

Ashtabula, O.—The Bijou Theater has been purchased by Floyd Mack, who is also proprietor of the Navajo Theater at Conneaut, O.

Granville, N. Y.—The attendance at the Bijou having overtaxed the limits of that house, Mr. Rush, the proprietor, has leased Grange Hall and will move his show into the new quarters this week.

Spokane, Wash.—The Novelty Theater has opened at 706 Main avenue, under the management of the Causey Spencer Company.

Liberty, Ind.—Mr. Norris is altering the lower floor of the Norris building for a moving picture show.

Dubuque, Ia.—The Grand Opera House has opened with moving pictures.

Owatonna, Minn.—Guy Ballard has opened the only moving picture show in town. As Owatonna has nearly eight thousand population he should make a good thing of it.

Jacksonville, Ill.—The Bijou has been leased to Wm. McNamar for a moving picture show.

Goshen, Ind.—The New Jefferson Theater has been leased to E. R. Joseph for a moving picture show.

Hannibal, Mo.—The Mark Twain Vaudet has been sold to Messrs. McClellan and Levins. They intend to run a high-class show and personally inspect all the films before leasing them.

Traverse City, Mich.—Dreamland, of this city, has been sold to Massey & Montague. They will run high-class motion pictures during the Summer and in the Fall add vaudeville.

Iowa Falls, Ia.—N. P. Nelson is now the proprietor of the moving picture show in this town.

Trinidad, Colo.—E. D. Leis, the manager of Dreamland, has also opened a show in the Duncan Opera House, Las Vegas, Colo.

Rockville Centre, N. Y.—Wulff & Nugent have started an open air show which is meeting with good success.

Eaton Rapids, Mich.—E. B. Dodge is fitting up a motion picture theater in the Corbin Block on Main street.

Nevada City, Cal.—Pearse & Tenby, who have occupied the Auditorium for the last five months with a moving picture show, move this week into their own theater, The Bell, on Main street.

No. Adams, Mass.—James Sullivan and Jas. W. Tetlow have formed a partnership and opened a moving picture show in Notre Dame Hall, on Columbia street.

Greensboro, N. C.—The old Edisonia has been reopened as a moving picture show by R. E. Nowell, and the name changed to The Star.

Oskaloosa, Ia.—E. T. McCormick and Herbert Hanna have leased the Mateer building on First avenue west and will open up a moving picture show.

Canal Dover, O.—Martin Bender and S. Beller have purchased the Nickelodeon from Amos Hostetler.

Danville, Ill.—Chas. Miller and Mr. Dudley have purchased the Arcade. Since this nickelodeon was established it has changed hands three times.

Pittsfield, Mass.—The Pontoosuc Lake Theater has been opened for the Summer season with motion pictures and vaudeville. It will be run by J. H. Tebbetts, manager of the Empire Theater.

Warren O.—H. H. Andrews has purchased the Edisonian moving picture Theater from E. C. Porter.

Alliance, O.—J. L. Russell has traded the Automatic Theater at 523 E. Main street to Frank Goddard for a grocery store in Salem.

Lorain, O.—Lou Gibson has opened the Dome moving picture theater on Broadway.

Port Clinton, O.—Burglars stole the moving picture machine and graphophone from Mr. Petersen's Temple Theater.

Saginaw, Mich.—The Bijou is a new theater that will be opened on Genesee avenue the coming week.

St. Joseph, Mo.—Horace G. Krake, commissioner of the Business Men's League, is desirous of having moving pictures made of the military tournament this Fall. He believes that it would make an interesting subject, besides advertising St. Joseph.

Nevada City, Cal.—A moving picture show has been opened in the Auditorium, by C. H. Jackson and Harry Abrahams. The operating room will be in charge of Sam Stutz, an experienced operator, formerly at the Shell Theater in San Francisco.

Portland, Me.—Capacity attendance is good evidence of the quality of the shows at Dreamland. The feature subject this week was "Ostler Joe." The Portland "Express" says: "No picture ever made a more profound impression than this pathetic story in poem. It caused the strongest men to feel a moisture in the eyes."

The Duluth Film Exchange, 214 Torrey Building, Duluth, Minn., has only been established a few months, but Mr. G. W. Weeks, the manager, informs us that business is rapidly increasing. We are pleased to note that the exchange especially caters to the educational field and makes a specialty of furnishing high-class shows for churches and societies.

L. J. Simons, the manager of the Chicago Film Exchange in the Westory Building, Washington, D. C., is a good man to call on for any information pertaining to the business in his section of the country. He has a way of inspiring the confidence of his customers, which is largely responsible for the good success the Chicago Film Exchange is meeting with in their Washington branch.

Elizabeth, N. J.—For violation of the fire ordinance governing motion picture halls in Elizabeth, Sheppard & Neil, proprietors of nickel theaters at First and Fulton streets and No. 709 Elizabeth avenue, in Elizabeth, were fined $100 and costs. They were found guilty of not having the seats properly fastened in the hall in Elizabeth avenue. They pleaded guilty to a similar offence at their First street hall. The fine was $50 and costs in each offence.

Los Angeles, Cal., exhibitors are undergoing the same rigorous discipline by the city authorities that is being meted out to nickelodeon proprietors in Eastern cities. In some cases this extreme vigilance of city officials is bordering on oppression. Of course, they must do something to make a pretense of earning their salaries, and the moving picture show has been made the butt of their attacks. Last week we referred to the action taken against the pleasure resorts at Coney Island, and every possible restriction is being enforced, even to compelling proprietors to place a red "exit" sign over the doors, while, in fact, the entire fronts of their places are open.

Savannah, Ga.—The Lyric Theater, devoted to moving picture and vaudeville, has failed. The manager, Mr. Rossingnald, lost a considerable amount of money in the investment.

One thing sure that is attracting attention all over the country is the automobile race which is to be held in Savannah on Tranksgiving day, given by the Automobile Club of America. Mr. Arthur M. Lucas, Jr., the Southern representative of Miles Brothers, makers of moving picture films, wrote a letter to Mayor Tiedman and the aldermen that they would take the pictures of the racers if the people of Savannah would meet them half way. If this is done Mr. Lucas claims that he will have the pictures out in less than two weeks after the races and that they would be shown in more than 65,000 theaters between Key West, Fla., and San Francisco.

The aldermen will consider his offer at the next meeting, which will probably be held some time next week.

The Orpheum this week has done another good week's work. During that time they have sold out two nights and one night it was free in honor of Mr. Wilnesky's son, who was graduated from the Savannah high school, all of his class attended in a body. The Joseph Lodge of Savannah bought it out last Wednesday night for the benefit of the orphans in Atlanta, Ga.

On Thursday night of last week the management of the "Eldorado Theater" extended an invitation to the members of the Charleston and the Savannah Baseball team of the South Atlantic League. Mr. Francklyn Wallace, the noted tenor, sang "Take Me Out to a Baseball Game." With this song he used beautiful illustrated slides. The ball team attended in a body, and the house was turned over to them for fully an hour.

For the first time since moving pictures has become the craze in Savannah, "The Superba" will have a wonderful Gaumont talking and singing motion picture machine. This machine is one of the first to be sent to this country and will reach Savannah Saturday. Along with the machine will come two experts from France, who will start at once to install the machine.

Mr. Bandy, the owner of "The Superba" and "The Airdome" in Augusta, Ga., stated last night that "The Superba" has been closed for the summer, and that "The Airdome," which has just been completed, will open at once. Mr. Bandy also stated that "The Airdome" has become a popular thing in Augusta, and that next summer he will have one built in Savannah.

Last week the manager of the "Arcade Theater" sold out for one night to the postoffice clerks. Quite a large sum was made. Mr. Diamond, the manager, announces that during the coming week the best show that can be gotten will be put on.

The National Film Co.'s latest venture, the "Actologue," is meeting with great success. One company opened at Cleveland June 29th, presenting "Monte Cristo" and "College Chums." From Cleveland this company goes to the Great Southern at Columbus, where they remain a week, and from there to the Opera House at Ludington, Michigan, for a week's engagement.

The No. 2 company, presenting "The Gentleman Burglar" and "A Lord for a Day" opens at Cleveland July 1st for the remainder of the week, and then comes to the Lafayette at Detroit in place of the Humanova.

The third company, presenting "East Lynne" and the "Curious Mr. Curio," opens at Columbus July 6th.

The "Actologue" company, which is controlled by The National Film Co., of Detroit and the Lake Shore Film & Supply Co. of Cleveland, will play all of the houses controlled by Caille & Kundsky in the following cities: Detroit, Toledo, Columbus, Dayton, Springfield, Battle Creek, and Indianapolis. Contracts are also in force for five more companies to play the smaller towns. Fifty acting people are under contract for the various companies, and everything possible is being done to make the "Actologue" the foremost of all talking and acting moving pictures.

AMONG THE LANTERN SLIDE MAKERS.

Rumors are abroad again that a prominent slide concern in Chicago are inveterate copyists of other people's slides. We have run down this rumor and found it to be a fact, and all we will say at this time is to warn the exchanges against buying, at any price, spurious, smudgy slides which they must know are copies. To do so knowingly makes the buyer a party to the crime—for it is a crime, and the punishment will come. A few days ago we were told of another large Chicago house who were copying and could not believe it until it was proven. This house cannot now buy direct a set of slides from any of the high class manufacturers, but manages to get them through side channels.

De Witt C. Wheeler & Co. and the Slide Makers' Protective Association.

More than once we have referred to the exquisite quality of the slides produced by the firm of De Witt C. Wheeler & Co., of this city. It may seem fulsome praise but we cannot refrain from again commenting on the perfect photographic quality and delicate coloring on two new sets of slides which we had the privilege of examining this week. One set had been posed and photographed among the hills of New Hampshire, the other was made entirely in their studio. And, by-the-way, bathroom photographers should see this studio of Wheeler's and its equipment and then—well, take up some other means of livelihood. In the skylight of this studio are over 800 square feet of glass, with light enough and room enough to produce motion picture subjects if desired. Scattered around the room and in adjoining rooms are a confusing array of "trappings" capable of furnishing the settling for any scene from a cottonfield in the south to the frozen glaciers of the north. Being independent of weather or climatic conditions, they can thus produce the illustrations for any song on shortest notice. This, combined with long experience and a thorough knowledge of all the tricks of photography, is why the slides of this concern are so highly rated.

An amateur photographer by choice, Mr. Wheeler accidentally drifted into the song slide business in its infancy and has built up what is perhaps the largest business of this kind in existence. With ample means to satisfy his whims, he provided the best equipment and trained his own employees. Although he is now a wholesale producer, he takes the same interest and pride in a perfect negative or slide as the most painstaking amateur, and every set that leaves his establishment is subjected to critical examination.

What can be more discouraging to such a concern, or to any one who is working on the same lines, than to have a set of their slides copied by one of the pirate sharks that abound? We were shown several original sets and compared them with copied sets which Mr. Wheeler had procured, and the contrast was enough to make one weep. Our object in calling upon Mr. Wheeler was to discuss the proposed Slide Makers' Protective Association, and he was heartily in accord with the idea. The most wide reaching benefit of such an organization would be to rid the trade of the junk of the copyist while it would secure to the manufacturer the recompense from a set of negatives on which he had perhaps expended hundreds of dollars in posing and photography.

Joseph F. Coufal, manager of the Novelty Slide Company, 871 Third avenue, New York, writes us that business is good, which fact he aptly ascribes to the quality of their products. As all their slides are their own original productions—in posing, photographing, developing, printing and coloring—their customers appreciate the uniformity of the quality and are increasing their standing orders.

CORRESPONDENCE.

New York, June 27, 1908.

Editor Moving Picture World:

Dear Sir: How is it that several of the large theaters which have gone over to moving pictures are exempt from the law compelling that moving picture machines be enclosed in a fireproof booth?

EXHIBITOR.

FROM THE PHILADELPHIA KICKER.

Philadelphia, Pa., June 27, 1908.

Editor Moving Picture World.

Dear Sir:—Have you noticed the asinine remarks of the editor of "Piffle" on the Film Service Association? Of course no one with an axe to grind can be depended upon to give an accurate account of conditions. This individual has not yet accepted my invitation to come to Philadelphia and learn how some association members rent out their films. One exchange, centrally located, furnishes twelve reels, two daily changes, for $25 per week. Another, not many miles from Girard Avenue Theater gives twelve reels including song slides and signs for $25. Talk about your cut prices! But what about the kind of stuff they send out?

Another thing, how is it that some of these gentlemen can sell Powers' machines at less than manufacturer's price?

Yours truly,

A Reader.

---

219 Church Street, Toronto, Canada.

Moving Picture World, 361 Broadway, New York.

Gentlemen:—Inclosed find samples of negative film taken with the Bianchi Vitophos (M. P. camera). The United States patent has been granted and we are now preparing to make application in Europe. It can be made to take pictures on films *with*, or *without perforations*, and, owing to the *continuous moving film*, there is no need of tension plate or *loop*.

Yours sincerely,

JOS. BIANCHI.

[The samples submitted show regular exposure and perfect spacing. Several months ago Mr. Bianchi showed us some of his early attempts to record a picture on a continuously moving film. The image was there, but blurred, on account of mechanical defect which he was then working to eliminate. That he has succeeded is shown by the samples which he now submits and which are sharp and clear in detail and with no sign of distortion.—Eds.]

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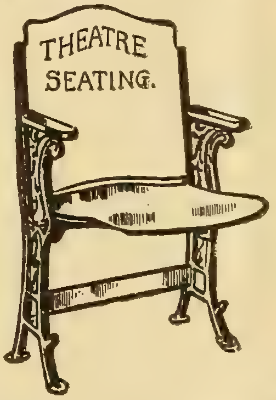

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94 Prince William Street
Stockton Building

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Flim Review.

AT THE FRENCH BALL. An Excruciatingly unny Comedy of Errors (Biograph.) How the tes conspire when we plan to deceive. Every ing seems to work in our favor until, at some kward mishap, all the fruits of artifice and bterfuge wither. Mr. and Mrs. Williams, a ung married couple, not entirely weaned of the eedom of single blessedness, are both, unknown each other, obsessed with the irrepressible desire attend the French Masquerade Ball. Williams' ttle plan is to pretend to leave the city on business, go to his friend Nelson's home, and there ttire himself in costume. His announcement to ave town is received with ill-disguised satisfacon by Mrs. W. Nothing could be more favorble. Well, he departs ostensibly on his trip, and e at once proceeds to prepare for the ball. By strange coincidence Williams attires himself in a riar's garb, while Mrs. Williams appears as a un. At the ball they meet, and owing to the ist of their characters, are, naturally, sympathetially attracted one by the other, with the usual esult. They dance together frequently and arange to have a little supper after the ball is ver. While enjoying a tete-a tete in the conervatory, Williams' mask falls off, and, although e replaces it instantly, his identity is revealed. till, he is in blissful ignorance of the fact, and istaking the agitation of his fair unknown partner or faintness, retires to procure for her some reeshment. Taking advantage of his absence, she, owering with rage, casts aside for a moment her ask, possibly to give freer rein to her anger. learing him return, she readjusts her mask, but ot before he has discovered her. Now, here is a omplex situation—each has recognized the other, ut neither recognizes the fact—do you get it? Each (soto voice)—"Aha! so, so! etc. I will each you a lesson you will ne'er forget." Well, Mrs. Williams hastens to the ladies' dressing room, ccompanied by her colored maid, whom she imnediately invests with the Nun costume. Williams ustles Nelson to the men's room, where he exhanges costumes with him, instructing him how o act. The Friar and Nun meet again and the roposed supper is to be indulged in. We now ee them, still in mask, trundling along in a cab n route to the hotel. The irate Williams and the urious Mrs. W. follow, each in different cabs. Arriving at the hotel, they are shown to a private oom, and Nelson insists that his companion renove her mask, promising to do likewise. As they lo, in rush Mr. and Mrs. Williams from different entrances to witness the consternation of the masquerading couple, even unto their own amazement. The picture ends interrogatorily—"Who is the joke on?" Length, 670 feet.

AT THE CROSSROADS OF LIFE. Biograph Story of a Young Girl's Wilfulness (Biograph).—"Oh, God! turn back thy universe and give me yesterday." How often is this prayer breathed by the unfortunate victims of self-will? And yet, there has been a place in their journey where the roads of life forked, and, had they chosen the right one, all would have been well. Such an occasion presents itself to the heroine of this story, and by stern resolve, she selects the right road. She, the daughter of a staid New England minister, is brought up in absolute ignorance of the ways of the outside world, and, when she gets the slightest inkling of its glamour, it makes a decided impression. Into her hands have fallen several theatrical newspapers, and she and her girl chum eagerly digest their contents, recounting in glowing terms what seems to be a golden existence. So wrought up were they that they immediately give vent to their ebullient spirits by indulging in a quasi-dramatic performance. This is a scene of broad burlesque, and, during its enaction, the minister enters and is greatly shocked, not to say incensed. A stormy scene occurs between him and his daughter, which ends with her leaving home. She applies for a position in the chorus of a New York opera company. What a contrast she makes at the trial of voices, but with determination she pulls through the ordeal and is accepted. Owing to her sweet face and manners, together with a beautiful voice, her rise in the profession is rapid. Still, she has found that all is not gold that glitters, and while her artistic success is most agreeable, life for her is empty, cold and cheerless, made more odious by the appearance of the inevitable vile, flattering tempter. Numerous letters has she written to her dear old father, but no response, for he has torn them into shreds before he even broke the seal. "Oh, God, if I could only go back. If this all would prove but a dream." But, no, there is the dark fathomless future before her. The tempter would have her go with him, and there seems to be no alternative. She is now surely at the crossroads of life. She makes a final appeal to her father in a telegram begging him to come to see her performance on the night following, which he does. Down the aisle of the theater comes the old minister in bewilderment—so unaccustomed is he to the surroundings, as through the peekhole in the curtain drops the girl views the scene in ecstacy. After the performance the old man makes his way to the back of the stage, where he once more folds his daughter to his heart, while her would-be lover views the scene with unconcealed chagrin. The story is a most touching one, well defined, with many bits of comedy to lighten it, together with a vivid portrayal of life behind the scenes. Length, 778 feet.

PIONEERS CROSSING THE PLAINS IN '49 (Edison). Synopsis of Scenes:

Love's Young Dream. Tom and Mary on the eve of parting. Cutting two hearts in the bark of an old beach tree. The lover's vow.

Westward Ho! Start for the West in search of gold. Parting of the lovers. Tom remains East. Mary goes West with the family. Leaving the old homestead. The last kiss. On the trail in a "Prairie Schooner" for the Golden West.

On the Plains. A lone hunter. A friendly greeting in the forest. Fording a river. A night camp.

Indians. An interrupted meal. A creeping foe. A shot that missed. A hurried departure. An overturned "Prairie Schooner."

Tragedy of the Plains. Over the rolling prairies—Pursued by Indians—Dangerous moments—Overtaken. The fight behind the wagon. The last stand. The maccacre. Mary captured by Indians—The old grandfather left for dead. He revives and crawls across the plains to Hunter's Camp.

The Old Homestead.—No news from the West—Tom calls for tidings of Mary. The old grandfather returns—Sad news—Tom learns Mary's fate—Tom's vow—Love leads the way. Searching for his sweetheart—A clue from a miner—The Indian camp. Attempted rescue. Capture of Tom. Tied to a wild horse and turned loose.

The Wild Ride. Mary's escape. On horseback to rescue Tom—The chase. Over the plains. Reaches her lover. Cuts his bonds. Lifts him on her horse—In the nick of time. Re-united. Approx. length, 1,000 feet.

Pathe Freres issue:

THE BLACKMAILER.—A beautiful young woman, apparently very happy with her husband, is indiscreet enough to carry on a correspondence with a man unknown to her family. We see her go to the general delivery and receive a letter from her secret lover. She carelessly drops the envelope on the sidewalk, and it is picked up by a man who makes a business of blackmailing. He follows her, and as she tears up the letter and casts it to the wind he gathers up the fragments, and taking them to his room pastes them together and learns the contents. It is a note telling her to meet her lover at their old rendezvous. He goes to the woman's house and hands her a letter in which he demands a large sum of money to keep her secret. She is horrified and overcome with the thought that her husband should ever know of her deception. She goes to her room and drinks poison, and when she does not return the villain hands the letter over to the husband. When the latter reads its contents he is dumbfounded, and hastening to his wife's room finds her lifeless body on the bed with the villain's note demanding money tightly held in her hand.

The husband realizes the situation at a glance, and dragging the blackmailer into the room shows him the effect of his work, and seizing a revolver shoots the villain through the heart. 426 feet.

HUSBAND WANTED.—A young lady with plenty of money finds it difficult to get a husband on account of a large birth mark on the side of her face. Her father inserts an advertisement in a local newspaper, stating that the young woman desires to make the acquaintance of a man whose object will be matrimony; also saying that a large fortune goes with the match. Several men who have read the notice lose no time in getting to the home of the young lady, and are graciously received by the parents, who present them to the girl. She keeps her face turned for a time, but as soon as each one sees the disfigurement he beats a hasty retreat, and no amount of money can induce him to remain.

Finally a young negro song and dance man reads the ad, and, seeing visions of the money, starts out to press his suit. Arriving at the house, he is received by the father, who presents him to the girl, and she, knowing that all hope is gone, accepts him. The parents retire, and, when the young couple are alone, he paints the girl's face black, thus eliminating the mark. Finally, we see her as a happy bride and a member of the colored aristocracy. 410 feet.

ON BAD TERMS WITH THE JANITOR.—A man and woman are seen walking along the street when they come upon a stray dog, and both being anxious to possess such a pet, take him to their home, which happens to be in a flat where the rule of "no dogs allowed" is strongly enforced. As they are going up the stairs they are stopped by the janitor, who grabs the animal, and, rushing to the street, sets him free. The man goes to the room, while the woman follows the dog and recaptures it, lets down a bedspread, while she ties it to the dog's collar, and thus they hoist him into their rooms unknown to the cross old janitor. Now that doggie has found a home and kind benefactors, they take him into the dining-room to feed him, and the woman, discovering the janitor on the walk under her window, throws a pan of water out on him. Enraged, he retaliates, and throws back every missle in his reach, knocking over everything in the room, and creating a terrible turmoil in the apartment. [illegible] leave for the day, and on their way down [illegible] they strew ashes and spill milk all over the carpets in the hall.

When they return at night they discover that they are locked out, and continue to ring the door bell until the janitor gets up and [illegible] to see who it is. he lets them stand and returns to his peaceful slumbers. The couple finally [illegible] a ladder and climb into their apartment, leaving the ladder leaning against their window. A [illegible] by sees it and gives an alarm to the [illegible] who hastens to summon the police. They [illegible] and come upon the couple packing their goods and mistaking them for thieves pounce upon them, and for a while there is a free for all fight until the man has an opportunity to explain to the officers the indignities heaped upon them by the janitor. It changed the aspect of the situation and they all pounce on Mr. Janitor and [illegible] him out for the unnecessary trouble he put them to. 524 feet.

THE DREYFUS AFFAIR. In this interesting picture we are given a vivid idea of the principal incidents connected with the Dreyfus case, which caused such a stir in military circles in France in the year of 1894.

Alfred Henry Dreyfus, an officer on the general staff, was charged with selling military secrets to a foreign power. He was tried and judged guilty on flimsy evidence, and sentenced to imprisonment on Devil's Island, where he remained for eight years, until his influential friends who took up his case in earnest, proved it was a plot formed by other officers, who subsequently confessed having forged the document. He was finally pardoned by President Loubet, and returned to his place in the army.

In the first scene we see Esterhazy take the papers from Henry's desk and send them to Baron von Schwarzkoppen. Henry sees him take them, but does not let it become known, for it was he who forged the document and placed it where it might be taken.

A porter working in the baron's office discovers the document on the desk, and takes it to the Minister of War, who suspects Dreyfus. He sends for the doomed man and makes him sign his name. This done, he compares the writing with that of the document, and accuses him of treason.

He calls on the secret service men, and Dreyfus is arrested. We next see him in his cell, where he is visited by his faithful wife who firmly believes in his innocence. He is brought into court and, after a short trial, the unfortunate man hears the terrible sentence pronounced upon him. He is then degraded in the public square in the presence of his fellow officers and comrades, by being stripped of his stripes and buttons, and his sword is broken over the knee of his superior officer.

He is then led away a prisoner, branded as a traitor, and is a pathetic sight, indeed, as he starts for his lonely prison on Devil's Island.

We see him in his solitude as he passes the time looking across the sea and dreaming of home and family in his native land far away. Finally, after years of patient suffering, during which his friends fight for his vindication, Esterhazy confesses the fogery and soon after commits suicide. The glad tidings of pardon are brought to the prisoner in his little cabin, and we next see him returning to France, where he is reinstated in the position he formerly held in the army. 1,215 feet.

INTERRUPTED ROMANCE.—A loving couple are trying their best to have a few moments together undisturbed, but just as they are settled and the young Romeo is about to pour forth his words of love, something always happens to spoil all the romantic dreams. We see them seated on a bench in a park and an old woman comes along selling baskets, and when she is refused she insists on telling the young lady's fortune. She stays so long that the lover becomes impatient and shoves her over and settles back to continue his wooing. But he is not long left in peace, for a newsboy comes along and annoys them, and finally a policeman orders them out of the park for stepping on the grass. They are going along when a man runs into them with a bicycle, knocking the romantic young man down and tearing his clothes from his back. They next go to a quiet nook beside a stream, but a fisherman, in order to rid the place of them, throws stones into the water which splashes all over them. The young man remonstrates, but when the fisherman finishes with him he is glad to make a hasty retreat. Next they sit under a tree and the fellow above throws apples down on their heads and then tumbles down on top of them. Finally they go to a bench in the park, when a dashing looking fellow comes along, and in a very short time wins the lady from her ragged escort, who stands by powerless to interfere and looking the picture of distress. 410 feet.

BUSY FIANCE.—A man who is so overwhelmed with business engagements that he can not find time to pay the proper court to his fiance, finds himself in a peculiar position, and at the mercy of his secretary, whom he sends in his place each time that he has an engagement with the young lady. We see the busy fellow write a note and give it to his secretary introducing the latter to the girl, and stating that he will take his place

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and go driving with her. When the young man arrives at the girl's home she is growing impatient, and when she reads the note she is indignant, but makes the most of the situation and away they go in a rig to a lonely part of the wood. They get out and gather wildflowers, and while the girl is climbing over a rock she injures her foot and the young man is compelled to hurry her home before he has an opportunity to tell her of his infatuation for her.

He comes again and things are beginning to take a serious turn for the young lady is conscious of his attentions. Her fiance drops in for a moment and rushes away unheeding the entreaties of the girl and her parents to remain. This infuriates the father, and much to the satisfaction of the secretary, he writes a note to the busy lover telling him that as he is much too busy to think of marrying, his daughter has decided to wed the secretary. The young couple then receive the father's blessing and are happy ever after. 508 feet.

THE SPECTER.—This interesting little drama opens in a cobbler's shop, where the old shoemaker is seen busy at his work, assisted by his apprentice, who is attired in the costume of a pierrot. A young and beautiful girl comes in and leaves her order for a pair of shoes, and the young man falls desperately in love with her at first sight. When the boots are finished the old man sends the boy to deliver them to the young woman's house, a magnificently appointed establishment. After he puts on the young lady's shoes, instead of leaving, he tarries and is soon telling her of his infatuation. She does not take him seriously, but seems to enjoy his entreaties as a good joke. She ridicules his clothes and tells him that his position in life is too menial to allow her the money required to keep up her social position. Finally she dismisses him, and he goes on his way back to the shop, feeling most dejected.

Realizing that he must have gold to win the girl's affection, he makes his way to the old man's room, where he knows his money is concealed. He rifles everything in his vain search of fortune, and at last finds a large quantity of money sewed in the mattress. The old man, hearing the noise, comes upon the robber, and there is a struggle between the two, in which the boy seizes a knife and plunges it into the old man's heart.

Rushing off, he seeks the young woman, and is not long in winning her affection after showing her the money. After he has confided his ill-gotten treasure to her care, his conscience disturbs him, and he sees the ghost of the man he robbed and murdered. The specter leads him from the side of the girl and follows him closely wherever he goes. Finally, in a fit of desperation at the memory of his crime, we see him take a knife, plunge it into his own heart, and die by the roadside. 508 feet.

NATIVE LIFE IN SUDAN.—Pictures of travel in such places as the Orient and the black continent are always sure to be interesting, for not many of us have sojourned in these countries. In this picture we see the black race in their own land and have an opportunity of studying their peculiar ways at close range.

We see the natives unloading the boats and carrying the merchandise to the shore on their heads. The grain is heaped up and they sort it and make their flour by breaking the grain between two stones. They are seen weaving rugs, the men at work washing the clothes, and the women attending to their duties of cooking and feeding the little ones. We see the Pacha going among the poor and distributing food to the unfortunates, who clamor for it like hungry wolves.

Lastly, there is a fete on the public square, and the girls are dancing the native dances, while the men sit around and gamble. 459 feet.

THE COUNTRY OF THE "BOGOUDENS."—In this picture we are brought in close contact with the people of Brittany, who are famed the world over for their simplicity and piety. Bogoudens are the peculiar little bonnets worn by the people of that country. Some are more elaborate than others in the way of embroidery; but they are all of the same style, and the women are known all over the world by this quaint headdress.

The first picture shows the little children romping around a May tree, such as we have in our own country in the kindergarten. Next, we see the women busy embroidering, and we get a view here at close range of these masterpieces in needle work. We next see a wedding, and are made acquainted with many of their pretty simple customs, which makes this film educational, as well as interesting. 360 feet.

Kleine-Optical Company Issues:

A LOVE AFFAIR OF THE OLDEN DAYS (Ambrosio).—A very beautifully enacted drama grandiose settings with photographic detail and perspective unexcelled.

The lord of the manor has fallen madly in love with one of his subjects, but the latter spurns his advances, and under pretense of a misdemeanor she is apprehended and taken into custody. The sister summons the lover of the unfortunate victim and explains the conditions, whereupon the two form a pact to do everything to bring about rescue. Clad in the garments of a jester, he impersonates a musician and this gains admission to the palace.

Coming upon his sweetheart, he discloses his identity, and, taking her up, makes his exit over a perilous route. The rescue is detected, pursuit follows, and the two are recaptured. The valiant lover is cast into a cell, while the girl is taken before the lord. The latter proposes marriage, and if accepted agrees to expunge the charge against her and release her lover. Reluctantly she agrees, and when the release order is presented to her she embraces her lord only to abstract his dagger with which she promptly pierces his breast. She makes her exit through the window and down the precipitous wall, approaches the building from the outside, presents the release for her lover, and the two quickly make their escape.

The series concludes with an enlarged view of a happy little family group taken several years later. Length, 947 feet.

LOVE AND FORTUNE (Lux).—A young fellow drudging along industriously to eke out an existence, is in love with an equally unfortunate maiden. Love stimulates them to renewed efforts, and hopes run high in the hearts of both. His pride does not permit him to propose marriage. The conditions prevailing are such as to invoke the aid of the gods, and so one day a fairy appears to the young man as he sleeps at the table in his room, and he undergoes an experience strangely exciting.

He finds himself in possession of great wealth, and in his exuberance he forgets his maiden fair, and his flighty human heart alights upon the prettiest young lady of the town, the daughter of an earl. At the palace all is pomp, and with difficulty is he able to pass the guards. Once within the edifice, he does not stand upon form, but with an armful of gold, which he pours at the feet of the object of his adoration, his unannounced presence is pardoned and he is royally entertained.

During a promenade of the castle grounds, he comes face to face with his maiden love, who is shocked and grieved to see him as the support of another. He refuses to see her, and she leaves with a broken heart. The present is glorious, and the future looks more so, but fate will not have it so, and ere long he meets with reverses and is ejected from the palace. Ruined, he returns to his quarters, and again reverts to his drudgery.

At this moment he awakens, and as he realizes that all was only a dream, he is content and nappy that he is still poor.

Now he musters up courage, and, though poor, proposes to the maid, who, as the fates would have it, also had a dream, which coincided with that of her sweetheart, and she is ready to receive him.

The nuptials are simple and the series concludes with a view of the happy family of three several years after.

The series embodies a wide range of experiences under conditions of poverty and wealth, and combines an element of magic with stern realities.

Photographic quality is perfect; settings and costumes superb. Length, 760 feet.

UNREQUITED LOVE (Gaumont).—The paid companion of a lady of considerable wealth develops into the sweetheart of the latter's son. This condition is objectionable to the madam, as she has selected as her daughter-in-law a young woman of marked attractions and accomplishments. The fortunate young woman is loathe to cause the other woman anguish, and so offers to resign in favor of the one less fortunate.

The son is satisfied, but madam goes into hysterics, and in deference to the interests of his mother, the son repudiates his love. The companion is discharged, and disconsolate she enters the convent to spend her years in ministering to others.

Six years later her old lover and his wife call at the convent with their little girl, which is to be left there to be instructed. The old sweetheart recognizes the visitors with a start, but is herself not recognized. For old love's sake the Sister gives the little one every care and consideration.

A very pathetic but beautifully rendered subject. Length, 537 feet.

THE DOCTOR'S FORGIVENESS (Urban-Eclipse). —A highly sensational story, well rendered. Dr. Moore, a prominent physician, his wife and little daughter are the principal characters in this series.

The home life and conditions are serene and happy until one day the doctor returns unexpectedly and finds his wife in the embrace of another man. Explanations are futile, and the doctor orders his wife to leave the premises. The doctor is heartbroken over the affair, but devotes himself entirely to his profession.

Five years elapse and the mother and daughter

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e still estranged from husband and father. The ttle girl is very sick and the attending physician lls for a consultation. He summons Dr. Moore, ho answers promptly, but when he comes into the om and meets the wife and the patient, he ishes to depart. Mrs. Moore blocks the door and sists upon his rendering aid to the daughter. The her doctor and aids assist in pursuading him to nder service. The operation is successful and the tle one recuperates. Mother and daughter now ppeal to the husband, and for the sake of the ttle one the two hearts are reunited and peace d joy again reigns supreme. Length, 817 feet.

THEY WANT A DIVORCE (Gaumont). The two embers of a life partnership for weal or woe ve agreed to disagree, and together consult a wyer as to the steps necessary to accomplish a gal dissolution of their bonds. They are advised at they must have ground upon which to instite proceedings. Accordingly, they combat each her in the presence of others, but when the affray closed they find the proposed witnesses have parted in haste. Numerous and novel are the tempts made to secure the stautory cause for tion, and finally, all battered and bandaged, they turn to the lawyer to recite their troubles. Findg no witnesses, that august gentleman reunites e two and sends them on their way rejoicing. ength, 444 feet.

EVIERA IN MOTOR CAR (Lux). A very leasing series of views is furnished in this colction The details of the trip are produced in realistic a manner as to yield almost the same spirations as though one covered the ground in erson.

The subjects illustrated are as follows:

Nice Promenade Des Anglais Restaurant De La e Promenade Mont Boron Beaulieu Monaco eneral Sight of Monte Carlo. Length, 620 feet.

CONSTANTINOPLE (Raleigh & Roberts).—A eautiful series of panoramice views pertaining to fe and conditions in Constantinople The perpective and photographic qualities are perfect in very detail. The tourist, as well as the student, ill find this subject most interesting.

The subjects illustrated are as follows:

The Harbor—Old Stamborel—Dentists—Tailors—hoemakers—The Bazaar -The Market Mosque. St. ophie- The Hippodrome Place -Fountain William I.—Mosque—Sultan Ahmud—Interior Court and riests' Prayer Call on the Market—The Calata idge -Turkish Soldiers -The High Street at Pera -Fire Brigade. Length, 600 feet.

A FINE EASTER EGG (Lux). The setting is hat of a court with its suite of attendants. A nessenger is dispatched to a scientist for an Easter gg, and returns with the largest to be procured. At the court the egg is opened, and from it is aken a complete outfit of infant's wearing apparel. By magic a larger egg is produced, and from it ppear in groups of two a gathering of ladies exquisitely costumed, who dance before the Queen. Finally, one lady appears even more beautifully rrayed, and in her arms she bears an infant, which she present to the Queen. The cup of joy is now full to the brim, and all partake of it freely. The series concludes with a number of fancy dances beautifully executed.

Artistic settings and beautiful costumes are a striking feature of this film. Length, 250 feet.

PRECIPITATED REMOVAL (Lux).—An exceptionally novel subject of remarkably good detail and perspective.

A transient couple desire to rent a room, and after having made a selection, desire it properly furnished.

The mover is engaged, and opening up the window he causes various furniture to make its appearance, as if thrown up from below. Each piece is caused to assume its position, and in a comparatively short space of time the room is furnished and a dining-room table with luncheon awaits the new occupants.

Interesting and mystifying throughout. Length, 108 feet.

A NOBLE JESTER; or, "Faint Heart Never Won Fair Lady" (Vitagraph).—Our story opens with an interior view of an old English castle. A young girl, rather listless and languid, sits reading. Her father and tutor presently leave the room. As they go out the teacher shakes his finger reprovingly at his charge. She crosses to the latticed window and looks out; becomes very much interested in what she sees. A young nobleman is passing by on horseback looks up, sees the beautiful girl at the window, dismounts, draws near and speaks to her. She breaks a rose and throws it to him, and just as he is kissing her hand the father and tutor appear, take her inside and order the young gallant away. Inside the girl is reprimanded for speaking to unknown gentlemen and as punishment is given extra studies. The young lady is in love, goes about her studies in a listless and disinterested manner. The father and tutor notice her lack of ambition and apparent decline and summon the family physician, who pronounces the ailment a case of melancholia and he advises the parent to procure a jester. A proclamation is written and posted and is observed by various persons, among them the nobleman of our former scene Here is a chance for him to be with and see his lady love. He accordingly dresses himself as a fool, and is among the applicants who seek the position. The jesters arrive at the castle, all of distinctly different type; one tall and melancholy; one fat and comical; one hunchback, and, lastly, the young prince. The father, tutor and doctor enter. The parent explains what is wanted of them and each in turn is bidden to tell his best tale. The three first named do their little stunt, but none seem to meet the requiremnts. The young nobleman rises and commences to speak. At the sound of his voice the girl starts rapturously, laughs and nods approvingly, whereupon he is immediately engaged and his competitors dismissed.

In the park we find the jester telling love tales to the young lady. She is extremely happy and light-hearted again and her father and tutor are delighted. Two courtiers enter and announce the arrival of a baron, who comes to ask the hand of the daughter in marriage. The father welcomes him, presents his child, and leaving the baron to plead his cause, departs. The jester remains watching and listening, and is wild with jealous rage as his rival pleads. To the young lady the ordeal is equally distasteful. She attempts to run away, but is roughly seized by the suitor. The jester comes to her rescue, draws his sword and dares his rival to fight. They fence, the baron's attendants rush to his assistance, but the jester nobleman, being a master at fencing, soon dispatches them all. At this juncture the father, tutor, doctor and servants rush in, find the girl in the jester's arms and the floor strewn with wounded men. The daughter explains, accuses the baron of cowardliness and ungentlemanly conduct, then returns to her lover's arms. The father is indignant and horrified that his daughter should display such poor taste. The jester removes his fool costume, disclosing jewels and other marks of nobility. His retainers enter, the prince asks for and is given the daughter's hand, while the baron sneaks away. Length, 650 feet.

WHEN CASEY JOINED THE LODGE (Vitagraph).—Casey is being initiated into a new order. The members remove the blindfold, he glances around, surprised and bewildered, and is given the different signals and signs. While the attention of his fellow-members is diverted for a moment, Casey leans carelessly against a barrel marked "gunpowder," lights his pipe and drops the match. A terrific explosion follows, the members are thrown all about and a fearful gap is made in the wall. The next day Casey meets his chum Riley and commences giving the signals. Riley is disgusted and pokes fun at his fellow-countryman, particularly at an old hat which Casey is wearing. Casey thereupon starts for the Bowery and at "Halloran's" purchases an "Eight-Day" hat for $1.90. He struts out and down the street, and is just passing Dunlap's when he sights Riley coming toward him. Casey jumps into the doorway and steps out just as his friend is passing, and almost paralyzes him by telling him that his hat is a Dunlap. They start for a saloon and emerge a little full. At Riley's home Mrs R. is setting the table as the two men enter. She has no candle for light and her husband is sent for one. He spies a store, in the window of which is displayed a sign: "Pin-wheels, skyrockets and Roman candles." He buys one of the latter and starts for home. As he is about to enter he lights the candle and it goes off; the light from it discloses his friend Casey making love to his wife. This is a cue for a fight. The two men are soon at each other and in the mixup fall down stairs rudely awakening a policeman, who is taking a nap in the doorway. He arrests Riley and takes him off to the station-house where the injured man is fined $10.00

Another scene at the lodge room. The different members are in attendance. A new member is led in and put through the degrees. When the blindfold is removed the new member proves to be Riley, and he and Casey continue their fight. Riley grabs a brick and soaks Casey on the head. A knock at the door stops the disturbance and another applicant is brought in and initiated. The bandage being removed discloses a coon. Riley throws a stick of dynamite under the chair, the colored gent goes up through the ceiling and into the clouds. By a peculiar coincidence he descends through the roof of his own home, landing on a chair at the table, and goes right on eating as if nothing had happened. Riley now proceeds to the

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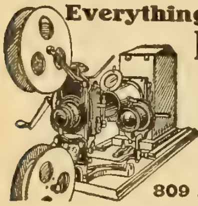

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station-house, into which he throws another stick of dynamite and the officers fly skyward, Riley with them. The trouble-maker descends first, lands in the lodge room, where Casey stands face to face with him. They renew their fight and are hard at it when the cops fall through the lodge room, arrest all hands and drag them off. A very novel comic. Length, 335 feet.

THE BRAGGART; or, What He Said He Would Do and Waat He Really Did (Vitagraph).—That a barking dog seldom bites is emphatically demonstrated in this picture. A big burly fellow, the braggart, is the center of an admiring group of females to whom he is relating his exploits, exhibiting at the same time different medals presented for acts of bravery. The conversation is interrupted by music from the street. The ladies object to the noise and the braggart tells them he will stop it. He succeeds, for the disturber proves to be a poor little girl playing a mandolin, whom he brutally chases away. He returns to the parlor, is telling of other brave deeds, when two ferocious looking Italians stop in front and start grinding a hand organ. The brave man jumps up, rushes threateningly to the Romans, but as he catches a glimpse of their savage faces, his courage gradually fades. He cringes, gives each a couple of dollars and slinks away.

Two young ladies are walking along the street when a couple of rowdies speak insultingly to them. Our champion happens along, is told of the occurrence, and starts off to make an example of the two thugs. One glance at his opponents is sufficient. All the fight in him quickly disappears and after treating them he sneaks off. A neighbor beats our brave man's son, and the father starts out to do the neighborhood up. This man is not one of the scary kind, however, and is just as ready to fight as is the blower, so the encounter ends in words. Reaching home our friend is met at the gate by his wife who is too frightened to speak, and can only point in alarm to the rear of the house. The husband rushes off and finds two tramps rifling the ice box, helping themselves to chicken, pie, etc. The chesty individual arrives, and immediately wilts. He gives the two tramps a drink, allows them to help themselves to his cash as well as to the refreshments. Our boaster now enters the dining room. From the next room comes a terrific noise. The cook, an enormous woman, is on a rampage, defying his wife and her mother. The conquering hero enters, strikes an imposing attitude, and is quickly vanquished by the servant. By this time the braggart is a total wreck. His wife and mother look over what is left of him, and then and there he vows never again to tell of what he is going to do. Length, 430 feet.

THE PATRIOT; or The Horrors of War (Vitagraph).—A farmer is seen hard at work plowing in the fields when the distant roar of cannon attracts him. He continues for a while, but finally gives up his work and goes toward his home. Arriving there his wife is pacing the floor terror stricken. As her husband enters she rushes towards him. He takes her in his arms protectingly and tells her that he must leave for the battlefield. The frightened woman begs of him to remain with here, but he is firm in his determination, takes his hat and leaves. We follow him through the woods, where shells are exploding on all sides. He goes along cautiously, comes upon a party of soldiers fighting. He seizes the gun of a dead man and is seen in the thick of the fray. The party are driven back and forced to retire. They are driven back to an old farm house, make a stand outside for a few minutes, but at last enter the building, barricade the doors and take up the fight from the inside. The men fight gallantly against the odds. The enemy, after suffering a loss, retire and take up the firing from a distance. The ammunition of those inside is rapidly giving out and the soldiers look at one another in desperation. The besiegers observe the fire from the building has slackened and decide to charge. They rush forward, batter down the door, engage in a hand to hand conflict, in which all those inside are killed or captured. The fugutives, among them the farmer of the opening scene, are brought out and lined up to be shot. Meantime the farmer's wife is patiently waiting and watching for her husband's return. She starts at every explosion, and as hubby does not come back, puts on her shawl and goes out. She travels the same ground as did her husband and comes upon him and the other captives. Just as the platoon is about to shoot she throws her arms around her husband's neck. The captain orders her taken away. She is torn from her husband's arms. At the same time the platoon shoots and kills the men. She rushes over and falls on her husband's body as the soldiers march away. Length, 338 feet.

ROMEO AND JULIET (Vitagraph).—Romeo and Juliet is the only Shakespearian tragedy written round a love story. It is a picture of love as it is found even to-day, embracing the whole circle of affection from childhood to old age. The story itself is a familiar one and in treating it we have divded it into nine scenes, as follows:

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Scene 3.—Love at first sight.

Scene 4.—The secret marriage of Romeo and Juliet in Friar Lawrence's cell.

Scene 5.—Infuriated by the death of his friend, Mercutio, Romeo fights and kills Tybalt, a kinsman of Juliet, and is banished by the prince.

Scene 6.—Capulet insists upon Juliet's marriage to Paris.

Scene 7.—"Take this potion and for two days you will be as dead, then I will come to the tomb and awaken you."

Scene 8.—Hearing of the supposed death of Juliet, Romeo buys poison and prepares to kill himself.

Scene 9.—Juliet recovers from the effect of the potion, and, finding that Romeo is no more, joins him in death.

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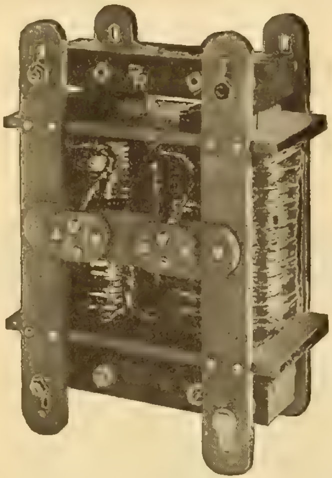

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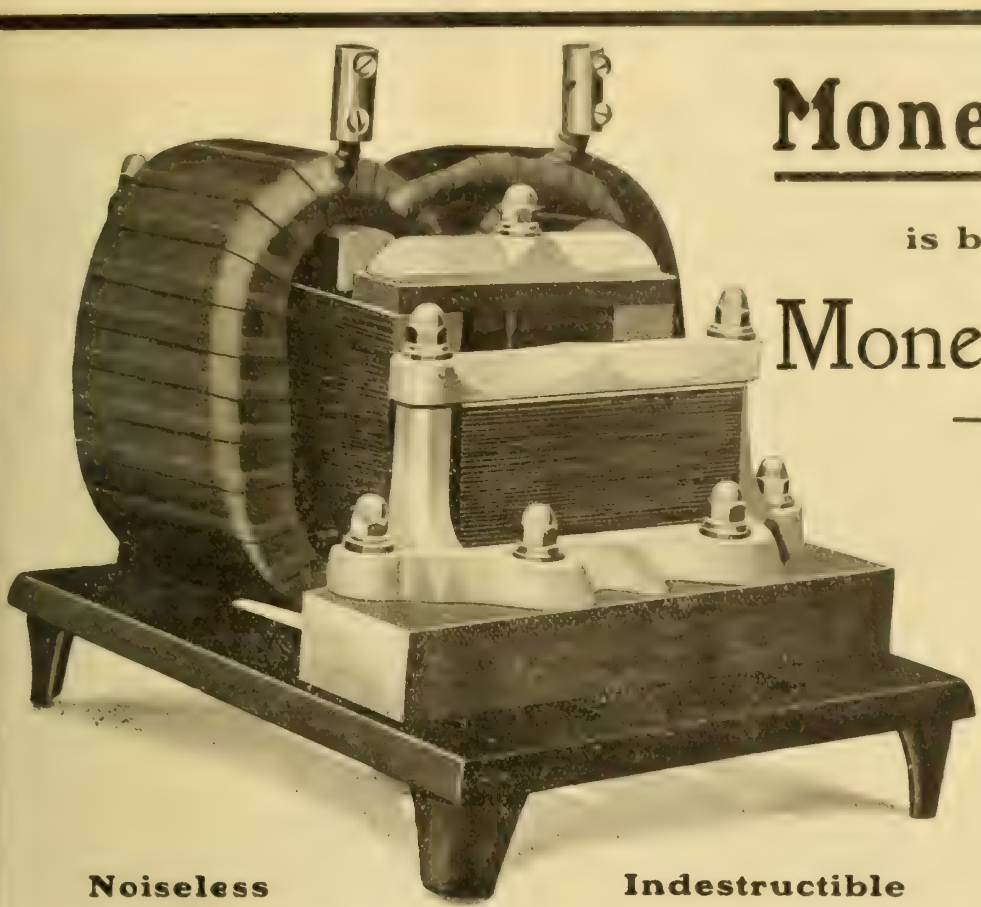

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Eugene Cline & Co., 1021 Grand Ave., Denver.
Denver Film Exchange, 713 Lincoln Ave., Denver.
Globe Film Service, 2 Nassau Blk., Denver.
Little & Pratt, Charles Bldg., Denver.

ILLINOIS.

CHICAGO.

American Film Service, 641 Am. Trust Bldg.
Chicago Film Exchange, 120 East Randolph St.
Eugene Cline, 59 Dearborn St.
Globe Film Service, 79 Dearborn St.
Inter-Ocean Film Exchange, 59 Dearborn St.
Laemmle Film Service, 196 Lake St.
National Film Renting Co., 67 N. Clark St.
Royal Film Service, 253 La Salle St.
Schiller Film Exc., 103 E. Randolph St., Chicago.
Standard Film Exchange, 79 Dearborn St.
W. H. Swanson & Co., 160-4 Lake St.
Temple Film Co., Masonic Temple.
Theater Film Service, 85 Dearborn St.
20th Century Optiscope Co., 89 Dearborn St.
U. S. Film Exchange, 59 Dearborn St.

INDIANA.

Indianapolis Calcium Light & Film Exchange, 114 So. Capitol Ave.
Laemmle Film Service, Evansville.
H. Lieber Co., 24 W. Washington St., Indianapolis.
Luther Day Service Co., Muncie, Ind.

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Charles M. Stebbins, 1028 Main st.
20th Century Optiscope Co., Shukert Bldg.
Yale Film Renting Co., 1116 Main st.

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Imported Film Supply Co., New Orleans.
W. H. Swanson Dixie Film Co., 620 Commercial Pl., New Orleans.
Yale Film Renting Co., 220 Texas St., Shreveport.

MASSACHUSETTS.

F. J. Howard, 564 Washington St., Boston.
Miles Bros., Hub Theater, Boston.
New England Film Exc., 682 Washington St., Boston.

MICHIGAN.

Michigan Film & Supply Co., Butler Bldg., Detroit.
National Film Co., 100 Griswold St., Detroit.
National Film Co., Houseman Bldg., Grand Rapids,
Central Film & Supply Co., Saginaw.
Vaudette Film Exc., 103 Monroe St., Grand Rapids.

MINNESOTA.

Eugene Cline & Co., Minneapolis.
Northwestern Film Co., Minneapolis.
Twin City Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis.

MISSOURI.

Eugene Cline & Co., St. Louis.
O. T. Crawford, Gayety Theater, St. Louis.
W. H. Swanson St. Louis Film Co., 813½ Chestnut St., St. Louis.
Western Film Exc., 841 Century Bldg.

NEW YORK.

Buffalo Film Exchange, 13 Genesee St., Buffalo.
Imperial Moving Picture Co., 301 River St., Troy.
Mullin Film Service, Solar Bldg., Watertown.
Pittsburg Calcium Light & Film Co., 158 Main St., E., Rochester.
Talking Machine Co., 97 Main St., E., Rochester.

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Electograph Co., 199 Third Ave.
Empire Film Co., 106 Fulton St.
Greater N. Y. Film Rental Co., 24 Union Sq.
Harstn & Co., 13 E. 14th St.
Imperial Moving Picture Co., 44 W. 28th St.
Improved Film Supply Co., 148 Delancey St.
Kinetograph Co., 41 E. 21st St.
Miles Bros., 259 Sixth Ave.
Peoples' Film Exchange, 126 University Pl.
Vitagraph Co., 116 Nassau st.
Alfred Weiss Film Exchange, 219 Sixth Ave.

OHIO.

Eugene Cline & Co., 717 Superior Ave., Cleveland.
Kent Film Service, 218 Nicholas Bldg., Toledo.
Lake Shore Film Co., Superior Bldg., Cleveland.
National M. P. Supply Co., 1703 E. 55th St., Cleveland, Ohio.
Ohio Film Exchange, 11 East Broad St., Columbus.
Toledo Film Exchange, Spitzer Arcade.
Superior Film Supply Co., 621 Nasby Bldg., Toledo.

PENNSYLVANIA.

Keystone Film and Supply Co., 6 Spooner Bldg., Harrisburg.

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S. Lubin, 21 So. 8th St.
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L. M. Swaab, 338 Spruce St.

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Columbia Film Exchange, 414 Ferguson Bldg.
Harry Davis, 347 Fifth Ave.
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TENNESSEE.

American Film Service, Memphis.
Laemmle Film Service, 78 S. Front St., Memphis.

Chicago Film Exchange, Omaha, Neb.
Chicago Film Exc., 601 14th St., N. W., Washington, D. C.
Eugene Cline & Co., Salt Lake City, Utah.
Edison Display Co., Seattle, Wash.
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Miles Bros., 412 E. Baltimore St., Baltimore, Md.
Miles Bros., 107 Sixth St., Portland, Ore.
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Montana Film Exchange, '41 N. Main St., Butte, Mont.
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Trant & Wilson, 63 E. Third St., So., Salt Lake City, Utah.
20th Century Optiscope Co., Eccles Bldg., Ogden, Utah.

Independent Renters.

BOSTON, MASS.

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Cincinnati Film Exchange, 214 W. 5th St., Cincinnati.
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People's Film Exc., 746 Euclid Ave., Cleveland, Ohio.
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Mexican Film Exchange, Cinco de Mayo, 6, Mexico, D. F.
Moore's Film Service, 400 9th St., N. W., Washington, D. C.
New York Motion Picture Co., 1148 Scott St., San Francisco.
Northern Film Exchange, 227 Fifth St., Minneapolis.
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Omaha Film Exchange, 848 Brandes Bldg., Omaha.
Oregon Film Exchange, 400 Ainsworth Ave., Portland, Ore.
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Ontario Film Exch., Medbury Bldg., Windsor, Ont.
Ottawa Film and Supply Co., 193 Sparks St., Ottawa, Can.
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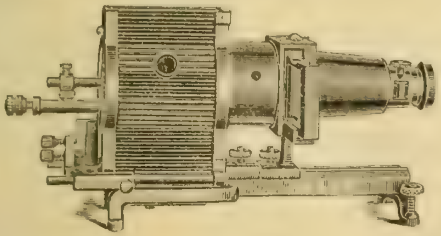

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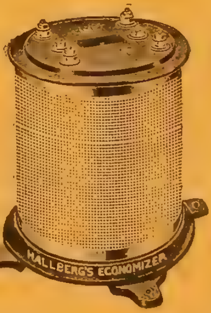

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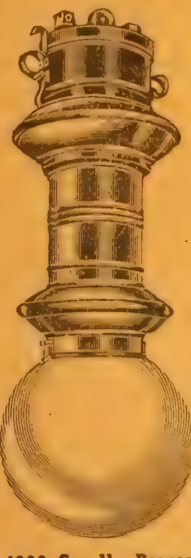
Guastalla Company, 341 E. 149th St., New York.
MuMullen & Holmes, Newport, R. I.
Engineering Equipment and Supply Company, 13 St. John Street, Montreal, Canada.
H. E. Davis, Bijou Dream, Milton, Pa.
The Bon Ton Theater, Durham, N. C.
Bijou Theater, Moberly, Mo.
Endel & Dawson, 41 Hanover Street, Manchester, N. H.
L. Parrish, Durham, N. C.
Nicholas Seraphine, 197th Street, Ft. George and Amsterdam Ave, New York.
Bowery Bay Elec. Lt. & Pr. Co., North Beach, L.I.
Nickel Theater, Haverhill, Mass.
Union Theater, 120 Main Street, Charleston, Mass.
Electric Theater Supply Co., 47 N. 10th Street, Philadelphia.
Bijou Theater, Newport, R. I.
Knieriem & Meeham, 1427 Prospect Ave., Bronx, New York.
Dreamland Theater, Lynn, Mass.
J. B. Miller, Plymouth, Pa.
J. B. Cowen, 464 Brook Ave., Bronx, New York.
M. M. Stiefel, 2236 N. Front St., Philadelphia.
Red Wing Amusement Co., 210 Bush Street, Red Wing, Minn.
Pearce & Scheck, 223 North Calvert Street, Baltimore, Md.
H. S. Janes, Hannibal, Mo.
M. M. Steifel, 334 South St., Philadelphia, Pa.
Nickel Theater, Bangor, Me.
E. E. Cary & Co., 59 Park Place, New York, N. Y.
J. B. Miller, 223 Lackawanna Ave., Scranton, Pa.
Nickel Theater, Lewiston, Me.



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WRITE TO-DAY

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Consulting Electrical Engineer

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THE EXHIBIT

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Editorial.

The Manufacturers.

The *esprit-de-corps* existing among American film manufacturers, and which is noticeably lacking among their foreign competitors, has been productive of some good, thanks to the formation of the F. S. A. as the sponsor. It occurs to us that this sentiment might be still further developed along lines which would result to their credit and the public weal. Looking backwards over the productions of the past three months, it is obvious, without mentioning names, that one manufacturer takes the lead in comedy, another in drama, another in effects, another in historic productions, and so on. The environment, the equipment or the personnel of the working force, seems to fit one establishment for a particular class of subject more so than another. The consequence is that while one manufacturer may make repeated hits along one line, his other efforts fall flat. Now, as the manufacturers have pooled their issues in other directions, why not pool their subjects and decide among themselves which kind of subject is best adapted to each individual firm to produce. It seems to us that such a course would not only tend to give us films of better and more uniform quality, but would also lessen the cost of production. In fact, so many other advantages occur to us which would accrue from such a course that we are surprised that it has not already been acted upon.

* * *

The paucity of subject and silly action in some films that have recently been released serve to act as backgrounds to set forth the superior merits of other productions—yet it would be better for the trade if the negatives had been destroyed. Also, we regret to note the poor photography in some otherwise meritorious productions. While the demand for new subjects is so tense it is hardly to be expected that a manufacturer will discard a negative that has been produced at a great expense of time and money; but when the only fault lies in under-exposure of the negative and consequent harshness and lack of detail in the positive, it should at least result in a heart-to-heart talk to the photographer and a thorough understanding which will prevent a recurrence of the defect.

* * *

We may expect to see on the screen, shortly, a kidnapping story by Vitagraph, in which the ending differs entirely from the original plot. Instead of escaping out to sea in a launch as had been planned, the bold villain is badly injured under an overturned automobile, while his victim escapes. So, if the photographer was on to his business, we may yet get a glimpse of hair-raising realism that will make the French chases look tame in comparison.

The Film Service Association.

The Film Service Association, its platform and its rules, are still the butt of the comic papers, but the line of advice and suggestion they offer is getting to be past a joke. There are few members of the F. S. A. who have not had their eye-teeth cut and if they do trouble to read these vapid preachments they can see through the sinister motive as well as condone the ebulliency of adolescent zeal.

* * *

Someone "knavely" remarked that we were trying to become the official organ of the Association. Perish the thought! Such a position might be the ambition of one who had not the remotest idea of the thesis of a newspaper, or of one whose weakness needed some outside prop, but the recognized organ of the moving picture industry is not of that class. However, as we look upon the Association by-laws as the lexicon for the preservation and advancement of this business we gladly stand up for all the good they have already accomplished, and which completely overshadows any evil consequences or anything left undone.

Nothing is more foreign to the wish or intention of this paper than a desire to assume the role of dictator as to the present and future of the Film Service Association and it is hoped that any sentiments we may express as to the convention of the F. S. A. will be accepted as they are offered: solely for the best interests of the moving picture business as a whole.

* * *

It is sincerely hoped that none of the members of the association will go into convention with any prejudice or vindictiveness. Nothing of value has ever been accomplished in any undertaking when either of these feelings have impelled the actions of those having power to act. We fear that some of the members may be affected in this manner—unconsciously, perhaps—through some events of the past three or four months that have not been thoroughly understood, so each member, we trust, will carefully examine himself before entering the convention and go into it prepared to act according to and be guided by the facts as they actually exist.

We believe that these words of caution are entirely justifiable in view of the peculiar situation that is presented in having the opponents of the Film Service Association before us with plans bearing upon its future.

They actually have the audacity to publicly declare the policy that should be adopted by the association. Such activity shows that everything that can be done to wreck the association is cut and dried ready for use. The organization has at no time had better reason to beware of false prophets than at the present time. The enemy has been diligently at work both inside and outside of the ranks of the association and this should be remembered by the members if called upon during the convention to consider charges against any members, or to look into any acts of the officers that may be questioned. For many weeks dissensions have been provoked and agitated among the F. S. A. members and many of them have already been found to be the work of would-be wreckers. It is not intended to say here that if charges come up they must be looked upon with a jealous eye. On the contrary, every one of them should be received with an impartial spirit and determination to get at the truth; any other action would be farcial. There is not the slightest doubt that there are some members that could be dispensed with to a very great advantage by the association. It is generally known both inside and outside the ranks that lack of principle, lack of trustworthiness, and a desire to gain regardless of methods or results have made this class of members a burden to the organization. We might go still further and say that they have been like a cancer in its system, not only threatening and endangering the vital interests of the honest and loyal members, but in many instances actually attacking the foundation of the association. No better time to get rid of the pest can present itself than now. If the association will rid itself of this bad timber *now* it will find itself in a better position after the convention adjourns and the members settle down to real work. It really seems a pity that such members should be allowed to remain in the organization and occupy places that could be very advantageously filled with some very excellent applicants who are rapping for admission.

* * *

Patience, intelligence, determination and equity should mark every action of the convention and any member who has failed in his trust should be held to a strict accountability. The loyal members look for and have a right to expect this. It is hoped nothing rash will be done and that no rash advice will be followed. The Film Service Association is excellent in principles and, despite the natural obstacles and trials that attend the initiatory work of all large bodies affecting an amalgamation of people of varying characters, temperaments and policies, it has certainly accomplished a great amount of good for its members. If a test vote were to be taken to-day the association men would overwhelmingly declare that all branches of the film business are in a more promising condition than ever, and much better than they were at any time before the association was formed. This is the reason that all who have the welfare of the film business at heart desire to see the association go on and improve in its work.

* * *

Beware of designing prophets. Those who radically advise the association to break away from the manufacturers, disband the association and then reorganize it are trying to throw sand in the eyes of members who, for reasons best known to themselves, are not as stout-hearted as the majority of their colleagues. Such revolutionary doctrines are offered but for one purpose, for if followed they would accomplish only that purpose, and that is demoralization. Through working in conjunction with the manufacturers the association has secured many advantages which, under other conditions, would have been serious disadvantages. To disband and then reorganize the association would be a waste of time and energy. Any member sanctioning such a course would be like the cow who gives abundantly of milk and then kicks over the bucket. The common enemy wants the association disbanded and should his wishes be gratified he will fight just as hard to prevent reorganization as he is now striving to make it necessary. As a cloak to their real intentions the enemy has framed up a proposed cabinet of officers for the reorganized association if affairs should go that way. The shrewdness displayed in the makeup of this cabinet is the best evidence of bad faith and it is as certain as anything can possibly be that at least a majority of the gentlemen whose names appear upon the proposed slate do not feel flattered in the slightest degree. They are gentlemen who have been loyal, consistent and diligent workers in behalf of the Film Service Association and not one of them would have allowed such use of their names had they been consulted before the publication was made. It is a matter of fact that at least three of these gentlemen have declared with all the earnestness at their command that the association is a good thing and should be upheld. It is little short of libel to associate the names of these people with such revolutionary propositions as are held out by the reconstructionists.

* * *

We extend our greetings to the F. S. A. convention and trust that their deliberations will be as wholesome and fruitful as they have been in the past. Of these things there can be no doubt: The association will not be disbanded; the present organization will make another start after the convention in better shape than ever; and upon its close many members will have a better knowledge of what is best for their interests than they have in the past.

Lessons for Operators.

By **F. H. Richardson**, Operator, Chicago.

CHAPTER XIII.—SLIDES.

Tint Slides—How Made.

The most satisfactory tint slide is colored glass which may be obtained from dealers in ornamental glass, provided you can personally select the shades, which must be very light. These shades are hard to find, however, and a more or less satisfactory substitute may be made by developing slide plates *without exposing* them to the light. This leaves a thin, perfectly clear film of gelatin that will readily take color. Now make a weak solution of Diamond dye of the required shade and dip the plate in it, removing the dye from the glass side. Allow this to dry and repeat the operation until the desired shade is attained. Bind the same as any other slide when done. Very pretty effects are produced by slides made from the glass ground in geometrical designs such as used to be popular for front doors.

Announcement Slides.

A fair substitute for regular announcement slides may be made by writing with the capitals of a typewriter on gelatin paper and dusting with dry bronze powder. The typewriter ribbon must be a good, well inked one, however. Bind the gelatin paper, when theink is dry, between glass in the regular way the same as a slide.

SLIDES.

The one most important thing concerning slides is to keep them clean. On receiving a set they should in every case be cleaned thoroughly before using. A damp cloth, followed by polishing with a dry one, is best. Once you have them clean keep your fingers off them. Pick them up by their edges and in removing from carrier press one finger to the glass near edge of the slide and raise. This will hoist out the slide and leave no finger mark, as your finger will only touch behind the mat. Finger prints are esteemed as very valuable by the police but I never noticed that they add materially to the beauty of a slide. How often have you seen a beautiful scene utterly ruined by an operator's dirty finger mark?

Another thing: in placing the slide in and removing it be exceedingly careful to not move the carrier even the least little bit. It does not please an audience overly much to see a thirteen-story building they are admiring wiggle around like it had the St. Vitus dance.

Before beginning to run a song pile your slides neatly, their tops toward the lamp house and the title, or No. 1, on top. In removing from the carrier lay them down in such manner that in the whole operation you have turned the slide over. That is to say, when you picked the slide up the mat side was uppermost, but when you lay it down it is underneath. You will now only have to turn the whole pile over to re-run them.

Always remember this: by poor work the operator may ruin the effect of the best slide ever made, but by good work he may make even the poor one look very well. The stereopticon picture should appear clear and brilliant. If shadows appear at top or bottom your light is out of center with the condenser. If yellow shadows appear at all four corners your lamp is too far from the condenser; if blue it is too close.

Operating Room Hints.

Care of the Electrical Equipment.

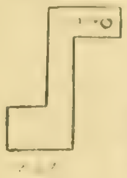
A great deal has been said about the care of the head, lamphouse and the machine room in general, but I think a little might be said to advantage as regards the care of the different electrical appliances. In the first place we will consider the carbon holder or carbon arm.

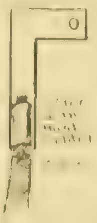
Due to the intense heat in the lamphouse the metal has a tendency to oxidize much faster than it ordinarily would. The oxide forms a coating of a high resistance nature, thus causing heat at the point of contact of the carbon and carbon arm, and if allowed to remain will cause the carbon to pit at that point. All this causes a loss of energy which has to be paid for in the form of electric light bills, or in other words, you do not get the amount of light you should for the amount of current used.

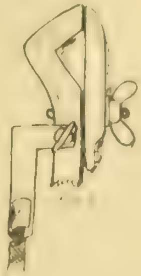
Every operator should have a small file not over ½ in. wide nor over 6 in. long, and clean the inside of the carbon arms at least twice a day. It will only take a minute and you will be paid for your trouble and your carbon arm will last longer. Your lugs will last longer.

Another source of trouble is to be found in the lamp, caused by the wire burning off in the lugs. This can be overcome by making a lug out of sheet brass, No. 18 gauge, as shown in the cut. This will bring the point of contact of the wire and lug far enough from the arc so that it can be soldered with hard solder, or better still, silver solder. This style of lug can be made with very little trouble.

Cut the brass the shape shown in Fig. 1. Drill the hole at point marked A; then bend the other end of the lug around the bared and brightened end of the flexible wire and solder with *hard* solder, Fig. 2. Be sure to have both wire and lug clean; this can be done with any good soldering acid. This done, file off the projection on top of the carbon arm, where the binding screw goes on, enough to get a good bright surface, and put the binding screw through the hole in the lug with a washer on top of the lug, but not between the lug and the carbon arm.







The lugs on the knife switches should be looked to once in a while to see that they are tight and the wire should in all cases be soldered to the lugs that fasten to the switch terminals. Look to it that the knives on the switches fit in their proper places and fit tight so there will be no chance for a poor contact. Also see that all the points on your rheostat or whatever apparatus you may have are tight. See to it that the fuse contact springs are kept bright with a little fine sandpaper.

Oftentimes fuses are blown or rather become so hot at their contact points that they melt the solder within the shell, thus opening the line when they are not necessarily carrying an excess of current.

No wire should be used smaller than No. 6 B. S. in connecting up a lamphouse.

Switches should be of a larger capacity than just the amperage you are using. For instance, if you are using 30 amperes in your lamp get a 50-ampere switch, as they are much less liable to get hot; and in constant use, as they are, they last much longer.

E. A. C.

A STANDARD GAUGE ESTABLISHED.

From investigations recently made by the Society of English Film Makers, we learn that the exact measurement of different makes of film show considerable variations. A regulation of this evil was indispensable, and as standard measurements the following were adopted:

Width of film	35 m.m.
Separation of rows of perforations	28 m.m.
Distance apart of center of perforations	1/210 m.m.
Breadth of perforation	2.8 m.m.
Height of perforation	1.7 m.m.

The separation between two pictures must not lie between two perforations, but instead through the center of a perforation.

Trouble will always be present, however, no matter how exactly a standard gauge may be adhered to, on account of the alteration of the material due to change of temperature or extended storage. We do not have any remedy for this evil at present and all we can do is to fit our machines with standard sprocket wheels, so as to render the pictures as steadily as possible.

Notes and Comments.

It should be noted that the most successful moving picture shows are those which have refrained from adding low-class vaudeville to the program.

"The Spirit of '76" is said to be the finest film, for subject, realism and photography, ever turned out by the Selig Polyscope Company, and that is saying a great deal.

The Kalem Company secured a very complete series of views of the successful flight of the "June Bug," although the day and hour was very unfavorable for photography. The "June Bug" is the aeroplane which made a highly successful flight at Hammondsport, N. Y., on July 4, and which captured the "Scientific American" trophy cup, which has been competed for by heavier-than-air flying machines, under the auspices of the Aero Club of America.

A stereopticon operator out of work, and with no prospects, applied a few days ago for a position to run the lantern in a Gospel tent where pictures are used. He was told by the preacher that several gentlemen who owned lanterns had volunteered to do the work for nothing. The operator replied that "the man who will work for nothing where it takes the bread out of another man's mouth, is a sinner and a scoundrel." The preacher smiled and said: "Well, perhaps he is," but that was all the good it did the indignant man who wanted work.

The following is a specimen of the more healthy remarks which the leading daily papers are now making on the moving picture subject:

"The motion picture show as it is developing is educational and instructive and at the same time interesting to the blase theater-goers. And here just a word, no matter how bored you have become through witnessing commercialized, near actors and near actresses in near dramas and painfully funny comic operas, don't imagine for one minute that the motion picture show doesn't hold some interest for you well worth the price and the time."

We had a call last week from Mr. Mack, the manager of the Hub Theater, Boston, and of Miles Bros.' Eastern branch. The tone of the business was good in the New England states, he said, and the little theaters were extremely popular with the people, very few places closing from loss of patronage, in spite of the constant worry they are subjected to by legislators and adverse criticism of the press. This adverse criticism he traced to the fact that the small shows do not advertise in the daily papers, and as the large theaters have cut down on their advertising the newspapers blamed the nickelodeon for their loss. This proved to be so, as several papers changed their tune when moving picture theaters advertised in their local papers. This is a hint that nickelodeon managers in other localities might follow with advantage.

ILLUSTRATED SONGS A NOVELTY IN GERMANY.

We learn from "Der Kinematograph" that illustrated songs are being introduced as a novelty in Germany. A film rental house in Hamburg offers the trade a slide service of three changes a week from $3 to $5, according to quantity and quality of the goods. Singers are also furnished, if desired, and at reasonable charges. We should not be surprised if American slide makers would find a ready market for their goods in Germany. American songs are very popular over there and the duty and transportation cost is considerably less than from Europe to America.

BUSINESS OR RELIGION.

A moving picture show and full liberty to smoke while "service" is going on are the latest attractions offered by an Episcopal church in Atlantic city to the coy visitors. They can also pitch off coats and collars, and perhaps keep on their straw hats, during the services. Religious topics will, it is added, be discussed "in a practical manner." This, according to the Catholic Standard and Times, "is getting down to business in real fashion. But is it getting up to religion?" asks that journal. "The idea of religion is hardly that of an amusement for jaded appetites of water-surfeited athletes."

THE SHOW IN MASSACHUSETTS.

The new law regarding the operation of picture houses went into effect on July 1. Its chief provision is that a picture machine must not be operated more than twenty minutes continuously, without an intermission of at least five minutes when the lights are up. This will probably work but little hardship to the local houses, as they will be able to show pictures for twenty minutes, then turn on the lights and have an illustrated song, the picture for the song showing clearly enough for all practical purposes, even with the light in the hall.

THE FITTEST SURVIVES.

The photograph of the working staff of Dreamland which the Portland (Me.) "Telegram" prints on the anniversary of the opening of that popular theater, gives us the keynote to its success. No manager ever surrounded himself with a more intelligent or more capable staff, as far as looks are concerned. Mr. J. W. Greely, the manager and owner, is alert to the fact that the best is always the cheapest in the long run. His film service is the best obtainable, and for the illustrated songs only the highest salaried vocalists are engaged. Portland is justly proud of its youngest amusement house.

COLORING FILMS BY THE IVES PROCESS.

The process of coloring films by causing re-actuation of the color waves by the three color disks described by Mr. G. Albert Smith, of London, England, is the adaptation of the Ives process of chromography, and as Mr. Frederick E. Ives has his process patented in every country in the world where a patent can be procured, the film makers or specialist who try to use this without Mr. Ives' consent will run up against a snag. The attempt was made in this country some years ago, with Mr. Ives' consent, as an experiment, and proved unsatisfactory. On still pictures the effect is marvelous, the colors distributing themselves in their proper places when thrown on the screen, with absolutely lifelike effect. The sheen on a peacock's tail, the glitter of a humming bird's plumage, the velvet of an orchid, are rendered with lifelike fidelity. If some film manufacturer has been able to eliminate the difficulties that beset the experimental stage of adapting it to film work he has discovered something that will not only make him a multi-millionaire, but also the inventor, Ives, who has already spent fully half a million dollars to perfect his discoveries. Its adaptation to films makes the process commercially possible, which it has not been heretofore.

STATISTICS.

Lynn Williams, writing in the Oakland (Cal.) "Tribune," furnishes the following figures, which, perhaps, come as near to the truth as any that we have seen:

"The film rental exchanges buy annually from the manufacturers $4,000,000 worth of films, from which they derive a rental of $8,000,000 from the exhibitors.

"There are about 8,000 moving picture theaters in America, whose average operating expenses are $20 a day, or a total of $160,000, an annual expense, estimating 300 days for the year, as some theaters don't operate on Sundays, of $48,000,000. The average profit is about $17,000,000, so that the American public pay admissions of $65,000,000 a year.

"There are a number of 10-cent houses, and higher, but the great majority charge but a nickel, making the average admission about 6 cents. It will thus be seen that an average of 1,083,333,333 people visit moving picture theaters annually.

"It requires an average of ten people to run a moving picture theater, each of whom is dependent thereon for his livelihood, or a total in America of about 80,000; there are about 150 film rental exchanges in the United States, employing an average of twenty-five persons, or about 3,750, and there are about 5,000 people employed by the various manufacturers, a grand total of 88,750.

"In San Francisco alone there are about 100 moving picture theaters. Taking these figures as a basis of computation, 50,000 San Franciscans visit these places, paying $3,000 a day and for a year of 365 days $1,085,000. Taking one-fifth of this number as adult males entitled to vote, and we have 216,666,666 voters to view moving pictures in America, annually, and in San Francisco 3,650,000.

"From these enormous figures it must be evident that a large part of the population attends regularly.

"It must be admitted that recreation is essential to the welfare of the human race, and where can a whole family be entertained for the evening for the insignificant sum that admits them to a motion picture theater and to a realm that is so strange withal that it is indeed re-creation?"

A MACHINE WHICH DOES ITS OWN REWINDING.

Within a few weeks there will be placed upon the market a projecting machine which is so different from the general form of construction followed by all other models that we may safely herald it as a decided innovation in this line. Last week we were invited to a demonstration of the first completed model. We were first asked to look at a picture on the screen and then examine the machine. The first thing noticed was the entire absence of flicker and then the steadiness upon the screen. Our greatest surprise came at the end, when the reel was deftly removed from the bottom magazine, placed in the top one without rewinding, threaded through the machine in a few seconds, and again projected the same as before.

Without going into the mechanical details, which will be illustrated and described in an early number of this paper, we will briefly say that the flicker is eliminated by increasing the period of rest in proportion to the period of movement at least 25 per cent., and also by the position and construction of the shutter. The steadiness was due to the perfection of mechanical construction and also to the fact that the motive power was self-contained—a small motor being suspended below the frame and connected to an ordinary lamp socket. The rewinding takes place as the film is being run, the film being fed **from the center** and rewound to the center. This is done in a manner which exposes the film to much less friction than with the usual method, and there are several other points about the machine which will tend to prolong the life of the film.

Of more importance than any of the good features mentioned was the elimination of all fire risk. When in operation there is none of the film exposed except the inch in front of the window frame, and this is protected by a drop shutter which is positive in its action. The inventor claimed that a pile of newspapers could be burned over and under the machine while it was running and nothing would happen. The manufacturers of this new improved machine are the American Moving Picture Machine Company, a New York City corporation, and they say that they will be ready to make deliveries on or before September 1. In the meantime we will present our readers with a fully illustrated description of the apparatus.

SHE POSED FOR THE PICTURE, BUT DID NOT APPRECIATE THE SHOW.

Young Bros., who conduct the Electric Theater with the Great Parker Shows, have the best equipped outfit of any traveling show of this character in the world. In addition to some 500,000 feet of film of standard moving pictures, they usually make and present each week moving pictures of local occurrences. Not only do they carry an experienced photographer, but in their special car on the Parker show train they have a room fitted up with the necessary apparatus to properly develop and finish moving picture films up to a thousand feet in length.

An amusing incident occurred in Parsons, Kan., during the Great Parker Shows' recent visit in that town. That is, it was amusing to all but the lady who figured most prominently in the little comedy the camera caught and faithfully reproduced.

The moving picture man was perched with his machine in a church steeple, endeavoring to make a picture of a parade passing on one of the main streets. In the foreground was the residence of a prominent business man. The back yard of this property is enclosed with a high board fence, and in this yard the lady of the house, who had just emerged from the bathroom, clad in a loose wrapper, was engaged in the task of "drying" her hair. As an additional diversion, some of the neighbor's chickens came in through a hole in the fence, and the lady, seizing a broom, gave instant battle. Round and round the yard they went, the chickens barely a broom's length ahead of the portly, but irate, woman, who with wrapper and hair streaming in the wind, developed an amazing amount of speed. Finally the intruders were ignominiously routed, and the lady resumed her seat and original task, just as the moving picture machine in the church steeple ran out of film.

The following night, in company with a dozen friends, the lady of the picture visited the Electric Theater, and the party chanced to get seated just before the newly made film was put on. Horror-stricken she sat and gazed as each sickening detail of her morning's adventure was minutely reproduced on the screen, and her consternation was only equaled by the spasms of merriment into which her friends were thrown. It is alleged that she had to be taken home in a hack and only recovered from a prolonged attack of hysteris when she learned that the horrid show people were safely out of town.

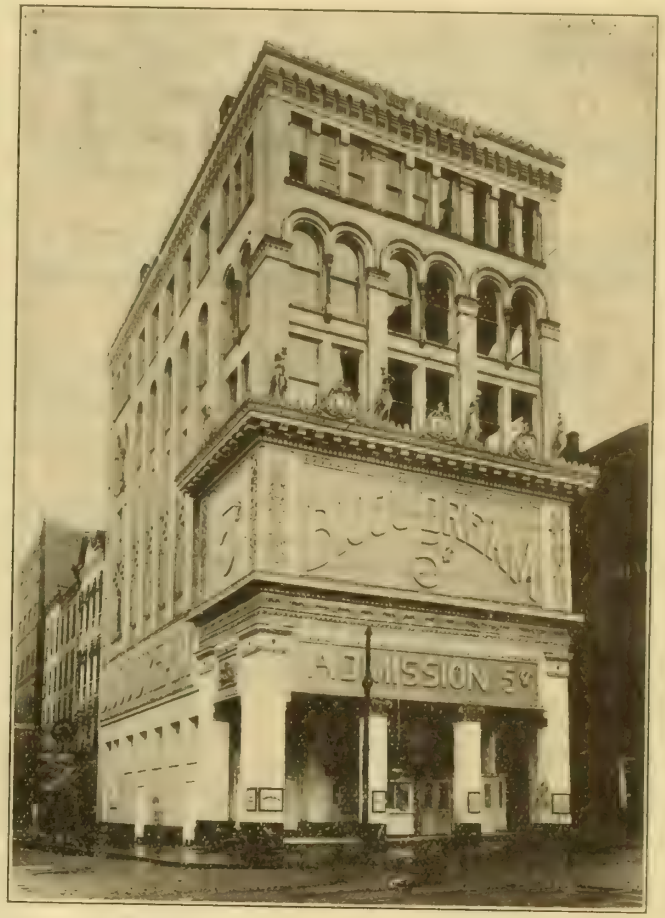
PARIS NOTES.

By F. Grafton.

The French gipsy corporation ("Forains") are now taking active steps, in view of a general meeting this Winter, with the object of forming a vast syndicate amongst themselves for the manufacture, sale, rental, etc., of films, cinematographs in a word, of everything concerning the moving picture trade. Their aim, as can easily be guessed, is to put a check to the output of one or two of the most important firms in this country, and thus paralyze their action on the public fairs, where these people hold their shows and obtain such general success.

A new film company is at the present time in formation here under the title of "Film d'Art." As can be gleaned from the name, the main object of this enterprise will be the representing of historical and literary "scenarios," to use one of their own expressions, and this more especially in competition with the gross and very ordinary films which are now so widely scattered amongst our shows. We note amongst the best known contributors to this new company, both as writers and actors, the following names: Sarah Bernhardt, Rejane, Jane Hading, Jeanne Granier, etc.; Victorien Sardou, Edmond Rostand, Jules Claretie, Catulle Mendes, Georges Courteline, etc., etc., from which it may be concluded that a very large field of action is open to this new undertaking, more of which we hope to relate about shortly.

NicKelodeon Architecture—1.



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2—200 feet DEVELOPING DRUMS
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Each machine is made for manufacturing purposes, for long wear, of best material and acknowledged construction; 25 years' experience; all my own original ideas and patents. **NO PATENT SUITS TO FEAR; MY PATENTS WILL GIVE YOU AMPLE PROTECTION.** My cameras, perforators and printers have been employed with the following companies: Edison Mfg. Co., Am. Mutoscope and Biograph Co., National Cameraphone Co., International Film Mfg. Co., 20th Century Optiscope Co., Penn Motion Picture Co., and many others. I also manufacture the "Miror Vitæ," world's greatest moving picture machine—built like a machine for long wear. Another great novelty is my double dissolving lantern; only one illuminant for both lanterns; no more double arc or double calcium burner; no more dissolving keys; greatest lantern on earth. Miror Vitæ Announcement Slides; Wire Lugs of improved type; Neutral Film Rental Service; Lens Grinding and Correcting. Booklets for each partly on hand.

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Trade Notes.

Mt. Gilead, O.—William Hartwell and Frank Wilson will put in a moving picture show at Centerburg, O.

Sullivan, O.—Sims Bros. have purchased a moving picture outfit and expect soon to start out in their new venture.

East Liverpool, O.—Fire destroyed the Gardner building occupied by the Feezel & Company electrical and moving picture show.

Salem, O.—F. Y. Allen will open his remodeled theater on Broadway during the week of the Fourth. The seating capacity has been trebled.

Geneva, O.—The Wonderland Picture Show has changed hands, Alfred Moore purchasing it of E. L. Potter, the owner. Mr. Potter expects to locate in Washington.

Dayton, O.—By special arrangement for the Summer season with the Casino Company of Detroit the Victoria Theater will open with a popular moving picture entertainment.

Canal Dover, O.—Martin Bender and S. Beller have purchased the Nickelodeon Moving Picture Show from Amos Hosteler. A new Edison machine will be installed in a short time.

Belleville, Ill.—Manager Amman has installed a moving picture machine in his concert garden, and motion pictures and illustrated songs will now hold forth at this popular resort.

Youngstown, O.—George W. Bennett, of Cincinnati, has closed a lease for the continuance of the Wonderland Theater on East Federal street. Mr. Bennett will entirely remodel the theater, opening it about September 10.

Boise, Idaho.—At a meeting of the Government Project League in Coldwell, it was proposed to send two lecturers to the East with picture machines and films showing the resources and opportunities of the State.

Monticello, Ind.—This town has now two moving picture shows. The Electric has been running for some time, Frank Matthews being the manager. The Arc has been recently opened by J. C. Shaver, and both places seem to be doing well.

Denison, Tex.—As public sentiment is with them and they are running strictly moral and instructive entertainments, L. C. Hamilton, one of the proprietors of the Idlehour, has appealed from a fine imposed for keeping open on Sunday afternoons.

Indianapolis, Ind.—A new family theater on Kentucky avenue near Illinois street has been opened. The seating capacity is about 400, the auditorium being absolutely fireproof. There will be two matinees daily and three performances every evening.

The Electric Theater Supply Co., of Philadelphia, Pa., Mr. Schwalbe, manager, ordered a month or more ago a Hallberg Economizer and was so well pleased with the device that he ordered ten more, which are now installed in Philadelphia and vicinity and all giving excellent results.

Fort Dodge, Ia.—The managers of the Empire are being served with an injunction to prevent the showing of a Gotch-Hackenschmidt film which the promoter of this subject, M. M. Wittig, says is either faked or stolen. The outcome of the fight will be watched with interest.

The Hadley Moving Picture Company suffered a loss of $700 (no insurance) on property stored in the Park Theater, Rutland, Vt. The fire started in the grandstand of the fair grounds after a ball game and the theater was in the path of the flames. The Hadley Company have our sympathies in their loss.

North Adams, Mass., June 29.—The Palace, the new moving picture house, located at Notre Dame Hall, opens this evening under the management of Sullivan & Tetlow. A. J. Langlois, of the Gem, on Spring street, is to furnish Kline Optical Company films, and it will be an independent house and no trust films are to be used.

Evansville, Ind.—The board of safety has instructed Chief Brennecke to suppress the presentation of views of the Gunness farm tragedies and kindred blood-and-thunder Jesse James views in the moving picture shows. Mayor Boehne talked with the board and advised the censorship of the theatoriums and nickelodeons, of which there are about twenty in the city. The penalty for violation of the board's order will result in proceedings to revoke license to conduct a place of amusement.

Sheldon, Ia.—The managers of Wonderland have had crowded houses all the week, due to their billing the town that a former well-known resident was a leading character in the "Blue Bonnet." Sure enough, the audience recognized and cheered as Mrs. E. M. Stringfield was recognized as the kind-hearted mother in this beautiful picture story of the good work of the Salvation Army.

The Francis Day & Hunter Music Publishing Company, under date of July 2, have been circulating a letter over their signature, among the other music publishers and slide dealers, calling attention to the operations of one Frank McCready, in song slides McCready is alleged to have at various times and places borrowed from music publishers and others large numbers of song slides which he said he intended to use at certain places and would return. It is alleged that the slides were never returned and that when he was called upon for them he paid no attention to the request.

CHARTERS ISSUED.

Blaza Amusement Company, incorporated, Norfolk, Va. James Hughes, president; L. B. Montague, treasurer; S. D. Hope, Jr., secretary, all of Norfolk. Capital stock, $1,500 to $10,000. Objects and purposes: Moving picture shows.

LICENSES.

Hoboken, N. J.—An ordinance imposing a license fee on moving picture shows and all places of amusement went into effect on July 1.

The Board of Aldermen of Buffalo, N. Y., are considering a resolution to tax moving picture shows $100.

SITUATIONS WANTED.

Experienced Operators.

David S. Robinson, 208 Cruger Ave., Van Nest, New York City.
J. W. Connors, 255 Baldwin Street, New Brunswick, N. J.
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Philip Stevens, Madison, Me.

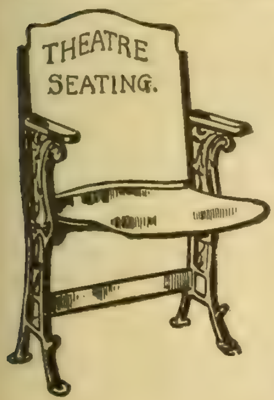
TALKING EFFECTS OR LECTURES.

Ralph Knaster, 1524 First Ave., New York City.
N. Finkelstein, 274 Broome St., New York City.

Film Service Association

All matters concerning the Association, requests for information, complaints, etc., are to be referred to either

THE NATIONAL SECRETARY,
Suite No. 716-734, 15 William St., New York, N. Y.
Or the WESTERN SECRETARY,
Suite No. 1402 Ashland Block, Chicago, Ill.



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Show them what Uncle Sam is doing

at PANAMA, in the PHILLIPPINES and with the GREAT BATTLESHIP SQUADRONS

Flash before them the wonders of

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Seventy-five sets to pick from. List on application.

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We can furnish you anything in the M. P. line.

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Supplies of all Kinds for Moving Picture Theatres

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Write for our Special Prices on our New Films and Feature Productions

CORRESPONDENCE.

THEY SAY IT HAS A SOLID RING.

Bucyrus, Ohio, May 13, 1908.

Editor Moving Picture World:

Dear Sir—We have received sample copies of the Moving Picture World and had not thought of subscribing until we received sample copies of ——— ——— ———, and the contrast was so great and made your paper seem as the most solid information and instruction that we could not help but to enclose $2 for one year's subscription.

HART BROS.,
Proprietors and managers, Majestic and Wonderland theaters.

CENT PER CENT., OR WHO PAYS THE PIPER?

Wilson, N. C., July 7, 1908.

Editor Moving Picture World:

Dear Sir—I take the liberty of writing you a few lines concerning Film Service Association members and their way of doing business. A certain New York house was furnishing films here, but along comes a Birmingham film company and offers to give their film on a per cent., so as to cut out another man. They give film on a basis of theater to give per cent. of receipts above $40, and as the theater is not taking in over $10 a night on an average, they get the film for little or nothing. Besides, they have two boys running their machine, who cut out samples of film from one to two feet long and give them to their friends. Where do the other people come in that use the film after it is thus destroyed?

P. S.—Both houses are members of the Film Service Association. You may publish this, but withhold my name. X.

PROGRESS ON THE CELLIT FILM SEEMS TO BE AS SLOW AS ITS POWERS OF COMBUSTION.

Elberfeld, June 26, 1908.

Editor Moving Picture World:

Dear Sir—I am sending you by sample-post a few strips of coated and developed Cellit film, as well as of complete kinematograph films, along with a report of a lecture delivered by me recently on the film.

I am not yet in a position to give a definite reply to your inquiry as to when the product will be placed upon the market. The manufacturing plant employed at present is only a provisional one, producing only a relatively small quantity of film, for which reason the film cannot be offered to the trade in a general way. Some time is likely to pass ere the plant to manufacture on a large scale will be installed, and even when the manufacture is started we shall hardly be able to cover European requirements. Hence an arrangement has not been made so far with any American concern.

Yours faithfully,
DR. A. EICHENGRUN.

THE PHILADELPHIA KICKER AGAIN.

Philadelphia, Pa., July 6, 1908.

Editor Moving Picture World:

Dear Sir—The editor of that alleged journal with the high-sounding claims seems to have put his foot in it again. For weeks he has been railing at the schedule of the Association, and he now prints an article stating that a "$5,000 fine" has been imposed upon a Western member who has violated his agreement. He gives his unqualified approval to the "fining" of this member and then continues to rail at the schedule and further incite other members to the same crimes, but warns them that they will be caught and suffer the same fate. He has nothing to say about the merits of the case or the justice of the punishment of all law-breakers, but advocates the principle that "it is all right to be a crook if you are not caught," which is unfortunately the ethics in which so many of his kind believe. This alleged "fair-minded journal" has been accessory before the fact to all deflections of the Association members and all crimes committed by them. It is an open secret that the manufacturing interests behind that paper would like to see the schedule abolished so that they could make a cut in the price of films which would crush out all opposition (!), but the attempt to do so would crush out the rank and file of the Association members. Few are strong enough financially to withstand the strain.

But to return to the story of the Fine! Why was it published? Has any self-constituted society the right to impose a fine, much less to collect it? If it is simply a case that someone's rebate has been withheld and he can prove that he has not violated the terms of his contract, he has his redress in the courts.

A READER.

IF YOU WANT GOOD SLIDES

THERE IS ONE MAN WHO MAKES THEM
HIS NAME IS

DEWITT C. WHEELER

AND HIS ADDRESS IS

120-122 West 31st Street, New York City

While in town come in and inspect the largest plant of its kind in the world

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these dull summer months, and at the same time run a quality of film that is right up to the standard

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If WE can't deliver the RIGHT GOODS at a RIGHT PRICE
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Because of our immense stock of films, **every shipment goes out two days ahead.** Not in a single instance have we disappointed a subscriber, and we will not disappoint you.

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Wanted good second-hand films, song slides, etc., must be in best of condition. Please send full particulars, also, names of subjects, number of feet, etc. Address NEWMAN MOTION PICTURE COMPANY, Portland, Oregon.

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Lectures on "Passion Play," "Macbeth," "Othello," "Romeo and Juliet," "Scarlet Letter" "Enoch Arden," "'Ostler Jo" "Shamus O'Brien," Washington at Valley Forge," "The Blue and the Gray" and on all kindred subjects of dramatic, historic or classic character.

If you wish to give your patrons something entirely new and attractive, if you wish to attract new business and get the best class of people to come to your place, if you want to increase your box office receipts send for free circular. It will surely interest you.

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Also Seating for Out of-Door Use.
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Flim Review.

THE KENTUCKIAN. Story of a Squaw's Devotion and Sacrifice (Biograph).—It has been said that the Indian is utterly devoid of sentiment or emotion, but such is not the case, as we illustrate in this film story, which shows that they are not only emotional but are extremely self-sacrificing.

Ward Fatherly is the son of a wealthy and indulgent Kentuckian, hence, his occupation in the main is that of pleasantly killing time. We find him at the opening of the story in the card room of a swell Louisville club playing poker with a party of friends. Ward is a heavy loser and detects one of the party, who is enjoying all the luck, cheating. A quarrel ensues, and old Col. Watson steps between to prevent blows. A challenge, however, is made, and a duel with pistols is fought in the suburbs, in which Ward mortally wounds his adversary. Fearing the consequences, the Colonel assists Ward in getting away. We next find him on the Western frontier, whither he has gone incog, working as a miner. The usual hangout of the miners is the camp tavern, and to this place there comes a pretty Indian girl selling Indian goods. She is at once smitten with the handsome young Kentuckian, who, in turn, shows a decided interest in her. Ward has been bountifully supplied with funds by the old Colonel, and when he pays for a round of drinks, he exposes a roll of bills that make the eyes of a couple of low-down Redskins, who are in the place, almost pop out of their heads. They must have that money, so they follow and knife him almost into eternity. In fact, they would have killed him had it not been for the timely arrival of the girl. She drags the wounded Kentuckian to her tepee and nurses him back to health. The inevitable happens—they are married. A lapse of several years occurs, and we find the little family—the Kentuckian, his squaw and a little son—living in blissful peace, when Colonel Watson arrives with the news that Ward's father has died, leaving him sole heir to the estate, and his immediate presence in Louisville is urgently desired. You may imagine his position. He feels, on the one hand, that he cannot take his squaw back and introduce her into the society of his set, and on the other, he knows it would break her heart to leave her. No, no. He must giveup all and stay where he is. All the old Colonel's persuading is unavailing, but the squaw at once realizes the situation. She must, for her lover for him, make the sacrifice, which she does by sending a bullet through her brain, thus leaving the way clear for him—a woman's devotion for the man she loves. Length, 757 feet.

THE STAGE RUSTLER (Biograph).—What marvelous influence a pretty girl has over mankind, what a power she exerts, transforming the rough and ferocious into lamb-like beings and the weaklings into lions of daring. Such was the power of pretty Roulette Sue, the belle of the mining camp. Phil Bowen and Sam Lewis were a couple of fearless road agents, and our story starts with them waylaying the overland stage coach, commanding the driver and his passengers to alight and "shell out." The passengers comprise a Chinaman, a tenderfoot and Roulette Sue. The tenderfoot is frightened out of his wits, while the Chink trembles so as to almost dislocate his queue, but Sue stands and views the episode with an indifferent air, while Sam covers the little coterie with his guns Phil idvests them of their valuables. Sue has a brace of pistols in her belt which Phil takes, extracting the cartridges, hands them back to her empty and harmless. Her defiant mien makes a decided impression on him, as, on the other hand, he has, by his easy, gallant manner, impressed her; besides, a part of his features, which are unconcealed by the mask, gives promise that he is a handsome fellow. Well, it is surely a case of love at first sight. The deed done, Phil orders the coach to proceed on its way, while he and Sam go to their shack to divide the spoils. The coach, arriving at the camp, an alarm is given, and a party of miners start out for the bandits. Sue, who is in deepest sympathy with the handsome young outlaw, starts off at the same time, and, by a short cut, arrives at the shack and warns Phil and Sam of their impending danger. Sam, who has also shown a weakness for Sue, tries to kiss her, but is not only repulsed by her, but knocked down by Phil for the insult. Thus does she transform two staunch friends into bitter enemies. Still, there is no time to parley, as their necks are in danger, so they do a quick get-away. Several days later Sam appears at the tavern and renews his attentions to Sue. Again Phil, who enters at that moment, protects her, and Sam through jealousy denounces him before the crowd. Guns are drawn, and it looked for an instant as if Phil would be punctured in many places, but quick as a flash, he picks up a child from the road, holds it up in front of him, backs off out of harm's way and makes good his escape. Sam now figures the coast is clear and awaits his opportunity. But love knows no danger, has no fear, and hence, Phil returns to see Sue, although it is most hazardous. Phil and Sue are alone in the tavern when the approach of some one forces him to hide behind a curtain. It is Sam who enters and, with violent persistence, forces his odious attentions upon Sue. Things are becoming alarming, when a shot from behind the curtain lays Sam out. Sam, thinking the shot came from Sue's gun, raises himself on his elbow and sends a leaden dart through her which closes the blinds of her mortal existence forever. He is recognized, gives himself up for the usual punishment meted out for those of his kind. Length, 670 feet.

THE BOSTON TEA PARTY (Edison).—Synopsis of scenes:

Before the Storm.—Epoch-making days.—Liberty stirs the blood of the Colonists.—Grave issues discussed.—"Sons of Liberty" take action.

The Man and the Hour.—"Market Day."—Eager for news.—Arrival of hero at tavern.—Posting call for mass meeting.—Informer (rival of heroine) off to sell information.—Heroine welcomes hero.

British Headquarters.—Informer reports.—Leads soldiers.—Off to capture hero.—Posting £1,000 reward.—Searching house.

Heroine Outwits the Enemy.—Secreting hero.—Informer baffled.—Fruitless chase.—Heroine throws off disguise.—Escape of hero.

The Rendezvous.—Tea Tax arouses populace.—"Sons of Liberty" disguise themselves as Indians.—Off to the harbor.

Attack on the Ship.—A dark, silent night.—Unexpected attack.—Crew overpowered.—Piling the tea on deck.

Heroine's Warning.—A fast ride.—Tea party warned in time.—Soldiers get warm reception.—Soldiers and crew imprisoned.

The Rattlesnake Flag.—Throwing the tea overboard.—Home thrust at tyranny.—Rattlesnake flag unfurled.—Informer attacks hero.—He follows the tea overboard.

Tableau.—Great historic picture of "The Tea Party in Boston Harbor." Length, 850 feet.

TWO LITTLE SHOES (Lubin).—A young stone cutter with his wife and baby live happy, until a day comes when all hands are discharged. This is a stunning blow for the couple. But the man starts out uncomplainingly, hunting from place to place, only to be refused. Not wishing his family to starve—he leaves a note saying that he is going to seek his fortune in the Western gold fields—and advising his wife to go to her father. He takes her portrait and one of the baby's shoes, leaving the other for her, hoping that it may be a talisman to re-unite them under happier circumstances. During the husband's absence of eight years the wife dies, leaving the little girl, now ten years of age, with her grandfather. Twelve years after the father strikes it rich and becomes a millionaire. He returns to the old home only to find strangers there. One day in walking along the street he encounters a child who bears such a striking resemblance to his wife that he inquires where she lives and accompanies her home, and to his great joy he sees on the mantel piece under a glass the companion to the little shoe, which he carried with him all these years, and thus finds his daughter and her happy family. Length, 1.045 feet.

THE SPIRIT OF '76 (Selig).—Colonial atmosphere pervades every moment, and in this stirring picture it discloses scenes that from reading have become impressed indelibly upon the minds of every man, woman and child in America.

It is Philadelphia in the year of '76. The British are in possession. In the opening scene we see them roystering in the open streets. An old Quaker arrives at the home of the widow Morton to find young Harry Grey—a captain in the Colonial army, and sweetheart of Pamela, the widow's pretty daughter—saying farewell on the steps. "Thou art a rash lad to have ventured here to see thy sweetheart in that uniform, and our town crowded with red coats." The mother appears and urges the boy to fly. An old negro servant rushes on to say to Massa Harry that his life depends on immediate flight. The young man laughs and dashes away, followed by the servant. Just here a neighbor's daughter is seized in the street by a drunken soldier. She screams and runs into the yard of the Mortons for protection. This action is too much for the man of peace, and the sturdy follower of William Penn promptly throws the brute into the street. He rises, draws his sword, only to be confronted by Major Breen, of His Majesty's army, who orders him away, apologizing to the family, and he and his brother officer are introduced to the ladies as the particular members of His Majesty's service who will take up quarters at the widow's spacious mansion. The British were there providing for quarters for their officers throughout the stricken city.

In the next picture, pretty Pamela is at her dressing table, when the old servant rushes in to tell her that her sweetheart has failed to get through the lines, and is on the roof outside her

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with all fireproof attachments constantly on hand.

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EDISON EXHIBITION MODEL with fireproof magazines.

All latest subjects always on hand. Operators and machines, and films furnished for Sundays and all other occasions. Send for lists and prices.

F. J. HOWARD, 564 Washington Street, Boston, Mass.
ESTABLISHED 1894
(Opposite Adams House)

window. He comes in, closely pursued by two Hessians. Pamela's wits work rapidly as the young man is about to give himself up. She thinks of the wardrobe, Harry conceals himself. The two officers quartered in the house enter, one goes to look behind the curtains of the bed, but Major Breen's eyes are on the young girl. He sees the quick look of anguish she gives toward the wardrobe. He draws his pistol and takes aim at the door. Pamela screams and shields her lover's hiding place. Breen orders the young man to give himself up, further concealment appearing useless. Harry steps forward. Love has shown the young girl that there is still a chance. As the Major is enjoying his brief triumph the young American officer throws up the muskets of the two soldiers and escapes through the window. As the Major turns to fire at the retreating man, Pamela seizes his wrist and the bullet meant for her lover's heart imbeds itself in the ceiling. Pamela's chum disposes of the other officer by pushing him headlong into the spacious bed, and holds him prisoner, while Harry makes good his escape.

Six months later, Major Breen and a party of fellow officers are whiling away the evening in the parlor of the Morton house over a huge bowl of punch, when the British general in command arrives to inform them of a plan of attack on Washington's weakened army that is to be put in execution that very night. The plan is given to the Major, as he is to lead the van. It reads: "Washington is encamped in a bend of the river. Our forces will unite with those of General Tryon. We will menace the evening on three sides and drive him back to the impassable river." The party breaks up. Cornwallis and the officers go to carry out their orders brought them by the General. Breen lights them out and carelessly leaves the plan of attack on the table. Pamela and the servant enter to restore the room to order. As she assists in cleaning the table she discovers the paper. Once possessed of its contents, she determines to warn General Washington. There is but one way to get through the lines. The Major's service clothes, carefully brushed and folded, lie in plain sight in the adjoining room. Her mind is made up. "Get my horse, be ready at the side door in five minutes." To get the clothes, dash up the stairs to her own room, takes but a moment. The Major returns, misses the important paper, sees an open window and thinks it has been stolen by a spy. He is astounded to see Mistress Pamela enter dressed in his uniform. An exciting scene occurs during which the brave girl wounds the Major and gets away.

We next see Pamela dash away through the snow-covered streets with the plan of attack in her possession. She arrives at the sleeping camp to fall exhausted from her horse into her lover's arms. Washington, thus warned, arouses his soldiers and escapes. The girl returns and reaches her home just as the British army start out on their errand of slaughter. A dispatch bearer from Tryon's army arrives and delivers to General Cornwallis the startling message: "Useless to move your army; Washington has crossed the Delaware."

The picture story closes with a series of living tableaux in which the brave Colonial girl is seen clasped in the arms of her soldier lover, and thus ends one of the most striking reproductions of this eventful period. Love staged, a love story founded on facts, a tale of woman's heroism in the "Days of '76." A military story in which the tragedy of war is kept in the background.

It can readily be seen that his film is the greatest ever because of the many advantageous advertising schemes which can be worked, such as "Grand Army Day," or "School Children's American History Day," and with a special invitation to school teachers to come and view with their own eyes something that heretofore they have learned from a book; in short, take them back almost two hundred years, to see face to face the great American generals, statesmen and early settlers who made it possible for a poor lad lad to become President of the Greatest Nation on Earth. To meet face to face Washington, LaFayette, Schuyler and Jefferson, the men who installed the indomitable "spirit of '76" which has made this the most progressive and enlightened of nations.

If you really are after a real live winner, something different, something that will appeal to every man, woman and child in every walk of life, the martial drama, the "Spirit of '76" is the best show yet.

Pathe Freres issue:

THE ACCUSER.—An elderly man is seen standing on a balcony of a hotel when his neighbor from the next apartment steps out and in a short time they are in conversation. The elderly gentleman is soon invited in by the stranger, who presents him to his daughter, a very beautiful girl. She makes such an impression on the old man that he vows he will win her, although his age seems against him. While his host steps out of the room the amorous old bachelor makes advances to the young lady, but she quickly repels him. He is not discouraged, however, and soon becomes a source of great annoyance. One day when she leaves the house to stroll down the street he follows and makes love to her against her will. Infuriated at his his effrontery, she strikes him and he turns back, vowing vengeance.

That night the ungrateful wretch is being entertained by the girl's father at luncheon and, when the latter is not observing him, he pours poison in his coffee. In a short time all is over with the kind parent, and after he is laid away and the girl has no one to protect her, the miscreant comes to her and tries to persuade her again to marry him. A struggle ensues, but she finally frees herself from his grasp and hurries to the cemetery where, exhausted, she falls in the snow.

He vows vengeance on her for the way she spurned his love and writes a letter to the chief of police telling him to perform an autopsy on the body of the father, as he was poisoned by his daughter. They hurry to the house and are investigating when her dead body is borne in by some officers who found her frozen to death at the cemetery gate. The villain looks on her lifeless form and is struck with remorse, and, going to his room, is deep in thought when the ghosts of father and daughter appear to him. The specter hands him a gun, ordering him to use it to end his miserable existence, which he does, and we see him drop a corpse on the floor, a victim of his own hand, while the couple peacefully disappear. Length, 508 feet.

JEALOUS FIANCE.—A party of wealthy young people leave their mansion and stroll through the woods. When they reach a remote spot they are confronted by a band of highwaymen, who halt them and at the point of a gun strip them of all their valuables, and are about to make away with their precious burden when the bandit king appears. He being a noble, though rough fellow, is moved by the women's entreaties, and compels his companions to return their booty to the owners. He then puts his horses at their disposal and accompanies them back to their home to see that no evil befalls them. There is method in his courtesy, however, for he has become infatuated with one of the young women, and before he leaves tells her of his love. Her fiance, noticing the attention showered on his sweetheart, becomes insanely jealous and slams the gate in the bandit's face. The road agent, determined that he will see the girl again, steals around and scales the wall, and is fortunate enough to find her alone. They are in serious conversation when the fiance discovers them, and for revenge writes a letter to the chief of police, informing him of the highwaymen's rendezvous. The young lady, learning his intentions, hastens to the camp and informs the bandits of their peril. Several of them disguise themselves as police officers and go forth and meet the jealous lover, who is ready to direct them to the spot. They lure him to the camp and for revenge bind him and leave him to his fate while they escape, taking his lady love with them.

When the real "guardians of the peace" arrive they immediately place the unfortunate lover under arrest, thinking him to be one of the band of highwaymen. Length, 557 feet.

UNSUCCESSFUL FLIRTS.—Two young ladies and their colored page are seen in a store at the soda fountain enjoying some refreshments when a couple of men enter and try to flirt, but the ladies make a hasty exit, leaving the flirts to imbibe in their sodas, which seems to be well mixed with fire-water, for in a short time both fellows are under the influence and are lying on the floor sleeping off the effects.

In a dream one of them sees the girls going through the park feeding the swans, and as they come up the girls seek other quarters. The fellows call the little page and give him their cards and follow the ladies to a cafe, where they are partaking of some lunch. They receive the cards and just as the men come up the ladies disappear into space. We next see the mashers following them through the woods and the same incident takes place, and again when the girls are seated on the lawn, they disappear and in their place is seen three dolls. Finally, the men come upon them as they are about to drive off in a carriage, and as the mashers climb into the rig the girls again disappear, leaving the fellows alone.

The last pictures show the flirts making love to two women on a bench in a park, and they, too, disappear. Waking up they order more drink, and when refused they break up the furnishings and are promptly ejected. Length, 360 feet.

THE PURJURER.—A young artist from the city is seen walking along the road on his way to an inn in the mountains, where he is going to stay while sojourning in the country, studying and painting from nature. We see him arrive at the tavern and proceed to make himself thoroughly at home for some time to come. The daughter of the proprietor, a very beautiful girl, is immediately impressed with the looks of the young artist, and in her simple way attends to all his wants, and he, in return, shows her that he has a strong liking for her, but she, in her innocence, is deeply in love with him. One day, after returning from a trip up in the mountains where he meets the girl and makes ardent love to her, he receives a letter from his mother begging him to return home immediately. Seized with the impulse that he must go to his native land, he makes ready and is soon starting on his homeward journey, never thinking of the girl whom he has sworn to love and protect. We next see the poor girl when she picks up the letter, and, realizing that her lover has proven false to her, she starts immediately to overtake him, arriving at the station just as the

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train bearing her false lover is pulling out. In her despair she feels that she has nothing more to live for, and, joining a band of Gypsies, is soon a child of the highway, while he, happily and triumphantly, returns to his luxurious home, never giving her a thought.

Her life in the Gypsy camp is not a bed of roses, and she is compelled to do her share of work for the mountebanks, in the form of tight-rope walker. One day she is giving a performance on a public square when she recognizes her old lover in the crowd, and she is so overcome with joy at finding her long lost love that she swoons, but is soon revived. That night we see her escaping from the Gypsies and making her way to the home of her deserter. She is closely followed by one of the wanderers, who waits until she is in the fond embrace of her old wooer, when he attacks them. There is a scuffle between the two men and in her desire to save her lover she plunges a knife into the Gypsy's back, and as he is falling she is once more in the fond embrace of the man who caused her so much sorrow. Her happiness is short lived, for the bandit regains his strength long enough to sink a steel blade into her heart, and we see the girl peacefully pass away in the arms of her first and only love. Length, 705 feet.

CUMBERSOME BABY.—A young couple, whose baby is in the country, send a letter to its nurse telling her to bring it home. She starts out and arrives in the city safely, but being tired, lays the baby on a bench in a park, and while she turns her back a mischievous boy takes the youngster and carries it down the street and leaves it with the grocer. The latter does not know what to do with it and hands it over to the first woman that comes along. She being very fond of children, takes it home, but her mother will not have it, so throws it out of the window into the basket of a refuse gatherer, who happens to be passing. He, unconscious of his burden, dumps it into an ash can. A janitor finds it and starts down the street to find the owner, and, not being successful, throws it into a passing carriage. The occupant, being a man, is not elated over the present, and he turns it over to a waiter in a cafe, who in turn takes it and places it in a railroad train beside an old soldier who is taking a nap. When he awakens and finds the unfortunate child he throws it out of the window of the fast moving train. It lands, none the worse for its experience, beside the track and is picked up by the flagman, who hastens to get rid of it by throwing it in the sewer. A man is fishing at the outlet and is amazed to see the baby float down with the current. He takes it and puts it in the basket of a girl who is washing clothes on the bank of the stream. In the meantime the nurse is looking all over for the child and beats every one that she comes in contact with in her wild excitement.

Finally she goes to the parents and when she tells them of her misfortune they are on the verge of desperation, when in walks the laundress with their clothes, and when she uncovers the basket they find the child snugged up and all are happy at the good fortune of having the little one returned after all worry caused by the nurse's carelessness. Length, 639 feet.

NOISY NEIGHBORS.—A young man is seen entering his room and from the many expressions on his worn face one could not doubt that he is just returning from one grand night with the boys, and is in no condition to be annoyed or disturbed. After administering to his wants in the form of headache tablets, he goes to lie down for a while and sleep the effects of the previous night off. In a room directly over him are a number of people conducting a rehearsal. They sing and dance and make as much noise as possible for civilized people. The poor fellow is nearly frantic and tosses around in bed until at last he seizes a chair and knocks on the ceiling. As soon as the neighbors realize that they are annoying some one, they take on new vim and move all the furniture out of the room and start to dance and jig over the man's head until he is wild with indignation. Finally they get so strenuous in their efforts to annoy him that they break through the floor and come down into the fellow's room with a crash, and he has the satisfaction of giving them all a good drubbing as they lay in a heap on the floor. Length, 229 feet.

LATEST STYLE AIRSHIP.—In this picture we see the possibility of aerial navigation on a very simple scale. A messenger boy starts out on a bicycle with a load of paper boxes on his back. He rides along for some time without any eventful thing happening, until he collides with a delivery cart, upsetting everything all over the street, and causing no end of excitement. He gathers up his fragments and is soon on his way again. Some of the boxes lose their covers and when the wind gets a sweep at them they serve an as aeroplane and away he goes up in the air, still seated on the bicycle. We see him traveling at a great rate of speed over the house tops, and his feet twirling the wheels and keeping up the velocity. Finally he drops on a roof and knocks over the chimney on the heads of the pursuing crowd. He climbs down a pole to the street and is carried like a wonderful hero on the shoulders of one of the spectators, who appreciates his share in the advancement of aerial navigation. Length, 262 feet.

THE CANDIDATE.—The life of a politician is no balmy dream in a bed of roses, and this picture goes a long way toward showing us the vicissitudes of a man trying, by being a good fellow, to gain public favor and get elected to office. He leaves his home attired like a fashion plate and goes to address a meeting. Arriving at the hall he puts the opposing candidate to rout with his eloquence, and gets the promise of hearty co-operation from all the voters present. Next we see him going along the street spreading his literature, and electioneering in the pouring rain. As he stands talking to a gang of laborers a man backs up a cart and dumps a load of dirt over him; undaunted, he goes on and helps the man paste his bills on a fence. His rival's literature is then pasted over his by another man, and in the ensuing argument he has a can of paste poured over him. Next he is canvassing a crowd of coal heavers when a bag of coal dust is aimed at him. By this time he is in a terrible dilapidated condition, and when he returns home his wife, horrified at his condition, compels him to make a quick change before she will go near him.

The next picture shows our hero on election night, when he is reported to be elected, and all his friends clamor to congratulate him. He supplies them with all the champagne in the house, and they are having a merry time at his expense when in rushes a messenger bearing the news that a mistake was made in the count and that he is defeated. The crowd soon turns its back on him and retires, leaving him alone with his infuriated wife, who gives him a good beating for satisfaction. Length, 508 feet.

..**PROF. BRIC-A-BRAC'S INVENTIONS.**—Mr. Bric-a-brac is a wonderful inventor and has just completed a magnet which attracts everything with which it comes in contact. We see him saunter into the street and the first thing he meets is a nurse maid in a fight with a man. He keeps his distance and turns one of the cranks on the magnet and mixes them up in a free-for-all fight. Then he goes to a cafe, where some men are at a game of cards, and when he starts the machine they whirl around in a circle and scramble in all directions. Next he mixes up three women and a masher and leaves them in a heap on the street. Finally, he goes to his home and draws himself through the window, and when he looks out he recognizes a friend and draws him up with the aid of his magnet. He then supplies the friend with one, and they start out on another tour and turn everything and everybody topsy turvy before they get back. On reaching his room once more something goes wrong with the machine, and it turns everything in the place upside down, throwing him on the floor, and piling the furniture on top of him. He releases himself and readjusts the machine and gives up exhausted from the strenuous life. Length, 410 feet.

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THE CLOSING HOUR (Lux).—Late one eve a dutiful husband realizes that he is in a rather unkempt condition, and desiring to show his desire to appear as pleasing as possible in the presence of his wife, he seeks a tonsorial parlor. As he reaches the place the closing hour is indicated by the hands on the clock. However, he insists that he must be waited upon, and the men conspire to make him suffer for his persistence. In aiding him to remove his coat they tear out a sleeve, they shave half his mustache, and otherwise do him up and evict him. After considerable trouble, he reaches home, a woebegone sight. His wife, thinking that he has been on a "tear," gives him an unmerciful flogging.

Good action and detail. Length, 210 feet.

A GENDARME'S TRIBULATIONS (Lux).—A mounted guard takes affectionate leave from his wife and goes to answer the call of duty. He stops for a drink, when a couple of lads cut his horse loose, which they lead away. He gives chase, but can make no headway, and finally lays off part of his equipment so as to be better able to regain his steed, which he accomplishes.

The boys now steal the parts laid aside. Leading his horse, he walks along, and when exhausted he finally lies down to rest, they replace the horse with a little hobby. The horse and other parts are taken to his home, and when he finally appears with the saddle, which was left him to carry back, he is met by his wife, who has doned the garments and now administers a trouncing to her spouse. Length, 314 feet.

NIAGARA FALLS IN WINTER (Gaumont).—One of the grandest sights to behold on either hemisphere, the Niagara Falls, in all their splendor, bedecked in garments of silvery white. Incomprehensible and too vast for description are the wonders here portrayed in a most realistic and awe-inspiring manner. The technical excellence and artistic beauty are gorgeous.

The order of views illustrated are as follows: Victoria Park—American Falls—Prospect Point from New Clifton Hotel—Canadian Falls from Suspension Bridge—Goat Island—Rapids—Three Sister Islands—Falls from Prospect Park—Looking over Canadian Falls—Passage to Cave of the Winds. Length, 360 feet.

THE DRESSMAKER'S SURPRISE (Gaumont).—An exceptionally novel subject, well rendered and certain to cause barrels of fun.

Becoming anxious regarding the delivery of a dress, the wife invites her husband to accompany her to the makers. At the dressmaking establishment the dress in question is being completed, and at the time the patraons arrive is on the model. Unknown to the proprietress, her son has secreted himself in the model. The dress is being displayed when the little fellow concludes to walk away, giving the appearance of the model having taken life. He leads them a merry chase, making a queer sight, as the model is headless. Many exciting experiences are made before the little fellow reaches the home of the patrons.

Unfortunately, his identity is disclosed and he receives a good whipping. Length, 340 feet.

FRENCH DAIRY FARM (Gaumont).—A very interesting and educational series of views of life and methods on a dairy farm in France. The series of views includes scenes showing the young calves in the meadows, milking, sheds, model farm, on the rounds, collecting milk, filtering, cooling, cleaning cans, filling, loading and delivery to market.

Photographic quality is predominant. Length, 530 feet.

BULL FIGHT IN ARCACHON (Gaumont).—A novel and highly exciting subject is depicted in a very pleasing manner.

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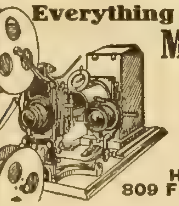

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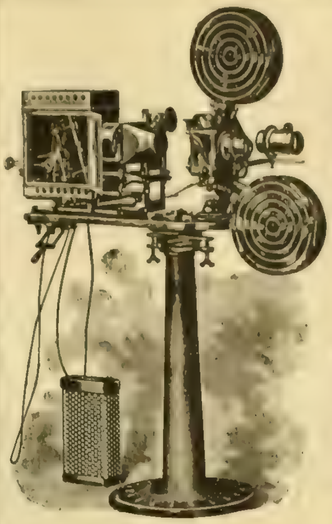

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Good action and detail. Length, 467 feet.

BLESSING THE BOATS IN ARCACHON (Gaumont).—The religious rights and fervor displayed on the occasion of boat blessing inspires one that this occurrence is of no little importance.

At the time the pictures were secured it was raining very hard, but even this did not cool the ardor of either the celebrants or the spectators, as both are present in great numbers.

The series concludes with a view of the Arcachon Gymnastic Society. Length, 344 feet.

MR. SMITH, THE NEW RECRUIT (Gaumont).—Our friend, Mr. Smith, has been draughted for service, and with a number of other Smiths is in quarters to get his "trimmin's." His mother and sister, anxious that the fare will not agree with him, have called with a basket of food, including liquor, and all eyes are eager to participate in the feast. Unfortunately, the correct Mr. Smith is not located until all the other Smiths in the place have been up for a hearing. Much hilarity has been caused by the occurrences and excitement runs high.

When finally the long sought recruit appears he cheerfully invites all officers to join, and a very pleasing feast is arranged.

Good action throughout. Length, 450 feet.

SWISS ALPS (Urban-Eclipse).—A sublime series of panoramic views of the Swiss Alps from the Vien-Zemalt Railway. The precipitous heights and mammoth forests are awe inspiring. Technical excellence and artistic beauty are combined throughout. Length, 314 feet.

WHO OWNS THE BASKET? (Urban-Eclipse).—At a beautiful country station a train takes on a number of passengers. One coach is entered by a rural friend with a big basket, which he places opposite to him and then goes to sleep. Other passengers enter the coach and take seats, until all available are occupied. Next to the basket a clerical gentleman has taken his seat, and is industriously reading a book. Being requested to move the basket next to him he refuses. The porter is summoned, the conductor and station agent, but all to no avail, as the reverend gentleman refuses to interfere.

Finally the police are summoned, and when threatened with eviction the man explains that it is not his property. The owner, on being awakened, removes the basket and all is again tranquil.

Very amusing. Length, 254 feet.

HEAVY SEAS (Urban-Eclipse).—A superb series of panoramic views of heavy seas. The big billows madly dash against the cliffs, and whipping themselves into a fury, break wildly in a dense spray. The moonlight scenes are grand.

Appropriately tinted throughout. Photographic quality and detail are unexcelled. Length, 154 feet.

AUSTRALIAN SPORTS AND PASTIMES (Urban-Eclipse).—Stirring and thrilling scenes of wood chopping, sawing, broncho-breaking and general equestrian exercises.

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A masterful pony; bounding, jumping, unconquered. Unseats three expert riders. Another pony; equally determined and equally successful. Round-up of ponies. A pretty scene.

A girl rider attempts the impossible. The masterly pony objects and will not have her at any price. Most sensational picture. Length, 414 feet.

SILK HATS IRONED (Urban-Eclipse).—A shop where silk hats are ironed forms the stage for the enactment of a series of comical views.

In the presence of the proprietor business runs along very smoothly, but in his absence the men are given to hilarity. Meeting with an accident, the proprietor sends his hat, as also that of a friend, back to the shop to be ironed. The hats are put in worse condition and returned.

The irate man appears in persons and promptly evicts his men. Length, 250 feet.

AN UNFORTUNATE MISTAKE (Urban-Eclipse).—"An ill-wind that blows no one good," is exemplified when a young lady has the misfortune to fall from a bicycle on a road in the woods. A young man following the same path appears at the opportune moment and assists the lady, thus forming the first link in a chain of experiences involving the two people. Friendship springs into love when the unexpected happens and rudely breaks the links so carefully welded.

The young lady returned to her city home and is to be visited by her beau. On the train he is reading the paper and comes across an article cautioning travelers to beware of a woman of certain description. The only other occupant of the coach is a woman, and horrors, her description tallies with that given in the paper. The first suspicious move on the part of the woman causes our hero to draw his revolver, and a struggle ensues. The alarm is sounded, and the struggling woman is given in charge of the officers, who take her to the station, where she proves that an error has been made, and then continues to her. The young man, however, goes direct to the home of his sweetheart and is received with pleasure, but when the mother enters the young fellow recognizes in her the woman whose arrest he caused. The recognition is mutual, and despite his entreaties and pleadings, he is evicted from the premises and his floral offering thrown after him, while his sweetheart is in tears. Length, 447 feet.

A FOX HUNT (Gaumont):

The Meet.—The hounds are joyously romping about in anticipation of a good run. They journey from the kennels to the starting place of the meet, where several members of the hunt are waiting. The master soon has everything arranged, and the horn is blown and off they go.

In Full Cry.—The hounds are away. Picking up the scent, off they rush through hedge and wood and bush. We catch sight several times of the fox scampering on in terror with the hounds in full cry.

The Kill.—After an exciting, ringing chase, the hounds pounce upon their prey and quickly kill. They are all gathered together, and off they trot to the assembling place. The dead fox is thrown amongst the hounds, who very soon break it up. The brush is then presented to the lady of the hunt.

Return to the Kennels.—After such a good chase the horn is blown and the return journey is made. The members, pleased with the chase, trot lazily back, and the pack are conducted back to their kennels. Length, 537 feet.

IN THE RIVIERA (Urban-Eclipse).—A very beautiful short series of views, depicting the grand panoramas which are reproduced with an accuracy that cannot be excelled. The perspective and definition are beyond criticism. This subject is instructive and elevating and will meet approval of the most fastidious. Length, 157 feet.

VIEWS OF NEW YORK (Urban-Eclipse).—The city is approached from the Brooklyn Bridge. Other cars are met as we cross. We pass Grant's Tomb. Then we continue our trip on the elevated road and pass up Herald Square, following the road between the mammoth structures. The sights of the city are awe-inspiring, and the entire series is not only interesting but highly instructive.

Photographic detail and perspective are excellent. Length, 160 feet.

A BAD BOY (Urban-Eclipse).—The morning is started with an altercation with the feminine contingent of the house, an ill-omen in itself, hence the day brings a series of misfortunes to Mr. Crown.

A waiter at a restaurant trips and pours liquor all over the illustrious Crown. A signbearer next collides with him. Exasperated, he hails a carriage, and in going to it he is run down by a bicycle.

Next he is held up, and when the two malefactors have an altercation over the spoils and he interferes to regain his property, he is arrested and charged with the crime that has been committed. Length, 200 feet.

ST. MARC PLACE (Urban-Eclipse).—One of Italy's most interesting places is the city of Venice, and in this city will be found St. Marc Place, surrounded by large and stately structures. The square is paved with inlaid tile. Multitudes of pigeons are fed on the streets by the general public. A common sight is a group of people surrounded by pigeons tamely feeding corn from paper bags.

Good perspective and detail. Length, 107 feet.

FOUNTAINS OF ROME (Urban-Eclipse).—The Fountains of Rome have ever been the subject of great admiration among travelers, and the series will be found to portray the splendor of this historic, artistic and unique display.

Detail and perspective, as also steadiness, prevail throughout. An educational and interesting series without which no travelogue on the Old World is complete. Length, 200 feet.

KEENEST OF THE TWO (Lux).—In a rural home the wife is seen to prepare for a visit to the market, admonishing her husband to remain at home and guard the savings.

Scarcely has she gone when a friend enters and induces him to join him at a saloon. Before departing a dummy is rigged up and placed in position. Thinking the house deserted, two vagabonds effect an entrance, and after belaboring the dummy detect the deception. One of the number makes way the spoils while the other takes the place of the dummy. When the man returns he is momentarily pleased at his shrewdness, then investigates, only to find his loss. At this moment he gets a beating from the substitute dummy. He calls the police, and when his wife enters and ascertains the cause of excitement she promptly adds a beating to the befogged husband, much to the delight of the officers. Length, 354 feet.

ARTIFICIAL BROODING (Lux).—A rural citizen, given to frequent overindulgence in liquor, is evicted from his home, and taking refuge in the hen house goes to sleep on a nest of eggs. Later the wife looks him up, and after administering a beating, she is agreeably surprised to note that he has hatched the eggs, hence is pleased at the result of her husband's sojourn in the hen house. A happy reunion takes place. Length, 337 feet.

POSTHUMOUS JEALOUSY (Lux).—The bereaved widow is seen to take a photograph of her departed husband to an artist for an enlargement.

She is entertaining another suitor as the picture is delivered and placed in position near the table where luncheon is being served. The image reaches down and plays numerous pranks on the widow and her suitor until the latter becomes thoroughly affrighted and departs. Length, 194 feet.

LESSONS IN JIU JITSU (Lux).—A well-written advertisement catches the eye of an awkward but rather enthusiastic exponent of the manly art of self-defense. A certain Oriental personage advertises instructions in Jiu Jitsu. Our subject falls a ready victim, gets his first instruction, and buys the treatise.

Studying carefully as he goes along, he is held up and otherwise courts trouble, and in each case wishes to read up on the course of action to take with the inevitable result of his being worsted.

Finally, he returns to his instructor, only to receive a trouncing, and when finally all battered and torn he returns to his home his indulging wife administers another flogging. Length, 304 feet.

THE TWO PICKPOCKETS (Lux).—Two friends meeting in a saloon lay plans by which they hope to realize easy money. Accordingly both men secure appropriate disguises and go out to lift the loose articles of the unsuspecting pedestrians. Unfortunately for each other, the two make up so swell that they do not recognize one another, and one picks the pocket of the other.

Caught in the act, the alarm is sounded, and both are taken into custody, and at the station their disguise is disclosed and the two friends are allowed to share the same fate in the jail. Length, 314 feet.

FRIGHTENED BY BURGLARS (Lux).—This is a very amusing subject, depicting the pranks of a highly imaginative citizen affrighted by the numerous accounts of burglarizing.

After a lot of reckless shooting, he takes to his heels, and with difficulty is overtaken and subdued by a retinue of servants. Length, 234 feet.

A POACHER'S TRICK (Lux).—A novel series of pictures, depicting how a poacher, after securing his game, disguises himself, and by means of a ruse incarcerates the game warden in the guardhouse while he makes good his escape. Excellent detail and perspective. Length, 207 feet.

WANTED: A COLORED SERVANT (Rossi).—A certain clerk is sent out to call for a colored person engaged as a servant. On the return the charge is separated from him and he goes to the station to inquire. He receives the advice to advertise for the fellow, and this he does, with the result that every colored person within a radius of several miles rushes to the place to secure the job. Pandemonium reigns supreme at the home of the proprietor, and when the clerk returns he is promptly evicted and the waiting tribe of Africans set upon him. Length, 484 feet.

THE PASTRY COOK'S MISFORTUNE (Lux).—A very amusing comedy portraying the unfortunate experience of a pastry cook. Carrying a supply of sweets intended for a luncheon, he rests on a park seat and dozes off while two vagrants make away with his supplies. When he reaches the anxiously waiting patrons he is pounced upon and beaten while the two vagrants are seated on the hillside enjoying their dainty repast. Length, 140 feet.

THE TROUBLESOME FLY (Rossi).—A highly amusing comedy enacted in the studio of an artist, in which a fly plays the leading role. Engaged at his work, the artist is annoyed by a fly, which causes him to dab at it with his brush, ruining the painting. In his efforts to annihilate the fly he covers the porter with paint and goes through a series of wild and amusing gesticulations. Excellent action throughout. Length, 317 feet.

A SECOND-HAND CAMERA (Theo. Pathe).—A dealer in photographic supplies has displayed in his window a camera bargain. It is purchased by an enthusiastic amateur. The photographer loads the instrument, and the owner of the apparatus sallies forth to secure prize-winners. After several exposures of varieus cattle the instrument refuses to work and is returned to the dealer. Here it is put into the window as a bargain in second-hand apparatus. The price asked soon brings a purchaser, and the new owner, without further resetting of the plates previously exposed, lines up the individual members of his family and photographs them in consecutive order. When the de-

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There are others, but we will back the "Electro Minimizer" against them all. To show our faith in it we will send it on **THIRTY DAYS FREE TRIAL.**

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If satisfied send us $40.00 in thirty days and $5.00 per week thereafter for eight weeks. If dissatisfied return the Minimizer at our expense in 30 days. References required unless $40 is sent with order, which will be refunded if you return Minimizer.

CO-OPERATIVE FILM SERVICE OF AMERICA

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velopment is completed, the composite pictures showing the head of man on the body of a fat porker, woman's head on a goose, and other ludicrous combinations, the family promptly blame the instrument and go to the dealer's in a body, where they wreck vengeance with a will. Good detail and definition throughout. Length, 600 feet.

THE LEAKING GLUE POT (Theo. Pathe).—An exceedingly novel production and certain to create hilarious laughter. The apprentice in a carpenter shop knocks a hole in the bottom of the glue pot, and when the carpenter carries his pot with him he leaves a dripping at every place the pot is allowed to rest. At a saloon a glass is caused to become inseparably attached to the table; at the baker shop the baker is obliged to leave his shoes as if riveted to the floor, and in a park a young couple seat themselves on a bench from which they cannot arise, and must leave their outer garments behind and go home in a carriage. Length, 454 feet.

NOTHING TO DECLARE; OR, BESTED BY CUSTOM OFFICIALS (Theo. Pathe).—An interesting subject, depicting how a traveler won, only to lose. Having purchased a quantity of lace, he secrets it upon his person so as to avade duty. Another passenger, carrying a lot of dutiable material, is cautioned to distribute it upon his person, but is detected and compelled to pay the required duty. On the continuation of the trip they relate their mutual experiences, and the successful smuggler reveals his method of successfully evading payment of duty, but he is promptly compelled to pay a large amount to the other passenger or submit to exposure. Excellent detail and action throughout. Length, 450 feet.

LOVE AND HATRED (Urban-Eclipse).—A film abounding in exciting episodes. In a building situated on an unpretentious thoroughfare a band of revolutionists have made their headquarters. In pairs they make their appearance to attend a meeting called. After an exciting debate an oath of allegiance is taken. At the crucial moment the house is surrounded and broken into by the police. All inmates are taken into custody. The daughter of one of the revolutionists is the object of adoration by the Chief Inspector's son. Through the latter's kind offices the father and daughter regain their liberty. The next day a committee waits upon the liberated man to apprise him that he has been selected to kill the Chief Inspector. True to his oath, he intends to carry out the plot. His daughter accidentally comes upon the message and endeavors to detain her father, but the latter rudely thrusts her away, and after locking her in the room, is off on his mission. The courageous girl is not to be thwarted and forces the lock of the door and hurries to the police headquarters, where she arrives just in time to intercept the bullet intended for the officer. Mortally wounded, she falls to the floor. The despondent father now endeavors to end his own existence, but is deterred and taken into custody. Excellent detail and staging. Length, 710 feet.

THE CHORUS GIRL (Vitagraph).—This pathetic story shows the other side of the life of an actress. While outward appearances indicate mirth and happiness, oftimes the heart is breaking. The young mother, who is forced by circumstances to work in a ballet, is found in her poorly furnished room sitting at the bedside of her sick baby. The doctor pays his daily visit, leaves some medicine and departs. The mother glances at the clock and realizes that she must soon leave for the theater. She is at a loss to know what to do with her baby, but asks a neighbor, who consents to remain with the little infant during the mother's absence. Dressing hurriedly, the almost frantic woman leaves her home, reaches the theater, dresses for her part, and with the other members of the company stands in the wings waiting her cue. She paces up and down distracted. Her cue is given, and she bounds out on the stage and dances alone or with other members of the company light-heartedly and gay. To all appearances she has not a care in the world. In performing her duties the mother has, during the excitement, forgotten her troubles. She suddenly recollects, the expression on her face changes, and grabbing her hat and coat she rushes out. As she emerges from the stage door, the neighbor is waiting for her. The poor woman fears the worst, and with the neighbor hurries home. Arriving there, the baby is lying on the bed, apparently dead. The poor woman falls heartbroken on her knees and sobs bitterly, the neighbor offering condolence. Length, 190 feet

Latest Films of all Makers

BIOGRAPH.

The Kentuckian	757 ft.
The Stage Rustler	670 ft.
Adventures of Dollie	713 ft.
The Fight for Freedom	729 ft.
At the French Ball	670 ft.
At the Crossroads of Life	778 ft.
Over the Hills to the Poorhouse	790 ft.
The Outlaw	677 ft.
The Man in the Box	544 ft.
The Invisible Fluid	662 ft.
Mixed Babies	550 ft.
'Ostler Joe	877 ft.

EDISON.

Pioneers Crossing the Plains in '49	1,000 ft.
Love Will Find a Way	850 ft.
Fly Paper	400 ft.
Honesty is the Best Policy	640 ft.
The Blue and the Grey	1000 ft.
The Painter's Revenge	745 ft.
Skinny's Finish	605 ft.
Curious Mr. Curio	680 ft.
The Gentleman Burglar	1000 ft.
Bridal Couple Dodging the Cameras	785 ft.
The Merry Widow Waltz Craze	705 ft.
Nero and the Burning of Rome	1050 ft.

ESSANAY.

The Little Madcap	600 ft.
The Tragedian	400 ft.
Just Like a Woman	500 ft.
I Can't Read English	450 ft.
The Gentle Sex	750 ft.
An Animated Doll	750 ft.
Peck's Bad Boy	1000 ft.
Don't Pull My Leg	425 ft.
James Boys in Missouri	1000 ft.
A Lord For A Day	889 ft.

KALEM COMPANY (INC.).

Lady Audley's Secret	705 ft.
Held by Bandits	800 ft.
The Female Bluebeard	—
Sailor in Philippines	835 ft.
Man Hunt	815 ft.
An American Soldier	—
The White Squaw	—
Kidnapped for Hate	—
Dolly, the Circus Queen	—
With the Fleet in 'Frisco	900 ft.
Night Riders	815 ft.

KLEINE OPTICAL COMPANY.

Films to be released by the Kleine Optical Company during week of July 6th-11th.

In the Riviera	157 ft.
Views of New York	160 ft.
A Bad Day	200 ft.
St. Marc Place	107 ft.
Fountains of Rome	210 ft.
Keenest of the Two	354 ft.
Artificial Brooding	337 ft.
Posthumous Jealousy	194 ft.
Lessons in Jiu Jitsu	304 ft.
The Two Pickpockets	314 ft.
Frightened by Burglars	234 ft.
A Poacher's Trick	207 ft.
The Pastry Cook's Misfortune	140 ft.
Wanted: A Colored Servant	484 ft.
The Troublesome Fly	317 ft.
A Second-hand Camera	600 ft.
The Leaking Glue Pot	454 ft.
Nothing to Declare; or, Bested by Custom Officials	450 ft.
Love and Hatred	710 ft.

A Love Affair of the Olden Days	947 ft.
Love and Fortune	760 ft.
Unrequitted Love	537 ft.
The Doctor's Forgiveness	817 ft.
They Want a Divorce	444 ft.
Reviera in Motor Car	620 ft.
Constantinople	600 ft.
Fox Hunting	537 ft.
Porcelain Industry	500 ft.
A Fine Easter Egg	108 f.t
The Closing Hour	314 ft.
A Gendarme's Tribulations	314 ft.
Niagara Falls in Winter	360 ft.
The Dressmaker's Surprise	340 ft.
French Dairy Farm	530 ft.
Bull Fight in Arcachon	407 ft.
Blessing the Boats in Arcachon	344 ft.
Mr. Smith, the New Recruit	450 ft.
Swiss Alps	87 ft.
Who Owns the Basket?	254 ft.
Heavy Seas	154 ft.
Silk Hats Ironed	250 ft.
An Unfortunate Mistake	447 ft.
Precipitated Removal	108 ft.
Ancient Rome	87 ft.
The Old Actor	480 ft.
The Paralytic's Vengeance	614 ft.
Faithful Governess Rewarded	517 ft.
Penniless Poet's Luck	790 ft.
Cast Off by His Father	557 ft.
Usefulness at an End	560 ft.
The Saloonkeeper's Nightmare	430 ft.
Held for Ransom	760 ft.
A Poor Knight and the Duke's Daughter	820 ft.
The Effective Hair Grower	224 ft.
The Cat's Revenge	227 ft.
Clarinet Solo	117 ft.
Magic Dice	187 ft.
Three Sportsmen and a Hat	387 ft.
Mr. Brown Has a Tile Loose	254 ft.
Carnival at Nice	557 ft.
Battle of Flowers in Nice	224 ft.
Mischievous Diabolo	157 ft.
The Marriage of a French Soldier	347 ft.
Unlucky Luck	240 ft.
Warsmen at Play	300 ft.
Rugby Match	300 ft.
River Avon	284 ft.
Sammy's Sucker	357 ft.
River in Norway	247 ft.
Expensive Marriage	440 ft.
Mr. Farman's Airship	354 ft.
Magical Suit of Armor	180 ft.
Artificial Preparation of the Diamond	337 ft.
Around the Coast of Brittany	274 ft.

MELIES.

Boston Normal School Pageant	975 ft.
The Miser	900 ft.
The Little Peace-Maker	120 ft.
Pranks with a Fake Python	532 ft.
Side Show Wrestlers	485 ft.
Hunting Teddy Bears	308 ft.
The Miser	900 ft.
Curiosity Punished	564 ft.
Up-to-Date Clothes Cleaning	210 ft.
Justinian's Human Torches	187 ft.
A Fake Diamond Swindler	586 ft.

PATHE FRERES.

The Accuser	508 ft.
Jealous Fiance	557 ft.
Unsuccessful Flirts	360 ft.
The Perjurer	705 ft.
Cumbersome Baby	639 ft.
Noisy Neighbors	229 ft.
Latest Style Airship	262 ft.
The Candidate	508 ft.
Prof. Bric-a-Brac's Inventions	410 ft.
Stockholm	311 ft.
The Blackmailer	426 ft.
Husband Wanted	410 ft.
On Bad Terms With the Janitor	524 ft.
The Dreyfus Affair	1,213 ft.
Interrupted Romance	410 ft.
Busy Fiance	508 ft.
The Specter	508 ft.
Native Life in Sudan	459 ft.
The Country of the "Bogoudens"	360 ft.
For the Sake of a Crown	852 ft.
Troublesome Theft	508 ft.
Mysterious Flames	311 ft.
Mr. Boozer Gets a Fright	328 ft.
Magnetic Removal	672 ft.
Our Dog Friends	328 ft.
Nocturnal Thieves	524 ft.
The Fat Baby	328 ft.
Walks in Soudan	344 ft.
Lovers' Ill Luck	278 ft.
Beatrice Cenci	770 ft.
The New Maid	721 ft.
Ruffians Thrashed	164 ft.
Astrakhan Fisheries	295 ft.
Peculiar People	393 ft.
Grandfather's Pills	541 ft.
Double Suicide	590 ft.
Victim of His Honesty	360 ft.
Unlucky Artist	442 ft.
Poor Pussy	459 ft.
Tracked by the Police Dog	328 ft.

LUBIN.

Two Little Shoes	1045 ft.
Philadelphia, the Cradle of Liberty	305 ft.
Held For Ransom	815 ft.
Student's Prank, or a Joke on His Parents	580 ft.
Romance in a Gypsy Camp	725 ft.
The Old Maid's Parrot	250 ft.
An Honest Newsboy's Reward	745 ft.
Two Little Dogs	210 ft.
Mephisto's Affinity	635 ft.
Adventures of Mr. Troubles	271 ft.
The Hand of Fate	670 ft.
Magnetic Vapor	345 ft.
The Miner's Daughter	915 ft.
Two Brothers of the G. A. R.	600 ft.

GREAT NORTHERN FILM CO.

Texas Tex	565 ft.
The Pupa Changes Into a Butterfly	459 ft.
A Chance Shot	358 ft.
Two Gentlemen	265 ft.
The Will	375 ft.
Mr. Drawee (comic)	410 ft.
The Flight from the Seraglio	625 ft.
Winter Maneuvers of the Norwegian Army	815 ft.
Sports of All the World	574 ft.
Emperor Nero on the Warpath	280 ft.
Honor Lost—Everything Lost	669 ft.
Dog-Training	294 ft.
A Misalliance	760 ft.
The Champagne Bottle	157 ft.
A Modern Naval Hero	713 ft.
Ibles and Antonio (Boxers)	250 ft.
Lion Hunting	694 ft.

SELIG.

The Spirit of '76	—
The Vanishing Tramp	—
The Fighting Parson	—
Damon and Pythias	—
Damon and Pythias	—
East Lynne	—
Not Yet, But Soon	—
The Shadow of the Law	—
In the Nick of Time	—
Summer Boarders Taken In	525 ft.
Troubles of a New Drug Clerk	470 ft.
The Blue Bonnet	925 ft.
Rip Van Winkle	1000 ft.

VITAGRAPH.

John's New Suit; or, Why He Didn't Go to Church	510 ft.
The Guilty Conscience	400 ft.
'Twixt Love and Duty	620 ft.
Get Me a Stepladder	185 ft.
A Tragedy of Japan	515 ft.
Mother-in-Law and the Artist's Model	378 ft.
The Chorus Girl	190 ft.
A Rustic Heroine; or, In the Days of King George	630 ft.
Avenged; or The Two Sisters	515 ft.
Leap Year Proposals of an Old Maid	425 ft.
The Story the Boots Told	600 ft.
The Patriot; or The Horrors of War	338 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend	525 ft.
The Man and His Bottle	350 ft.
The Boarder Got the Haddock	310 ft.
Tricky Twins	265 ft.
Painless Extraction	225 ft.
Father's Lesson	500 ft.
Hunting Deer	355 ft.
The Prodigal Son	696 ft.
Catching a Burglar	525 ft.
Nasty Sticky Stuff	306 ft.
Professor Bounders' Pills	380 ft.
Leap Year; or, She Would Be Wed	345 ft.
The Interrupted Bath	175 ft.
The Gambler's Wife	540 ft.
Doctor's Dodge	250 ft.
The Great Trunk Mystery	502 ft.
Freddie's Little Love Affair	345 ft.
The Mission of a Flower	360 ft.
Lazy Jim's Luck	485 ft.
A Sacrifice for Work	340 ft.
The Greedy Girl	250 ft.
Portland Stone Industry	450 ft.
Tell-Tale Cinematograph	400 ft.

Latest Song Slides.

NORTH AMERICAN SLIDE CO.

Are You Sincere?
My Heart Beats Alone for You.
Mary Blaine.
Under My Merry Widow Hat.
Roses Bring Dreams of You.
Open Up Your Heart.
Swinging.
Somebody that I Know and You Know Too.
Some Day, Sweetheart, Some Day.
Trading Smiles.

GENRE SONG SLIDES.

Mary.
A Tear, a Kiss, a Smile.
Tell Me.
Art Dreams Never Told.
Dear Lord, Remember Me.
Because of You.
Merry Mary, Marry Me.
Sweethearts in Heaven.
Dear Alabama.
While You Are Mine.
Good-bye, Annie Laurie.
Bathing.
In My Merry Oldsmobile.
The Night Time is Right Time to Spoon.

GLOBE SLIDES.

Cyclone.
Baby Darling.
That Little Sunny Southern Girl of Mine.
Swinging in the Old Rope Swing.
I Love You So.
When Vacation Days Are Over.
Common Sense.

CHICAGO TRANSPARENCY CO.

When the Apple Blossoms Bloom.
Pansy Mine.
The Way of the Cross.
A Little Cozy Flat.
Just to Remind You.
Hearts and Eyes.
A High Old Time in Dixie.
We Can't Play With You.
Monterey.
Last Night.
I'm Jealous of You.
Dear Old Iowa.

GOLDTHORPE.

Are You Sincere?
Don't Worry.
Summer-Time.
Everybody Loves Me But the One I Love.
Some Day, Sweetheart, Some Day.
It's Hard to Love Somebody Who's Loving Somebody Else.
For the Last Time Call Me Sweetheart.
A Man, a Maid, a Moon, a Boat.

THE ELITE LANTERN SLIDE CO.

Sweet Sixteen.
Stop Making Faces at Me.
Sweet Polly Primrose.
If They All Had a Heart Like You.
Gypsie Ann.
When Autumn Tints the Green Leaves Gold.
When You Love Her and She Loves You.
Don't Worry.

DE WITT C. WHEELER.

Heart of My Heart.
The Garden of Dreams
After the Rain.
If I Built a Nest Will You Share It With Me.
Dear Heart.
Pride of Prairie Mary.
Road to Yesterday.
What Might Have Been.
That's What the Daisy Said.
I'll Teach You How.
Just Because It's You.
Roses, Roses Everywhere.
You Have Always Been the Same Old Pal.
A Sweeter Story Still.
Bonita.
The Town Where I Was Born.
Are You Sincere?
There Was Never a Girl Like You.
What Does It Mean?
Mary, My Heather Queen.
The Story the Picture Blocks Told.
Mary Blaine.
Love Days.
Take Me to the Ball Game.
Take Your Girl to the Ball Game.
I Am Afraid to Go Home In the Dark.

SCOTT & VAN ALTENA.

Take a Trip Down to Luna with Me.
When the Sunrise Paints the Distant Hills with Rose.
That Hammock Is Just for Two, You Know.
My Dreams of the U. S. A.
A Man, a Maid, a Moon, a Boat.
Honor Bright, I Loves You Right.
Would You Miss Me?
If You Were Mine.
You'll Always Be Sweet Sixteen to Me.
Dixie and the Girl I Love.
If I Should Fall in Love with You.
What Will Your Answer Be?
Some One I Know and You Know To.
There Never Was a Girl Like You.
Somebody I Know and You Know, Too.
When the Nightingale is Nesting, Sweet Irene.
By the Old Oaken Bucket, Louise.
It Might Have Been.
Girl from the Golden West.
The Corn Is Waving, Annie.
Two Little Baby Shoes.

VAN ALLIN COMPANY.

Eileen, My Own.
Are You Sincere?
Don't You Understand, Honey?
Summer Time's the Time.
Won't You Be My Little Sweetheart?
Wooing Time.
I'm Afraid to Come Home In the Dark.
I Miss You Like the Roses Miss the Rain.
Smarty
Just Because He Couldn't Sing "Love Me and the World Is Mine."
When It's Moonlight, Mary Darling, 'Neath the Old Grape Arbor Shade.

HENRY B. INGRAM.

Where the Catskills Lift Their Summits to the Sun.
Money Won't Make Everybody Happy.
Mollie, Come Jump on the Trolley.
Among the Valleys of New England.
Anchored.
Love's Old Sweet Song.
I'm Longing for My Old Green Mountain Home.
Lenore.
On Bunker Hill, Where Warren Fell.
The Holy City.
The Little Old Red School-house On the Hill.
There Stands a Flag, Let Them Touch It If They Dare.

A. L. SIMPSON.

You'll Be Sorry Just Too Late.
Billy, Dear.
Childhood.
Won't You Wait, Nellie Dear?
Don't Ever Leave Me, Dolly.
A Little Bit o' Sugar Cane.
True Heart.
Roses Bring Dreams of You.
Hoo! Hoo! Ain't You Coming Out To-night.
Just Someone.
Santiago Flynn.
When You Wore a Pinafore.
In Monkey Land.
Dear Old East Side.
Won't You Be My Baby Boy?
Dear Old Comrade.
Over the Hills and Far Away.
You'se just a little bit o' sugar cane.

LA PINE.

Will You Always Call Me Honey?
I Wish I Had a Girl.
Maybe I Was Meant for You, Dear.
Poor Old Girl.
She's My Girl.
I'd Like to Call on You.
Base Ball.

NOVELTY SLIDE EXCHANGE.

Mary Blaine.
My Fluff-a-de-Ruff.
On the Hillside Where the Honeysuckle Grows.
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Lenore.
On Bunker Hill, Where Warren Fell.
On the Banks of the Wabash.
The Holy City.
The Little Old Red Schoolhouse on the Hill.
There Stands a Flag, Let Them Touch It if They Dare.
The Old New England Homestead in the Dell.
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THE

Moving Picture World

WITH WHICH IS INCORPORATED

THE EXHIBIT

PUBLISHED BY
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Vol. 3., No. 3. July 18, 1908 Price, 10 Cents

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Edited by J. P. Chalmers

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Vol. 3 JULY 18 No. 3

Editorial.

Motion Pictures as an Advertising Proposition.

Many enterprising persons have come forward recently with propositions to turn moving pictures into a medium for advertising various branches of business. The idea is not a new one. Nor is it as practicable as many suppose. In the first place, pictures arranged for advertising purposes will necessarily drift into a class of their own and become identified as advertising mediums only. Several years ago some of the film manufacturers attempted the project, but the exhibitors quickly detected it and blocked out the advertising part. The picture was marred by this and the objections became so pronounced that the scheme was dropped. The exhibitor claimed that he was as much entitled to compensation for projecting the advertisement on his sheet as the manufacturer was for putting it on the film. Then advertisers are not willing to pay for such mediums proportionately. They may change their minds later on when the value is realized, but they will then ask, as they have in the past, that some guarantee be given that the people to whom the films are sold or leased will exhibit the picture in its entirety and not cut out the advertising sections.

The proposition would be a great money maker if it could be carried out, but there are so many people having contingent interest in the pictures to be satisfied that it is impracticable. The situation is just this: You cannot expect the exhibitor to allow free advertising on his sheet. The vaudeville manager will not allow actors to use his stage to advertise anything. The cases are identical and they have been considered many times.

To use such pictures as lantern slides have been used for many years would be another proposition and one which would not take as well with the advertiser. Films are a great deal more costly than lantern slides, and when the advertising slides can be had so much cheaper and used just as effectively in conjunction with moving pictures that can also be hired or purchased cheap, few advertisers will go to the heavy expense of having a film especially made for the purpose.

The Film Service Association.

We extend our greetings to the F. S. A. convention and trust that their deliberations will be as wholesome and fruitful as they have been in the past. Of these things there can be no doubt: THE ASSOCIATION WILL NOT BE DISBANDED; THE PRESENT ORGANIZATION WILL MAKE ANOTHER START AFTER THE CONVENTION IN BETTER SHAPE THAN EVER; AND UPON ITS CLOSE MANY MEMBERS WILL HAVE A BETTER KNOWLEDGE OF WHAT IS BEST FOR THEIR INTERESTS THAN THEY HAVE IN THE PAST.

The above prophetic remarks constituted the closing paragraph in our editorial of last week. It is highly gratifying to us to have now to record that this is just what really occurred. In marked contrast to the advice which this paper has humbly tendered, the seditious and whirlwind utterances of our contemporaries must now appear doubly ridiculous, to put it very mildly. The Association did not disband to reconvene with a new set of officers, whose consent to the use of their names was not asked for or given. The rental schedule is maintained—this backbone of the Association not being broken to suit the price-cutting proclivities of a certain element. After the adjournment of the convention we were complimented by the officers and executive committee on the manner in which the Moving Picture World had handled the situation and had the satisfaction of later receiving the same compliment from the leader of the Independents.

* * *

The press was barred from the meetings of the Film Service Association and also of the Licensed Manufacturers, and other precautions were taken to prevent details of the proceedings from reaching the public. One reason assigned for this is that the Association has the right to keep from its competitors any information that might tend to enlighten and better qualify them for the fight.

From such information as it has been possible to glean from reliable sources it appears the convention was a very gratifying one to all concerned. No changes were made in policy, schedule, executive offices, or anything else. The Association goes on as it has been, but with a much better understanding between some members than has existed lately. The film rental schedule remains undisturbed; local organization, as adopted by the New York members, has been approved and will be advocated and put in operation in the various large cities. Instead of taking the appointment of the National Secretary out of the hands of the Executive Committee and providing for his election by direct vote of the Association members, the Executive Committee was continued in control of that office. It is said that this proposed change was suggested by some members who were disposed to have a new secretary. Whatever grounds may have existed for such a report apparently lacked stability. At all events, instead of making the way clear for the removal of National Secretary Macdonald the convention gave him a vote of thanks for the work he has done for the Association. And thus it went all along the line. Differences, grievances and discontent gradually gave way before a strong breeze of reason and harmony, and there is not the slightest doubt that the Association is stronger and has brighter prospects than at any other time since it was formed.

The meeting of the Licensed Manufacturers is said to have been equally satisfactory.

* * *

The attempts to disorganize and reorganize the Film Service Association by parties who can possibly have no friendly interest in it have failed, as they should have. If there had been any cause for such action the Association members should have put the movement on foot. The fact that none of the members attempted to do anything of the kind shows conclusively that all such talk preceding the convention originated with and was agitated by outsiders.

* * *

One of the results of the Film Service Association convention in New York is said to be the arrival at an understanding by which its members are at liberty to compete with the Independents on prices. The nature of the plan is not officially given, but it is said the Association men have free hand to meet the competition and get the trade wherever it is simply a question of price. This will do away with the discontent that has existed among those Association people who, in their loyalty, saw business drifting from them on account of their inability to meet the prices offered by their competitors. It did seem unfair that these people should remain with their hands bound and unable to help themselves, and the action taken by the convention was only such as could be expected as a matter of justice, as well as policy.

* * *

The trouble that moving picture exhibitors at Coney Island, N. Y., had over the reduction of seating capacity, licenses, etc., appear to be at end. Everything is moving along serenely again. It is asserted that the whole trouble was precipitated by a fight between two political leaders.

Lessons for Operators.

By F. H. Richardson, Operator, Chicago.

A FEW THINGS FOR OPERATORS TO THINK ABOUT.

The star movement (feed sproket, also called intermittent sprocket) or finger feed acts 16,000 times in a run of 1,000 feet of film. Can you see the need for frequent, though sparing, lubrication with good oil? Can you see the need of careful, accurate adjustment?

In rewinding the reel revolves about three times to the rewinder crank once. When the reel grows to nine inches in diameter you are winding about 28 inches of film each turn of the reel, or seven feet to one turn of the crank. Now, suppose you turn the crank four times a second (once is fast enough, unless you are rushed), you are then yanking 28 feet of film out of the box every second, and you know what will happen if there is a snarl, don't you?

The Edison and Powers machines both run exactly one foot of film to each turn of the crank. About 66 feet per minute, or 66 turns per minute, is accounted normal speed.

You want good wages, don't you? Do you think an operator with a pipe in his mouth, twisting a crank with his legs crossed, while he leans back looking at and talking to a visitor, his light dim and shadows on the curtain, is a candidate for good wages? Don't you think fifty cents a week would be fifty cents too much to pay him? What right have you to demand good wages unless you are willing to study your business, giving in return the very best there is in you? That the result of your work as shown on the curtain is "pretty good" is not enough. It should be *good*—not pretty good. Perhaps, were you in the employer's shoes for a little while you would wake up.

Did you ever stop to consider that when, by your carelessness (and it seldom happens otherwise), you injure a rented film, every operator and owner who has to use that film after you must suffer for it, and your manager may have to pay for it as well?

Do you make any effort at all to learn more about your business? Do you make it a point to meet, talk with and exchange ideas with other operators, or are you satisfied to know how to thread a machine, make a very poor mend, get a clear picture occasionally (when you are lucky) and twist a crank at any speed that strikes your fancy? If these questions "hit" you, the business will be very materially benefited when you conclude that it "isn't good enough for you" and seek other fields of action.

And you, Mr. Employer, do you expect to get a good man, one that will give you the best service, on the twelve-dollar-a-week basis? Why, my dear sir, a man could make more than that in the penitentiary making canes. True, he may only work three or four hours in the evening, but he has to make his living at it, for if he takes another job in the daytime he will be too tired to do your work rightly, since, under those conditions, he will be working all day and half the night every day. If you expect your house to be well patronized, you must give a good show. You cannot give a good show with a poor operator, and good operators demand good pay for good work, and—there you are, my dear sir. It is mighty seldom you can buy a four-dollar pair of shoes for two dollars.

EXTRAS, ETC.

There should be kept on hand the following extra parts: An extra lamp, complete and ready to put in. An extra carbon holder arm. Extra condenser lenses, tension springs, lamp screws (particularly those that compress the carbon holder), condenser casing complete, including round, divider and ring, so that it may be fitted with lenses all ready to slip into place; fuses, reel, blank film, slide carrier, slide binders, tint slides, rubber bands, copper wire, German silver wire your rheostat size, and plenty of carbons.

For enterprise in achieving rather impossible things all the medals should rightly go to the manufacturers of moving pictures. Of course it is well known that pictures depicting animate things in motion are of recent invention. That in no way, however, prevents the moving picture men from making pictures showing Abraham Lincoln reviewing troops at the close of the Civil War. More extraordinary still is it to sit and listen to the clear, ringing voice of Patrick Henry, delivering his famous speech, while we see his actions depicted upon the screen. Yet this is the latest triumph of the Cameraphone.

Trade Notes.

Ottumwa, Ia.—A new moving picture show is being constructed on Walnut street.

Lisbon, O.—The Gayety Theater, which has been closed by the cause of fire, has reopened again.

Rock Island, Ill.—The Family Theater will open for a Summer run of moving pictures and illustrated songs.

Beeville, Tex.—The "Arcade,"' a new moving picture show, is installing machinery to run its own electric plant.

Colorado City, Colo., is to have a new moving picture show, which will occupy a room in the New Minium Building.

Dubuque, Ia.—The Grand Theater has closed its doors for the month of July; during this time it will be renovated.

Davenport, Ia.—The Lyric Electric Theater opened again after being closed for a few weeks on account of the Chautauqua.

Wooster, O.—The Majestic Picture Show, which has been closed for some time, has been reopened by Edward Grossweiler, of Massillon.

The Massachusetts Film Exchange, 673 Washington street, Boston, Mass., is the latest comer in the field. J. P. Mandeville is the general manager.

Tremont, Ill.—Manager Stiles of the Vaudette Theater, Peoria, Ill., brought a moving picture show here last week. He did a great and thriving business.

Lowville, N. Y.—The Casino, the leading moving picture show, is doing capacity business and the proprietors are keeping up the interest by daily changes of films.

Tonopah, Nev.—The Nevada Theater has opened its doors to the public in an old skating rink, which has been entirely remodeled and fitted up for its present purposes.

Los Angeles, Cal.—C. C. Chapman is erecting a business block on the corner of Fifth and Los Angeles streets which will also contain a moving picture theater with a seating capacity of 500.

Norfolk, Va.—The Berkley Amusement Palace is a new resort that has been opened at the foot of Chestnut street. Moving pictures and other attractions, all of a high-class order, are drawing large crowds.

Moscow, Idaho.—A new moving picture show has been opened in the Peterson Building, on Third street. This is the second show of its kind to be established in town. Both of them seem to be doing a good business.

Atlanta, Ga.—A. M. Matthews, of De Kalb County, and George Garner and C. D. Logan, of Fulton County, have filed application in court for a charter for the Gayoso Amusement Company, with a capital stock of $2,000.

Boston, Mass.—The Massachusetts Film Exchange. Louis V. Rochette, president; Venant W. Donais, treasurer; John P. Mandeville, secretary and general manager. To deal in moving picture films and supplies. Capital stock, full paid and non-assessable, $25,000.

Chicago, Ill.—Moving picture shows given in canvas enclosures open at the top come under the provisions of the ordinance governing public halls and theaters in Class 4, according to an opinion given by the city law department, and must be inspected and approved by the building department.

Jackson, Tenn.—Herbert Simmons has rented the "Musatorium" and its entire outfit and will conduct a first-class moving picture show with all of the accessories needful to render it attractive and pleasant. Another theater here, the "Marlowe," is successful with pictures and illustrated songs.

Easton, Pa.—The City Council of Easton, Pa., has under consideration an ordinance providing for stricter regulation of moving picture shows. The measure prohibits, under fine of $25, all pictures showing suicide and murder or crimes of any kind, and imposes also a penalty for improper ventilation of halls where the shows are given.

Newburyport, Mass.—Geo. F. Avery is building a new moving picture house on the corner of Pleasant and Green streets to be known as the Star, with a seating capacity of 450. The location is the finest in the city, Pleasant being the principal business street and Green a fine residential avenue. The same will be completed about September 1.

Winston-Salem, N. C.—The Twin-City Amusement Company has gone out of business and the "Mystic" closed, but Mr. M. F. Howell, who was interested in the old company, is forming a new one to reopen the theater under the name of "The Marvel." An attractive front has been put in and arrangements are being made for high-class film service and a competent singer.

The Yale Amusement Company, of Kansas City, Mo., have purchased ten Hallberg Electric Automatic Economizers and are equipping their own houses. Mr. Flintom, the treasurer and general manager of the Yale Film Service, was in New York a couple of weeks ago, and after a careful investigation decided upon the Economizer.

Philadelphia, Pa., June 10.—About three thousand Kensingtonians tried all at once to gain entrance to a moving picture show at Kensington avenue and Cumberland street last night, and as a result there was a large-sized panic. The arrival of the police served to increase the excitement, so that the patrolmen had to use their clubs freely before they could subdue the crowd. Several persons were trampled on, but none seriously hurt.—"Telegram."

[We wonder what was the subject on the screen.—Ed.]

St. Louis, Mo.—Building Commissioner Smith is opposing a bill introduced to permit stage performances in moving picture theaters. He says: "If stages are permitted, skits are likely to be produced which will evidence a low order of morality. This should not be permitted. The only way to prevent it is to eliminate the stages. I believe in having the moving picture shows and the theaters classified differently, but they are now permitted to run under one class. The present law prohibits any platform in the exhibition room."

Norfolk, Va.—The new ordinances governing the operation of moving picture machines in shows in Norfolk, provide strict regulations for the operation of the machines so that danger of fire spreading in the event the machine starts a blaze, may be lessened to a minimum. It is provided that the machines shall be encased in a galvanized iron enclosure, with inner and outer walls about six feet square and five and one-half feet high; that all doors leading into the enclosures shall swing on strong spring hinges so that they will shut when opened; that the lens shutter shall be an iron plate and held up by a cotton string, so that if ignited the shutter will fall, and that all vents and pipes shall lead to the outside of the building.

MORE "PRESIDENTIAL POSSIBILITIES."

Inspired by the attention given to the Taft pictures issued by the Kalem Company, Manager Gest of Hammerstein's Theater arranged for a special film of Mr. Bryan receiving the news of his nomination. After covering the Hammerstein circuit the film will be on the public market.

PERHAPS THE OLD PICTURES ARE TO BLAME.

Little Rock, Ark.—The moving picture business has been overdone in Little Rock, as it has in scores of other cities. Ferdinand Jennens, the pioneer of the business in Little Rock, was forced out a few weeks ago, by the unfavorable conditions. Some of the places now running in the city are using old pictures, that is, exhibiting scenes that were seen in Little Rock months ago. The Majestic, the Crystal and the Jo Jo use new pictures every week. The many friends of Ferdinand Jennens expect him to get into the business again downtown with a better outfit than ever.

THE ACTOLOGUE.

The National Film Company, of Detroit, apace with the times, have made rapid strides in the field of talking pictures with their new Actologues.

They have distanced all competitors in the field and have taken the largest single contract ever offered. At this time they have five companies in first-class houses by agreement with Messrs. Caille & Kundski: The Fairbanks, Springfield, O.; the Victoria, Dayton; the Southern, at Columbus; the Valentine, at Toledo; the Lafayette, at Detroit, and several companies in smaller towns, and will shortly open at the English, Indianapolis.

They have also a rehearsal hall in the Telegraph Building at Detroit, adjoining their offices, where managers interested may see the rehearsals and overlook their subject work.

All the playlets are written by James J. Morrison, formerly stage director of the Poli Stock Company, Worcester, Mass., and recently at the Majestic, Cleveland, who likewise has the stage direction of the companies and the engaging of the performers required. They will shortly open other houses wherein they are interested and will keep this Actologue as a permanent feature of their already large exchange.

THE SPIELER IS STILLED.

San Antonio, Tex.—The moving picture show "barker" has lost his job, and, for the first time in several months, passers-by are not annoyed by the stentorian invitations of these spielers. The change was brought about by the order of Mayor Bryan Callaghan.

It is not known just what rule the management of these places of amusement will adopt to draw their pro rata of the public's patronage from now on. In the North Texas cities the giant graphophone stationed above the window has been resorted to, and it is probable that some scheme of this kind will be adopted. In compliance with the Mayor's order every moving picture show in the city is now as still as a country graveyard in contrast to former boisterousness.

NOTES FROM SAVANNAH, GA.

Savannah, Ga., July 18.—Last week the "Recreation," a new vaudeville and moving picture house, opened at Thunderbolt, Ga., one of Savannah's Summer resorts. Shows are given from 7.30 until 10.30 every night except Sunday. The house holds from seven to eight hundred people and is built out into the water, which makes it the coolest place of any moving picture theater in or around Savannah. Mr. Hymes, the manager, stated that during the Summer they would have special matinees during the week for children.

Last week the Advertising Club of Savannah accepted an invitation from Mr. Hymes, the manager of the "Recreation," to go out and see the show and also have a light lunch.

During the Summer months from now on the Savannah Electric Company will give free moving pictures and vaudeville shows every Sunday night. Last Sunday there were from four to five thousand people out to see the show. About four thousand feet of film is given, along with some of the best vaudeville acts ever seen here. July 4 more than seven thousand people visited the Casino and enjoyed the show.

After playing an engagement of forty-five weeks and leaving for one week, then returning again, Wilson Rogers, known in Savannah as the "man to make you laugh," returned to the city Monday, again, to play for fifty-two weeks. Rogers once was the leading man for Lew Dockstader's greatest minstrels, and as soon as moving picture houses opened up he thought that there was more money in this than in a regular minstrels. Rogers will be seen to-day at the Criterion in black-face, and after a few weeks' stay there he will go to the Superba for the rest of his time. Rogers has broke the record for one man staying in one town. With this contract it will make exactly ninety-five weeks that he has been in Savannah.

THE PEOPLE VS. MOTION PICTURE EXHIBITORS.

State of Colorado, City and County of Denver—ss:

WHEREAS, It has come to the notice of this court that certain defendants commonly known as Motion Picture Exhibitors or Proprietors of Moving Picture Theaters, are not furnishing their patrons with the latest and best productions of the factories—

AND WHEREAS, The said defendants are accepting the money of the said plaintiffs, the People, and said money is the best in the land or any other land—

AND WHEREAS, It is not only dishonest to accept good and lawful money and give in return poor pictures, but it is also an injury to the business and should at once be stopped—

THEREFORE, BE IT ORDERED by this court that all exhibitors of motion pictures and proprietors of motion picture theaters at once communicate with the Denver Film Exchange, a corporation under the laws of the State of Colorado and doing business in the city and county of Denver, at 713 Lincoln avenue, and make immediate arrangements for securing the latest and best motion pictures on the market for the education, edification and pleasure of said plaintiffs, the People.

AND IT IS FURTHER ORDERED, That said defendants shall lose no time, but shall AT ONCE secure such motion picture films as will give their patrons pleasure and mental profit or shall said defendants suffer the loss of their patronage and the profits of their businesses and be considered back-numbers and loiterers along the line of the march of progress.

And that there may be no doubt about this it is mentioned that this week three of the most startling and thrilling films ever put out will be sent forth to the customers of the said Denver Film Exchange. First and foremost will come "A Tale of Two Cities," a most exciting and wonderful production from the studios of Selig. Then will come "Boston Tea Party," a production of the famous inventor, Thomas A. Edison. And will also come "The Mishaps of the New York-Paris Auto Race," which came from the atelier of Melies, and it is a very boisterous, rollicking picture, calculated to disturb the peace, dignity and sobriety of this honorable court. In the words of the street, it is a peach. And, incidentally, from the works of the Kalem Company will be sent the latest and last and best reel of "Admiral Evans' Fleet at San Francisco," and this is said to be a world-beater (not the fleet, the film) that every exhibitor should have on his screen.

And there will be many others of equal worth and merit put out this week by the Denver Film Exchange—including all of Pathe's films as well as those of other makers. And now the point is: Do you want good service for very little money? Don't stay in the rear ranks and take the offcasts from Chicago or elsewhere sent to the West through agencies or branches. You have good, new money; you should have bright, fresh films. You can't get them through a branch or agency, but must deal direct with the firm that is buying more new films than all the other exchanges in the West together. If this is not enough to convince you that our service is the service for you, let us know how we CAN convince you. We want your business and you must have our films and our service. Let's get together on it. Don't delay. Write us NOW. We're big-hearted, honest and square and have money with a willingness to spend it. We want customers that will stay with us and we are willing to go to any extent not only to get them but to give them the goods and make it an object to stick. And it is so ordered.

(Seal.) H. H. BUCKWALTER, Judge.
July 13, 1908.

NEWLY INCORPORATED COMPANIES.

The Columbian Corporation, Richmond, Va. F. S. Bullington, president; J. S. Galeski, vice-president; E. P. Harris, secretary—all of Richmond. Capital: Maximum, $5,000; minimum, $500. Objects: General merchandise and moving picture show.

Pastime Amusement Company, New York; theatricals, moving pictures, etc.; capital, $10,000. Incorporators: Edward Freund, Henry W. Doll, 38 Third avenue; Samuel Bowitz, 204 East Fifty-fourth street; all of New York.

Outdoor Amusement Company, Chicago, Ill. Capital, $25,000; producing spectacular and theatrical attractions; B. J. Efting, John B. Fitzpatrick, L. M. Brown.

C. J. Hite Company, to manufacture picture machines and accessories; capital, $9,000. Incorporators: Charles J. Hite, J. A. Kline, Philip Doherty, Charles A. Phelps, 1005 Unity Building, Chicago, Ill.

NEWSPAPER COMMENTS ON FILM SUBJECTS.

"Over the Hills to the Poor House" is a pictorial story of an every-day happening in human life.

"Lady Audley's Secret," an illustration of the famous story of that title, is also an interesting and melodramatic picture.

"The Mill Girl" tells an interesting, fascinating story in thrilling dramatic fashion.

"The Spirit of '76" is a patriotic picture and is composed of a good subject.

"Two Little Shoes" is a pathetic reel that holds the audience in suspense.

"The Chorus Girl" is a dramatic picture and one that proves most interesting, though it has some pathetic features.

"Lovers' Ill Luck" is a film that tells a very comical story.

"Scenes in Philadelphia" is a very fine subject taken in times supposed to be the Revolutionary days.

"The Parson of Hungry Gulch" is a famous dramatization of a Western mining camp.

"Porcelain Industry" is a very interesting and instructive subject.

"The Stolen Prince" is another dramatic film that is bound to please.

"In Brazil" is one of those highly interesting travel pictures.

SITUATION WANTED.

208 Cruger avenue, Van Nest, New York City, July 1, 1908.

Moving Picture World:

Dear Sir—Knowing that from time to time you hear of managers wanting experienced operators, I take the liberty of writing you. I have been an electrican for twenty years and an operator for two years. Trusting you may know of someone who will require my services, and thanking you in advance, I remain,

DAVID S. ROBINSON.

CORRESPONDENCE.

EXCESSIVE FREIGHT CHARGES.

1038 Golden Gate avenue,
San Francisco, Cal., June 25, 1908.

Editor Moving Picture World:

Dear Sir—I notice in your issue of June 20 an item relating to the excessive freight charges on moving picture machines by rail to the West, and while the writer is not seeking any laurels, I would like to say for your information that although a late comer in the business in the extreme West it was left to the writer to take the initiative towards getting a reduction in freight rates.

I thank you for the space you have given this matter in your columns, although I do not know from which source you received your information. I prepared the petition for the freight bureau after personally discussing the matter with various freight agents in San Francisco.

If the present freight rate is amended to a reasonable figure, same will be due entirely to the efforts of the writer.

Yours truly,
A. J. CLAPHAM, Mgr.,
New York Motion Picture Co.

ABOUT CURRENT SAVERS.

Washington, D. C., June 15, 1908.

Moving Picture World:

Gentlemen—Would like to have you answer these few questions, viz.:

1. What machine will save the most current on moving picture machine bills?
2. What machine is the safest for moving picture machine operators to work with?
3. Is a Hallberg Economizer a choke?
4. What machine is supposed to stand the best for service?

X.

1. For moving picture lamps, the current-saving devices operating with the highest power factor with less than 5 per cent. of ohmic resistance included in the circuit will save the most current, and, therefore, show the greatest reduction on the current bills. It is not our province to recommend any particular apparatus, but we know that the Hallberg Economizer and the Co-operative Minimizer will do all that their makers claim for them.

2. The safest machine for the control of the arc in a moving picture lamp is the one which does not permit any of the company's line current to enter the moving picture lamp. Further safety is introduced if the machine is so constructed that it will not permit the blowing of fuses if the carbons should be held together, and which will at the same time prevent the excessive sputtering at the arc at starting, saving a considerable amount of condenser breakage.

3. The "Hallberg Automatic Electric Economizer" is in no sense of the word a choke coil.

A choke coil is always connected in series with the line and the arc which it controls. The "Hallberg Economizer" is always connected in multiple with the line and with the arc, and no part of the line current enters the lamp circuit.

4. The current-saving device designed in accordance with the above specifications, constructed from proper material by experienced labor under the supervision of experts skilled in the art of constructing this class of apparatus, will give the best service and last the longest.

"DESTRUCTIVE COMPETITION."

Editor Moving Picture World:

Dear Sir—Allow me to say a word to the $3.50 and $4.00 lantern slide makers. Gentlemen, you are bringing disaster to the trade. You cannot make a set of eighteen lantern slides for four dollars and remain in business any longer than to run yourselves head over heels in debt to your photographic stock dealer. You are destroying yourselves and you are causing many of the old firms who have plenty of capital to put their heads together with the object of cutting the price of slides to such a figure as to crush you out of existence. There are certain principles of trade that it is evident you are in total ignorance of and that you do not understand. The first is that a manufacturer must earn enough profit on his goods during the busy season to tide him over the dull season, and if he does not, then he must fail or borrow money to carry him over, which is equivalent to failure, as he hardly ever gets square, but pays out all he earns to replace the borrowed money.

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David S. Robinson, 208 Cruger Ave., Van Nest, New York City.
J. W. Connors, 255 Baldwin Street, New Brunswick, N. J.
G. S. Schlick, Dansville, N. Y.
Fred Raoul, Edgewood, Ga.
Philip Stevens, Madison, Me.

TALKING EFFECTS OR LECTURES.

Ralph Knaster, 1524 First Ave., New York City.
N. Finkelstein, 274 Broome St., New York City.

Many of you people who are making lantern slides for $3.50 and $4.00 per set figure only the cost of raw material and coloring to be the cost of slides. In the main, figuring this way, a set of eighteen slides will cost you $2.50 per set to get it ready for sale. You wonder why you don't make more money. I will tell you. On this basis $4.00 looks like a profit, but it isn't. In the whole, you neglect to figure the following items into the cost of making your slides; and the share of these following items must be figured into every set of slides you make: Rent of your studio; waste of material; goods left on the shelves unsold; original cost of negatives for every song; loss of time in turning goods into money; railway fares; salary of help other than colorists; board for self, assistants, models, etc.; material, cover, glass, binding strips and mats; salary of people for models; advertising and printing; costumes; interest on the money invested; your own labor; lost time caused by rain and other circumstances; unforeseen expenses which are always accruing; repairs and improvements on apparatus and appliances. Now, these things have got to be figured, and many more that I cannot at this moment call to mind. But if you don't figure these things in your expenses, where are you going to get off? Why, of a certainty, at the sheriff's office or in court on a case of supplementary proceedings.

You people may be very smart, but you are digging a hole under your own feet and you don't know it. If you are honest and put out original slides, you must put out more slides than any two slide makers in America are making to-day to make a decent profit, and they must be turned into cash as soon as they are made for you to continue in business, else you will run just long enough to spend all the money you have as reserve capital and just as much longer as you can impose on your creditors by making them believe you are doing a paying business, when, in fact, you are losing money every moment. Right here I make the assertion that there is no man in the United States who is making honest slides at $4.00 per set, much less at $3.50, who is conducting a paying business. If you are copying the slides of other makers, you ought to be ashamed of yourself, and you must know that you are doing something that will in the end destroy yourself and injure the reputation of your neighbor by making purchasers believe that your spurious copies are the original work of the man who actually owns the original negatives. If you represent that the slides are made by him (which most of the slide copyists do), you are guilty of both counterfeiting and forgery and can be sent to State's prison. I know a New York slide maker who has in his safe, to-day, evidence in copied slides which will send another slide maker to the penitentiary any time he wants to produce them. The offending slide maker never touches this man's stuff nowadays.

I grant that there are many slide bureaus that buy your slides, but do they remain your customers after dealing with you a short time? No. But an article in the Moving Picture World a few weeks ago told you what they do. They shake your prices over the heads of the old firms who demand a decent profit on their goods, like a big stick, to make them come down in their prices. Of course, everybody wants to buy everything as cheap as possible, and some buyers are not above telling falsehoods to get the price of goods cut, representing that the cut has been made by some leading lantern slide makers, when, as a matter of fact, the firms who have made the cut have no standing in the trade whatever, but do it because they must have money or shut up shop.

I grant it that many slide makers who are trying to cut their own and their neighbor's throats by cutting prices below the producing point make good slides. I know of several firms who make beautiful slides, and that is so much more the reason why they should keep their price of goods where there is a safe profit in them. They get a reputation, however, of being cheap men, and when they try to get a better price for their goods they lose their patrons.

And now I want to ask these cheap men if they think the leading slide makers cannot crush them if they once come to an agreement to do it? Yes, they can put them out of business in a week, so they will never be heard of again. Why, there are two firms in New York who pay close to $10,000 per year rent for their establishments. If these men take a notion, they will lose $50,000 in profits to put the price of slides where it will be impossible for these cheap men to sell a single set of their work. And with them will sink many slide makers who have fought honestly to keep prices where there was a decent profit in the product.

R ——

AT THE CONVENTION.

Max Lewis, the youngest member of the Film Renters' Association, attracted much attention at the meeting. Not yet twenty-two years of age, Mr. Lewis is the founder of one of the largest film renting concerns in the country, the Chicago Film Exchange, with eight offices.

* * *

The Prince George Hotel was an ideal meeting place in point of location and the delegates expressed themselves as highly satisfied with the service. The Old English tap room was the most popular corner and the members had to be frequently rounded up out of its nooks when a question had to be voted upon.

* * *

One of the funny occurrences of the association meeting was the deference shown Major Dick, manager of the Prince George Hotel, by the delegates to the meeting. They addressed the Major with the title of "Senator," and it was some time before it dawned upon him that he was being taken for Senator Charles Dick, of Cleveland.

* * *

The lantern slide men of the city, with the exceptions of DeWitt C. Wheeler and Henry B. Ingram, were not in evidence at the association meeting. They were, however, and they didn't let any grass grow under their feet in getting acquainted with everybody that they didn't already know. Wheeler and Ingram were seated in the cafe at the Prince George Hotel when Frank J. Howard came in, and pointing them out to Bill Swanson and Aiken, of Chicago, and J. B. Clarke, of Pittsburg, said: "There is a most harmonious meeting of the Lantern Slide Makers' Association going on over there." "That's one on me," said Wheeler, "let's lubricate." Everybody lubricated.

* * *

The American Moving Picture Machine Company, who have been quietly working for many months on the new non-rewinding machine mentioned in our last week's issue, sprung a surprise upon the delegates. They had engaged one of the hotel parlors, in which one of their machines was set up for demonstration. Biograph, Pathe and Great Northern films were exhibited and it was generally conceded by the visitors that no pictures had ever been seen that were so steady and flickerless. Perhaps the highest compliment paid to the manufacturers of this machine was by S. Lubin, who, although a competitor, wanted it for his own theaters. Rewinding is avoided in this machine by feeding from the center of the top reel which is laid flat on a revolving disc, and the demonstration certainly proved that the innovation was a practical success.

* * *

The following branch offices were accepted as regular members upon complying with the rules and by-laws of the association:

Actograph Company, Troy, N. Y. Chicago Film Exchange, Salt Lake City, Utah; Louisville, Ky.; Nashville, Tenn.; Atlanta, Ga. Eugene Cline & Co., Kansas City, Mo.; Cleveland, Ohio; Minneapolis, Minn.; Salt Lake City, Utah. O. T. Crawford Film Exchange Company, New Orleans, La.; Louisville, Ky. Harry Davis, Buffalo, N. Y.; Philadelphia, Pa. Duquesne Amusement Company, Norfolk, Va. Electric Theater Supply Company, Mauch Chunk, Pa. Electrograph Company, Harrisburg, Pa. Globe Film Service Company, Denver, Colo. Imperial Film Exchange, Washington, D. C.; Troy, N. Y. Kent Film Service, Duluth, Minn. Laemmle Film Service, Salt Lake City, Utah; Portland, Ore.; Minneapolis, Minn. Lake Shore Film and Supply Company, Dallas, Texas. Lubin Film Service, Cincinnati, Ohio; Norfolk, Va. Pittsburg Calcium Light and Film Company, Cincinnati, Ohio; Lincoln, Neb. Royal Film Exchange, Evansville, Ind. Standard Film Exchange, Sioux Falls, Iowa. William H. Swanson & Co., Omaha, Neb.; Richmond, Va.; Kansas City, Mo. Twentieth Century Optiscope Company, Ogden, Utah; Kansas City, Mo.

Great Opportunity. By rare chance I have for rent a store room in the very choicest spot of Hamilton, Ohio, the most prosperous city of its size in this country. Splendid opening for picture show of which there are only two in out-of-the-way places because of lack of proper location obtainable heretofore. Address J. COLEMAN, Box 247, Hamilton, Ohio.

Flim Review.

THE ADVENTURES OF DOLLIE; Her Marvelous Experience at the Hands of Gypsies (Biograph). - One of the most remarkable cases of child-stealing is depicted in this Biograph picture, showing the thwarting by a kind Providence of the attempt to kidnap for revenge a pretty little girl by a Gypsy. On the lawn of a country residence we find the little family, comprising father, mother and little Dollie, their daughter. In front of the grounds there flows a picturesque stream, to which the mother and little one go to watch the boys fishing. There has come into the neighborhood a band of those peripatetic Nomads of the Zingani type, whose ostensible occupation is selling baskets and reed ware, but their real motive is pillage. While the mother and child are seated on the wall beside the stream, one of these Gypsies approaches and offers for sale several baskets. A refusal raises his ire and he seizes the woman's purse and is about to make off with it when the husband, hearing her cries of alarm, rushes down to her aid, and with a heavy snakewhip lashes the Gypsy unmercifully, leaving great welts upon his swarthy body, at the same time arousing the venom of his black heart. The Gypsy leaves the scene vowing vengeance, and the little family go back to the lawn, where the father amuses little Dollie with a game of battledore and shuttlecock. During the game the mother calls papa to the house for an instant. This is the Gypsy's chance, for he has been hiding in the bushes all the while. He seizes the child and carries her to his camp, where he gags and conceals her in a water-cask. A search of the Gypsy's effects by the distracted father proves fruitless and the Gypsy with the aid of his wife gathers up his traps into his wagon, placing the cask containing the child on the back. Down the road they go at breakneck speed, and as they ford a stream the cask falls off the wagon into the water and is carried away by the current. Next we see the cask floating down the stream toward a waterfall, over which it goes; then through the seething spray of the rapids, and on, on until it finally enters the quiet cove of the first scene, where it is brought ashore by the fisherboys. Hearing strange sounds emitted from the barrel, the boys call for the bereft father, who is still searching for the lost one. Breaking the head from the barrel, the amazed and happy parents now fold in their arms their loved one, who is not much worse off for her marvelous experience. Length, 713 feet.

THE FIGHT FOR FREEDOM; A Story of the Arid Southwest (Biograph).—It almost makes us question the justice of fate that the innocent should suffer for the crimes of the guilty. Such, you must admit, is often the case, as will be seen in this Biograph flim story. In a barroom on the Mexican border, Pedro is engaged in a game of poker with several cow-punchers. One of the party seems to be attended with remarkable luck. Pedro becomes suspicious and at last detects him cheating. A quarrel ensues, which results in Pedro laying out the crook, cold and stiff. The sheriff now takes a hand in the squabble and Pedro dives through the window, taking glass and sash with him, followed by a fusilade of 44s, several of which take effect in his body. Staggering into his home, where he is met by his wife, Juanite, and his mother, weak from the loss of blood, he recounts as best he can what has occurred. They hide him in the loft above, and none too soon, for the sheriff enters and searches the place. He is just about to leave when he is attracted by the dropping of blood on the bed. Convinced that the fugitive is above, he makes a start for the loft, but is shot by Pedro, who anticipates him. At this moment in rush the vigilance committee, who, seeing the sheriff stretched out, accuse Juanita of the crime and carry her off to jail. The mother visits her and devises a scheme. Attiring Pedro in her clothes, she sends him to the prison with a basket of provisions. While the guard is examining the contents of the basket, Pedro, still disguised, slips a pistol to Juanita. The guard, satisfied things are all right, opens the jail door. Juanita and Pedro at once pounce upon him, bind, gag and lock him in the cell. Off they go, but have not proceeded far when their flight is discovered and they are pursued by mounted police. They go down over a rugged rocky hill, which they figure impassable for the pursuers. Hiding behind the rocks, they await an opportunity, and taking the guards unawares, cover them with their guns until they have appropriated the horses, and make good their escape. The guards, however, by a short cut through the woods, come out on the road ahead of the fleeing Pedro and Juanita and as they approach a bullet from the guards in ambush lays poor Juanita prostrate across her horse, dead, while Pedro is seized, bound and carried back to prison to meet his inevitable Length, 729 feet.

THE LITTLE COXSWAIN OF THE 'VARSITY EIGHT; A Story of Love, Intrigue, and Sport (Edison) Synopsis of scenes:

A Manly "Stroke". A weak coxswain -And a renegade member of the "Eight" who bets against his own college -Plots to win big money and his rival's sweetheart -In the end loses all and reputation.

Plotting Begins. -Renegade calls at coxswain's house -Lays snare -Makes advances to "Stroke's" sweetheart—Rebuffed -Chagrin -Swears revenge -"Stroke" arrives -Greeted warmly -Renegade ignored.

Gambling Den. -Coxswain loses heavily -Renegade advances money -Again a loser -Retires discouraged -A prey for Renegade.

The "Campus." Typical scene of college life -Trainer's daughter (Coxswain's sweetheart) seeks him -Directed to "Stroke's" room.

A Student's "Den."--Coxswain inebriated, seeks "Stroke" for loan—Girl finds him -Sudden arrival of Coxswain's mother and sister ("Stroke's" sweetheart) -"Stroke" hides Coxswain and his girl—"Stroke's" sweetheart discovers girl—Jealousy—Mother and daughter leave in anger—"Stroke" on his honor—Gives check to girl to settle Coxswain's debt to Renegade.

Day of the Race.—Coxswain in Renegade's power—Coxswain agrees to "queer" the race—Plotting overheard—Renegade bets heavily against his own boat—Manager stops betting—Visitors arrive—"Stroke" ignored by sweetheart—Conspiracy revealed—Coxswain orlered out of crew—Renegade shows fight—Knocked down—Terrible predicament—No coxswain—No race—Trainer's little daughter pleads to take his place—Trainer reluctant—Manager approves.

Off for Stake Boat.—All ready—Away in launch—Spirited scenes during race—Start—Over the course—Finish—The "Eight" wins.

Hail the Heroes.—Clamorous reception at boathouse—Little Coxswain and "Stroke's" triumphant entry—On the shoulders of the crew—"Stroke's" joy marred by coldness of girl he loves—Renegade maddened by losses—Plans revenge—Drops check—Trainer finds it—Is enraged—Believes daughter dishonored—Attacks "Stroke"—Coxswain confesses—Crew turn on Renegade—Coxswain joins sweetheart—"Stroke" and sweetheart reunited—Little Coxswain becomes the idol of the "Eight." Approximate length, 1,040 feet.

OUTWITTED BY HIS WIFE (Lubin).—Leading a double life, a man leads his young wife to believe he is a successful business man. In reality he owns a "swell" gambling place. Leaving home he blunders in leaving a letter from another woman in his pocket, which his wife discovers. Goaded to desperation she repairs to the place mentioned in the letter, which she learns from a passerby is a gambling house owned by her husband. She disguises herself and enters. She engages in a game with her husband and breaks him completely, when she discloses her identity and says she has had her revenge and is done with him. His friends all turn from him and eventually he becomes a victim of drink and a helpless outcast. One day he meets the adventuress with another man. He appeals to her for help but is met with cruel disdain. His attention is shortly attracted by a commotion. He sees his wife in a carriage; her horse has run away. At the risk of his life he stops it, and badly injured is placed in the carriage and driven to his old home. Upon reviving he takes a solemn vow to begin a new and better life and his wife is willing to give him a chance. Length, 735 feet.

THE NEW MAID (Lubin).—There is a new maid in the house whom everybody seems to like. She is a regular kissing bug. The master of the house the baker, the book agent, Heini, the Dutchman, the iceman, the policeman, and other men, and even the reverend get a lesson in kissing. Length, 250 feet.

"CAPTAIN MOLLY" (Lubin).—The country writhing under the yoke of British subjection. The infant colonies restless and fretful at the continual tyranny of the mother country—throw down the plow to take up the sword. Moll Pitcher became a soldier for love of country and husband. She ministered to the wounded and when her husband fell dead before his cannon she took his place at the gun, pouring hot shot into the enemy, and helping to win the Battle of Monmouth.

General Washington, always alive to any act of bravery or self-sacrifice, commended Molly and con-

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Beautiful slides by Chicago Transparency Co. Taken especially for this song from Admiral Evans' fleet at San Francisco. This song is a hit everywhere it is used. Both the song and pictures please.
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ferred upon her the rank of sergeant. Length, 435 feet.

DR CUREM'S PATIENTS (Lubin).—During his master's absence several patients call in various stages of illness and misery. The servant posing as Dr. Curem treats them to a taste of some very strenuous cures—which seems to aggravate their troubles—and they depart leaving him enjoying their discomforts.

The doctor returns, so do the patients. The servant enters. Seeing him, the patients chase him out and around the several blocks—they finally catch him and take him back to the doctor who boots him out. Length, 475 feet.

BATTLE OF MONMOUTH, June 28, 1778 (Lubin).—The guns of Proctor's artillery rapidly driven up a hill. The battle is in progress. In the heat of the battle the soldiers throw off their coats and tear off their shirts working barefooted and with nothing on but their trousers. Some fall down dead, others wounded. During the battle Molly rushes down the mountain bringing water to the hard-working soldiers. Molly's husband, who is a cannonier, received a shot in the head and fell in front of the cannon. The officers in command, having no man to take his place, six men having been killed or wounded, orders the cannon removed. Molly coming from the spring saw her husband fall, heard the order and dropping her bucket, seizes the hammer from his lifeless hands, declaring she would take his place and avenge his death. Entering the sponge into the mouth of the smoking cannon, she performs to admiration the duties of the most expert artillerymen, while the shouts of soldiers ring along the line. The night ends the battle. Taps. Burning camp fires are seen.

Pathe Freres issue:

A BASHFUL YOUNG MAN.—A young lady, walking down the street, is overtaken by an elongated piece of humanity, who seems to be terribly smitten by the young maiden's charms, but he is so bashful that he hasn't the courage to address her. He follows her as far as her home, however, where she enters, apparently unconscious of the impression she has made. He tries to pluck up courage to follow her, but fails, and dejectedly goes back to his room, where he writes her a note telling of his love. This accomplished, he decides to carry the note himself to his loved one, but just as he is about to pull the bellcord he loses his nerve and beats a hasty retreat. Going down the street, he purchases a large bouquet, and hailing a cab, once more returns to the young lady's abode, but instead of going in himself he gives the note and flowers to the cab driver and directs him to deliver them to the girl. The innocent cabby goes up to the apartment and walks in on the family unannounced and presents the daughter with the young man's offering. When her father learns the nature of his errand he unceremoniously kicks him down stairs. The poor driver comes out the worse for his experience, and after giving the masher a good beating, drives away.

Finally, the fellow goes to a nearby cafe and drinks enough wine to give him courage to fight a bull. He staggers back to the home of the adored one and walks deliberately in on the quiet family gathering. Thowing himself at the feet of the girl, he tells her of his infatuation, while she stands dumbfounded at his effrontery. The enraged father grabs the would-be suitor and throws him bodily out of the house; he lands in a heap on the sidewalk, where he dejectedly sits nursing his many wounds. 475 feet.

IN THE GOVERNMENT SERVICE.—In this funny picture we see how a man in the government service can have things pretty near his own way and go to sleep on the job, while the citizens are at his mercy and have no redress for the indignities heaped upon them. The old tax collector cooly comes into his office, and while the crowd on the other side of the grating are forming in line and fighting for first place, he takes off his coat and puts on a smoking jacket. Next he proceeds to cook his breakfact in full view of the clamoring mob. Finishing his delightful repast, he lights his pipe and settles down to have a smoke. He then stretches a hammock across the office and climbs into it, and oblivious of the state of affairs outside he is soon in the land of Nod.

Things take on such a murderous aspect on the other side of the grating that the police are summoned, and are compelled to use their clubs to clear out the place, while the old fellow peacefully slumbers on, undisturbed by the turmoil where men's hats are broken and women's clothes nearly torn from their backs.

Finally, the administrator makes up his mind to open the window and conduct business. The crowd return and are so infuriated that as soon as he opens the slide they grab him and drag him through the window and proceed to mete out the just punishment that he deserved for all the trouble he caused through his laziness. 475 feet.

THE FATHER IS TO BLAME.—In this picture we see the interior of a luxuriously appointed home, where a happy couple are receiving the blessings of the young lady's parents on the evening of the announcement of their betrothal. The young man leaves and goes to another part of the city—to the home of the woman who has first claim on his love, for she is the mother of his child, and is living in dire poverty and trying to support her little one on her meagre earnings collected by sewing. When he comes to her and tells her of his intentions to marry another she is heartbroken, but cannot turn him from his purpose. The next picture shows the fashionable wedding at the church and the unfortunate woman, with her babe in her arms, viewing the happy pair as they leave the edifice; but her courage fails her when she is about to tear him from the other woman's side.

In after years we see her, when her son is grown to manhood and she receives his affection and kindness in their humble home. He goes out to work, and the mother is seen walking along the road, when she meets the man who wrecked her life. They immediately recognize one another, and the old love is once more revived in her kind heart. She pleads with him, but he turns his back and retreats. She goes on her way to her home, and when the son returns from his daily toil she tells him her secret and dies in his arms.

The next picture shows the man in his luxurious home, enjoying the society of his wife and daughter. The girl suggests a trip down to the seashore, and they are soon enjoying the sea breezes. As the young lady is running along a high cliff she loses her balance and plunges into the water. The parents are powerless with fright and can lend her no assistance, but a young man standing near dives in and rescues her. When he brings her safely to shore he falls exhausted and is carried to the home of the girl whom he saved. When he is revived, and upon trying to learn his identity the man discovers that he is his own son.

He tells the secret to his wife and daughter, who gladly receives the chap into the family circle, and the girl is highly elated over the fact of having such a hero for a brother and companion. 606 feet.

RSSIAN REVIEW OF THE FIFTIETH REGIMENT.—We see the officers of the army lining up for the inspection and taking their places in front of the stand where the religious ceremonies are to take place. We next see the old flags in tatters and old uniforms passing, then the ceremonies of the blessing of the new flag and the presenting to the officer. We get a very good idea of the important part the church plays in the affairs of Russia, and we can clearly see the whole ceremony and the devoutness of soldiers and citizens. The last picture shows the army on parade, and it is an inspiring scene to see the great mass of men passing the reviewing stand. 262 feet.

THE POOR OFFICER.—In this pretty little story we see how a poor young officer tries to maintain a home, with a loving wife and little one, on his scant salary and still keep up his social position among his fellow officers, who are unaware of his marriage. The poor fellow runs himself in debt, and his creditors try to force him to pay when he is penniless. The old creditor goes to the general of the army and presents his bill, and the officer writes a note saying that if Lieutenant Miller does not pay his debts within twenty-four hours his resignation will be demanded. The general goes himself to the home of the lieutenant to deliver the message, and when he sees that he is married and so happy in his domestic life the heart of the general is touched, and he accepts the hospitality of the young officer and his charming wife. He takes dinner with them, and says nothing about the affair, but determines to befriend the young man.

The next picture shows the young couple seated on a bench in the park, and when the husband leaves for a few moments the young woman is accosted by a dashing young major, who insults her. The husband rushes up and strikes the fellow, who hurries away to the general and enters a complaint against the lieutenant for conduct unbecoming an officer. The lieutenant is reprimanded, and when the superior officer hears the circumstances of the case he forces the major to apologize to the young woman. We see the wife enter with her baby in her arms, and in the presence of the rest of the officers the blackguard is forced to retract his insulting remarks. When he learns that the woman is the wife of Lieutenant Miller he goes with her to him and grasping his hand shows his true sorrow for the indignities he heaped upon his wife.

When the other officers learn of the marriage and happiness of the poor lieutenant they are all elated and congratulate him and his wife, and pledge their true friendship. 492 feet.

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ESTABLISHED 1894 (Opposite Adams House)

BOTHERSOME HUSBAND.—A pretty young woman is busily entertaining her gentleman friend when in rushes the maid and warns them of the old husband's unexpected return. The young woman hides the fellow in a cabinet, and when her husband comes in she is all smiles for the unsuspecting old fellow. He does not remain long, however, for the maid hands him a note and he makes a hasty departure. The lover is liberated, and just as they are in the act of doing a little cooing the maid rushes in again, telling of the old man's return. This time the fellow hides under the table, and the husband takes a package he had forgotten and again departs. When he is gone the young couple start out for a stroll and get as far as the corner when they meet the old man. To avoid him they take refuge in a shoestore, and in order to show a motive for their presence the young lover lets the clerk sell him a pair of tight shoes. When the coast is clear they start out again, and are going to take an automobile ride when along comes the husband. The young fellow hides in the auto while the woman covers herself with a fur coat and is busy pumping up the tires.

Next they are enjoying a meal in a cafe, when in walks the husband with a friend and takes a place at the next table. The young couple hide under the table until he is gone, and when they come out of their hiding place they are forcibly ejected from the place for causing so much excitement. He sees the young woman home, and after bidding her a fond adieu vows never to see her again. 426 feet.

CONTAGIOUS NERVOUS TWITCHING.—A young fellow, who is afflicted with a nervous disorder, gets fits of twitching, which is contagious to all within sight, for it passes from one to another. We see him take his medicine and start out, and as he goes down the stairs his knees give an awful twirl and immediately the old janitor does the same. Going down the street he gets it while passing a man on a wheel and the rider sprawls all over the street. He is going by a new building, where the architect is taking notes, and he is seized with another convulsion. Immediately the busy man gets it and it passes along to a hodcarrier going up the ladder who falls in a heap, upsetting the mortar all over the architect. He goes along still further and meets a wedding party, and is seized with the twitching which every one in the party gets, and when he joins them at the breakfast they are all glad to see him leave, for he breaks up the gathering with his twitching.

He is passing through the park when he gives it to a statue, and immediately it bends in the knees also. A man and woman are seated on the dock when he comes along, and when they are seized with the twitching the woman plunges headlong into the water. Finally he meets a policeman, and when he sees the condition of the young man he starts to take him home. A citizen lends a hand also, and as they are going along the street they are all twitching like the inavlid. Finally they arrive at his home, and the doctor gives them all a good dose of medicine which settles their nerves.—410 feet.

KOREA.—In this interesting and educational picture we are suddenly transferred from our own homes to a village in the land of Korea, where the first view shows the natives in the village streets going about in their peculiar white costumes and passing in and out of their little houses. It seems to us rather strange to see the noble buffalo performing the humble task of carrying wood, which is loaded on its back. The work of grinding corn by pressing it between two stones is carried on before our eyes. We also get a view of the tramp cobbler busy at his work repairing the natives' shoes by the wayside.

A very good picture is shown of the old Imperial Palace, and we see at close range the extravagant and beautiful style of architecture of the Far East. We also see a lotus field and acres of the beautiful flowers in full bloom. Next is a well, where the people come and help themselves to the refreshing waters which the carriers bear in the cans strapped to their backs.

Following this is a street in Seoul, with the market place where the natives are doing their purchasing. A trolley car seems out of place in this land, and still we see one and note with amusement the peculiar looking passengers aboard. Lastly, we get a view of Korean children enjoying themselves, as well as a happy old couple who smilingly give the operator an opportunity to make a study of their happy countenances. 557 feet.

MYSTERY OF THE MOUNTAINS.—In this interesting little drama we are brought in contact with a man who is one of the highly respected citizens of a little mountain village, while in reality he is living a Dr. Jekyll and Mr. Hyde existence. We see him leave his home and go on his way up into the mountain to hunt. When he reaches a remote part in the forest he takes a black cape and mask from under a rock and puts them on, thus concealing his identity. He goes along the road and meets one of his townsmen, whom he waylays and robs, leaving him nearly dead on the road. Rushing off he comes upon two women, and after relieving them of all their valuables he dashes away. His victims all make their way back to the village and report their experience to their friends, and while they are discussing the affair the road agent coolly comes upon the scene and joins the indignation meeting. There is not the slightest suspicion thrown on him.

The villagers form a posse and start out in pursuit of the culprit. He goes up into the mountain again and manages to elude them for a time; but eventually they come upon him, and he opens fire, injuring one of the pursuing crowd. Finally they lie in ambush, and as he is running along the road they fire at him, injuring him badly. He falls, mortally wounded, and when he is unmasked his conquerors are horrified when they recognize him. Defiantly he takes a dagger from his belt and ends his own miserable existence, rather than be taken prisoner by his friends. 459 feet.

RUNAWAY MOTHER-IN-LAW.—All the family are busy dismantling the house and carrying the furnishings down to the sidewalk, to be carted away to the new abode. The old mother-in-law, being boss of the job, carries down a load of stuff and places it in a two-wheeled cart that is waiting at the curb. The house being situated on a hill, there is a steep incline to the street, and the cart is held secure to keep it from rolling off. The old woman in some way loosens it when she takes hold of the handle, and away it goes down the hill, pushing her along in front, and she holding on for dear life. As she speeds along, piloting the cart as well as possible, she smashes into a nursemaid pushing a perambulator. Next it hits a delivery wagon, upsetting it and scattering the contents all over the street. It speeds on and smashes into a table in a summer garden, where several people are seated, and causes no end of excitement. By this time it seems as though the whole town has joined in the race to stop the unfortunate woman, but the cart keeps gaining in velocity as it rushes through the streets, over bridges, down a flight of stairs and through an obstruction of planks in the street, breaking them like cardboard.

Finally the old woman steers toward the river, and we see her come down the bank and into the water with a splash. The crowd rush up and rescue her and carry her, exhausted, back to the starting point. 328 feet.

STOCKHOLM.—In this picture we are taken for a trip through the beautiful city of Stockholm, and it is extremely interesting to see the thrift and commercialism of he people. The first picture is the ascending to the Belvedere, where an excellent birds' eye view of the city is obtainable. We see the harbor with the boats busily plying about, and the wharves where they are engaged in shipping large quantities of merchandise; also, we see railroad yard and a jack-knife bridge in operation. Finally, we are taken for a trip on the top of a tram car through the principal business streets, and it is interesting to see the bustle of the people and everything is as modern as in our own country. Length, 311 feet.

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THE MEDITERRANEAN FLEET (Lux).—A highly entertaining series of moving pictures—the English fleet in the Mediterranean—beautifully tinted.

The series illustarte various occupations in the discharge of duty, as well as in executing maneuvers and during recreation. Panoramic views of adjacent territory are supplemented and enhance very materially the value of this excellent collection. Length, 500 feet.

A COSTLY COAT (Theo. Pathe).—A charming young lady is desperately desirous of securing an astraken coat, but the price is a serious barrier to her otherwise indulging parent. She intimates her desires to her favorite sweetheart and he vows that she shall have her wish. After vain effort to secure a loan elsewhere, he concludes negotiations with his intended father-in-law, and the cost is promptly delivered to the appreciating young woman, while the father debates in his mind the certainty of his having paid for the gift made to his daughter. Length, 434 feet.

DISAPPOINTING REHEARSAL (Theo. Pathe). —The rehearsal proves a fizzle owing to a series of misfortune to a majority of the stars. Just a peep behind the scene depicts the difficulties experienced back of the foot-lights before a successful presentation can be made.

Interesting and amusing. Length, 300 feet.

A WALKING TREE (Gaumont).—A comedy of merit—short and full of action—bound to creat much laughter.

Two prowlers endeavoring to make their escape seek refuge in a hollow log. Laborers carry the log away and set it up on end while they make a stop for refreshments. The men in the tree avail themselves of an opportunity to make good their escape, and use the tree as a further means to this end. The appearance is that of a walking tree. The loss of the tree is soon detected and an amusing chase ensues. After considerable excitement the men are captured and taken into custody by the police. Length, 280 feet.

WANDERING MUSICIAN (Gaumont).—A combination of comedy, drama and pathos, well rendered, good detail and perspective.

A party of merry-makers are doing the stunts of an amusement park, and when spirits are at the highest they engage a wandering musician,

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who, with the aid of his violin, furnishes the music for a dance. Well rewarded, the latter is on his way home when he is attacked by foot-pads. His cries for help are heard at a house party, where a little boy is playing a violin.

Brought into this home, the unfortunate and gray-haired player is revived, but is heartbroken to learn that his violin has been demolished.

The little fellow readily produces his small violin, but this the aged musician cannot accept.

The spectators, moved to compassion, make good the loss of the old man. Length, 494 feet.

THE LADY WITH THE BEARD; OR, MISFORTUNE TO FORTUNE (Gaumont).—A lady and her sweetheart are seated in a park when the young man notices that the object of his affection is possessed of a considerable number of stray hair over her physiognomy. He is about to desert her when a happy thought strikes him and he visits a chemist who prepares a lotion which is to eliminate the hair. The treatment is applied, but when the poultice is removed the woman is possessed of a full beard. An idea occurs to the man, and acting upon it he promptly marries the girl and then engages in the hair tonic busines. His wife makes an excellent feature for his street demonstrations, and the venture is so successful that he soon finds himself the possessor of great wealth.

Excellent detail throughout. Length, 457 feet.

TRYING TO GET RID OF A BAD DOLLAR (Gaumont).—Finding himself in possession of a bad coin, Mr. Wise concludes to endeavor to dispose of it. His wife joins him and together they go out on a shopping tour, but the money always comes back, and the day is spent in a vain effort as night finds them still unable to dispose of the coin, but in possession of a lot of undesirable merchandise.

"It is an ill wind that blows no one good" is exemplified in a very effective manner. Length, 527 feet.

FATHER IS LATE! GO FETCH HIM (Gaumont).—At the home the family is seated at the dining table anxiously awaiting the return of the father. The little son is sent to the saloon around the corner to bring him home, but when the little fellow finds his daddy he is pleased to remain with him. The entire family, including grand parents, are soon having an excellent time at the saloon, until finally the exasperated mother appears and cleans up the place. The little children are taken home and the doors locked. The husband and grand parents, thoroughly soused, are left to pound at the door, until an officer takes them into custody. Length, 170 feet.

GOOD NIGHT CLOWN (Rossi).—A novel film furnishing a beautiful sequel to the entertainment.

The ever-beaming clown makes his appearance on the stage carrying his drum hoop across the face of which is a blank strip. As he tears away the blank he exposes the placard "Good Night," in English, then in French, Italian, Spanish and German language.

At the conclusion, he pushes his physiognomy, bearing a broad grin, through the hoop.

Very amusing. Length, 40 feet.

CONSOLING THE WIDOW (Rossi).—Sacrilegious as it may seem to designate a film of this title a comedy, nevertheless the conditions depicted remove all vestige of seriousness and sense of piety.

The widow receives a caller with whom she is much pleased, and rather favors his attentions. A statue of her former husband is carefully draped so as to cause it no pangs of jealousy. A trip to the cemetery causes a number of amorous swains to follow in her wake.

The next day they call and the maid receives them as they appear, and for a tip stowes them away about the place. Finally the widow appears, but with her is the approved suitor, and the others enviously look on while the two enjoy each other's company.

Good detail. Length, 234 feet.

NICE (Rossi).—A very pleasing combination of panoramic views of the beach, streets, public buildings, sea and country adjacent to Nice.

The perspective, steadiness and general photographic quality are perfect, and the entire series will prove of merit to all interested in high-class scenic subjects. Length, 277 feet.

THE TWO BROTHERS (Rossi).—Tilling the land are a father and two sons. Bent with age the father still guides the plow, when suddenly overcome by weakness he reels and is caught in the arms of one of the boys. They carry him home and place him upon the bed. One of the boys and the mother rush off for medical aid, while the other remains, bust just as soon as he is alone he takes from his father's pocket the keys for the dresser drawer, where are secreted the savings of a lifetime. As he places the money in his blouse the father, who has arisen from the bed and hobbled forward, places his hand upon his shoulder and drops dead to the floor. He quickly replaces him on the bed, and assuming an expression of grief, he stands a few paces from the bed when the others with the doctor return.

The next day when the father is lying in state the members of the family gather, and when the drawer containing the savings is opened the loss is detected. Intuitively one brother accuses the guilty one of the theft, a quarrel ensues between the two and it is necessary for the mother to interfere and remind them of the presence of the dead.

After the obsequies numerous quarrels are experienced. A collector is unable to realize on his account and the mother pawns her heirlooms in order to meet the expenses. The younger brother is about to kill the elder when the mother appears. A conflict ensues, and during it the vision of the father appears to both the combatants.

The guilty man now acknowledges his crime and turns over the stolen money, and the brothers are reunited. Length, 377 feet.

THROUGH THE OURAL MOUNTAINS (Rossi).—A delightful series of panoramic views of snow-covered mountains and dense forest—adequately tinted. The common manner of transportation by means of a sledge is shown, as also a group of Russians enjoying an evening by themselves. The Russian dance is executed in a very proficient manner.

Photographic quality and perspective predominate throughout. Length, 214 feet.

A TRICKY UNCLE (Rossi).—A story of medaeval period, showing how an impecunious nephew is worsted by a wealthy uncle in quest for the hand of a beautiful woman. The staging, costumes and rendition are perfect, while the photographic quality is excellent. Length, 300 feet.

THE BEST REMEDY (Urban-Eclipse).—A good comedy and well rendered; full of laughter compelling situations.

The young master is afflicted with a severe toothache, and so he dispatches the maid to the drug store for a remedy. On the return the lady meets her best beaux and they, of course, have a chat, then a little promenade. Passing a refreshment parlor, they have a few concoctions. Every effort on the part of the maid to get back to her suffering master with the remedy she was sent for meets with decided resistance. Finally the young man replaces the bottle of tonic in her basket with a parcel of cheese he carried, and she rushes home to the now almost desperate man. In the ensuing altercation the lady slaps him on the cheek, and although inclined to become very angry, he perceives that the pain previously experienced has left him and his countenance assumes a radiance that may be likened to that of Old Sol. Length, 347 feet.

AUTOMATIC SERVANT (Urban-Eclipse).—A gentleman of inventive turn of mind has produced an automatically operated figure. The page tampers with it in the absence of the master and unfortunately breaks the mechanism. The master having invited his friends with a view to inspecting his masterpiece is in a predicament, but hits upon the novel plan of substituting his valet for the mechanical figure. The deception works perfectly for a time and it is very apparent that the operations, although quite regular, are mechanically performed. At the dinner a little accident, in which the master gets a quantity of liquor down his neck instead of in his glass, makes the deception all the more perfect, but the climax is reached when at the dance the figure drops a tray of wine glasses and embracing one of the prettiest women, joins in the dance.

Hilarity throughout the display of this film. Length, 367 feet.

GRAND CANAL AT VENICE (Urban-Eclipse).—One of the most beautiful series of views pertaining to this world famed city on the water it has been possible to produce. Scenes equisitely tinted enhance their value very materially. The photographic quality, perspective and steadiness are unexcelled. Length, 277 feet.

TWO LITTLE MOTORISTS (Urban-Eclipse).—A miniature motor car provided with an appendix that serves as private car for the little sister, a youthful motorist, as off on a tour about the streets of town, furnishing a very amusing section to the series.

When opportunity presents itself the little fellow invites his sister to a seat in a large touring car and soon the two are off on a spin over the roads. The owner pursues on a wheel, and after a number of catastrophes succeeds in catching and stopping the car, when the youth escape, while the man endeavors to extinguish the fire, started by an overheated mechanism.

The car is finally run into a creek, resembling a mess of wreckage, and the little motorists resume their tour on their own little apparatus, highly elated with their experience. Length, 710 feet.

SAMMY'S IDEA (Urban-Eclipse).—In answer to an advertisement a number of eligible candidates for matrimonial ventures present themselves at the home of a wealthy young lady for whose future establishment the members of her family are very solicitous.

Owing to a facial blemish the various candidates decline with best possible grace the privilege of acting as the lady's husband.

Sammy, a colored gentleman of happy thought, reads the advertisement in a morning paper. Confident of his winning ways, he presents himself. The physiognomy that beams upon him is rather staggering, but his quick wit promptly serves him and he applies a lotion which colors the lady's face to match his own, and at the same time covers the blemish. The entire family join in the gleeful demonstration, and Sammy is soon united with the object of his adoration.

Good action and highly entertaining. Length, 327 feet.

HIS GIRL'S LAST WISH (Gaumont).—A very touching drama is enacted inthis series of views. Aside from the story, which is full of pathos, the views are exceptionally interesting and show steadiness, photographic detail and perspective unexcelled.

"All the world is in love with a lover," and so the interest of the audience is immediately centered upon an officer on an incoming ship looking eagerly toward the harbor of the city where lives his sweetheart and to which he has come to claim her as his wife.

Vision.—In his mind he sees his sweetheart eagerly seeking him from the window of her boudoir, from where she watches the horizon for traces of the one in whom her future hopes and happiness are centered. This vision is very beautifully shown.

Bitter Disappointment.—The young lover, however, is doomed to disappointment, as upon his arrival he finds his fiance very ill, and although every means is taken to bring about her recovery, she steadily sinks and the physician is compelled to acknowledge his inability to save her life.

To Be Wed, Though Dying.—The young lady realizes her precarious condition and expresses her wish to don the wedding garments that were prepared for her and have the ceremony performed.

Death Follows Ceremony.—The groom is only too anxious to grant her wish, and all preparations concluded, the wedding takes place, whereupon the happy countenance of the bride becomes fixed and the pall of death spreads over her features.

Celestial Vision.—The series concludes with a view of the officer on his return to duty, showing a vision of his angel-wife watching over him until they become reunited on yonder shores. Length, 444 feet.

THE TRIUMPH OF LOVE (Urban-Eclipse).—An ideal feature subject full of thrilling experiences and pathos. Well rendered and of excellent photographic quality.

Reduced to utmost poverty, a homeless young woman is seated in a public square crying.

Two men come upon the women, one of whom sympathetically addresses her, and, learning her story, takes the unfortuante being to his home, where his mother ministers to her wants.

Shown every consideration and care, with no reference to their social difference, the woman is soon as one of the family. She deports herself so well that her benefactor falls in love with her and gives many evidences of his high regard. She makes many friends among his acquaintances, among them the young man who happened to be present when her benefactor came upon her.

Elopement.—One day this young man calls and induces her to elope, leaving the benefactor and lover.

Six years later the same kindly interest prompts the young man to render aid to a little girl, and upon further investigation he finds her to be the daughter of the woman he loved. The latter is in a precarious condition, owing to poverty into which she was thrust by the unfaithfulness of her husband.

Mother and daughter are now taken to his home and his mother again ministers to their wants. The condition of the patient is such that a surgical operation becomes necessary. The facts are explained to the young man, and after due consideration he consents to submit to the operation that is to save the life of the patient.

The operation is successful and the patient is soon on the road to recovery. One day the little girl very fondly and gratefully places her arm about the neck of the young man and thanks him for having saved the life of her mother.

Repentance and Reunion.—The mother, feeling the great obligation resting upon her, sinks upon her knees to implore pardon and to express her thanks for the many acts of kindness bestowed upon her. Length, 567 feet.

THE SIMPLETON (Gaumont).—A sensational drama full of life and interest.

A half-witted boy of twelve is the central figure in an interesting group. The school mistress joins the party, putting her purse on a pile of lumber.

Purse Stolen.—When about to leave the teacher is unable to find her purse, and all efforts to trace it prove unavailing.

The Simpleton Proves Detective.—The lad with difficulty grasps the situation, but, finally, points to one of the men standing at one side, and after repeated denials on the part of the latter, the little fellow takes the purse from the man's blouse as he is held prisoner. Reprimanded, the man is sent his way.

Vengeance.—Vowing vengeance, the man hatches a diabolical plot. While the simpleton is seated at the bottom of a hay stock, the ruffian teaches the little fellow how to light the matches, then leaves him.

Fire.—The inevitable result of the boy's playing with matches in a hay stack is not long delayed, and soon the conflagration threatens to destroy the entire premises.

Rescue.—The lad is rescued and the fire extinguished. An investigation brings to light the supply of matches in the boy's possession.

Posse Organized.—When the story of how he was supplied with matches is drawn from the boy a posse is organized and the country scoured for the villain.

Exciting Chase.—The trail once struck, there follows an exciting chase. The pursued falls and is captured. The police arrive and he is taken into custody. Length, 190 feet.

THE STORY THE BOOTS TOLD (Vitagraph).—One Pair of Patent Leather Shoes. A young bachelor is observed in his apartments reading a note. He chooses a pair of shoes from among the miscellaneous collection, pulls them on, puts on his hat and coat and leaves. We follow him to a ball room where he meets a young lady to whom he is very attentive, proposes marriage and is accepted.

Two Pairs of Shoes. In their home the wife greets her husband lovingly upon his return and exhibits baby clothes. Shortly afterward the letter carrier brings a letter from her mother. The wife is very happy, the husband preceptibly vexed, as the visit is to last six months.

Three Pairs of Shoes. Mother-in law arrives, interferes with everything, making her son-in law very uncomfortable. The happy home is changed. Husband and wife quarrel and during the altercation the old lady arrives on the scene and makes more trouble. The young man goes out, meets some bachelor friends, all go to a club house where family troubles are drowned. We see the husband and his companions staggering home, the lower extremeties only are visible.

The trouble keeps up, the husband is cross, the wife unhappy. The man accuses the old lady of all the trouble and angrily leaves the house. After his departure the wife turns to her mother, avows her intention of sticking to her husband and in the end tells her mother to go. After seeing the old lady on her way, the wife starts out to locate her better half. He is found just about to enter a cafe as his life partner rushes up breathless, timidly touches his arm and begs him to come home. At first he angrily refuses, but upon learning that his mother-in-law has gone, hugs his wife and takes her home.

In the sitting room we see the husband's shoes on one side, the wife's on the other and a pair of tiny white baby shoes toddle over, bring the two together.

The husband is pacing the floor nervously, stopping occasionally and listening. The doctor enters, congratulates him upon being the father of a 12-pound boy, at which news the husband executes a joyous dance. As a fitting climax, we look ahead five years and see seven pairs of shoes—Ma's, Pa's and five pairs of small ones. Length, 600 feet.

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BIOGRAPH.

The Adventures of a Dollie	713 ft.
The Fight for Freedom	729 ft.
The Kentuckian	757 ft.
The Stage Rustler	670 ft.
Adventures of Dollie	713 ft.
The Fight for Freedom	729 ft.
At the French Ball	670 ft.
At the Crossroads of Life	778 ft.
Over the Hills to the Poorhouse	790 ft.
The Outlaw	677 ft.
The Man in the Box	544 ft.
The Invisible Fluid	662 ft.
Mixed Babies	550 ft.
'Ostler Joe	877 ft.

EDISON.

The Little Coxswain of the 'Varsity Eight	1040 ft.
Pioneers Crossing the Plains in '49	1,000 ft.
Love Will Find a Way	850 ft.
Fly Paper	400 ft.
Honesty is the Best Policy	640 ft.
The Blue and the Grey	1000 ft.
The Painter's Revenge	745 ft.
Skinny's Finish	605 ft.
Curious Mr. Curio	680 ft.
The Gentleman Burglar	1000 ft.
Bridal Couple Dodging the Cameras	785 ft.
The Merry Widow Waltz Craze	705 ft.
Nero and the Burning of Rome	1050 ft.

ESSANAY.

The Little Madcap	600 ft.
The Tragedian	400 ft.
Just Like a Woman	500 ft.
I Can't Read English	450 ft.
The Gentle Sex	750 ft.
An Animated Doll	750 ft.
Peck's Bad Boy	1000 ft.
Don't Pull My Leg	425 ft.
James Boys in Missouri	1000 ft.
A Lord For A Day	889 ft.

KALEM COMPANY (INC.).

Lady Audley's Secret	705 ft.
Held by Bandits	800 ft.
The Female Bluebeard	——
Sailor in Philippines	835 ft.
Man Hunt	815 ft.
An American Soldier	——
The White Squaw	——
Kidnapped for Hate	——
Dolly, the Circus Queen	——
With the Fleet in 'Frisco	900 ft.
Night Riders	815 ft.

KLEINE OPTICAL COMPANY.

Films to be released by Kleine Optical Company week of July 13th-18th:

Two Little Motorists	310 ft.
The Grand Canal in Venice	277 ft.
The Substitute Automatic Servant	367 ft.
The Best Remedy	347 ft.
A Tricky Uncle	300 ft.
Through the Oural Mountains	214 ft.
The Two Brothers	377 ft.
Nice	277 ft.
Consoling the Widow	234 ft.
Good Night Clown	40 ft.
Father is Late! Go Fetch Him	370 ft.
Trying to Get Rid of a Bad Dollar	527 ft.
The Lady with the Beard; or, Misfortune to Fortune	457 ft.
The Wandering Musician	494 ft.
His Girl's Last Wish	444 ft.
The Simpleton	490 ft.
A Walking Tree	280 ft.
Disappointing Rehearsal	300 ft.
Sammy's Idea	327 ft.
The Triumph of Love	567 ft.

Films to be released by the Kleine Optical Company during week of July 6th-11th.

In the Riviera	157 ft.
Views of New York	160 ft.
A Bad Day	200 ft.
St. Marc Place	107 ft.
Fountains of Rome	210 ft.
Keenest of the Two	354 ft.
Artificial Brooding	337 ft.
Posthumous Jealousy	194 ft.
Lessons in Jiu Jitsu	304 ft.
The Two Pickpockets	314 ft.
Frightened by Burglars	234 ft.
A Poacher's Trick	207 ft.
The Pastry Cook's Misfortune	140 ft.
A Costly Coat	434 ft.
The Mediterranean Fleet	500 ft.
Wanted: A Colored Servant	484 ft.
The Troublesome Fly	317 ft.
A Second-hand Camera	600 ft.
The Leaking Glue Pot	454 ft.
Nothing to Declare; or, Bested by Custom Officials	450 ft.
Love and Hatred	710 ft.

A Love Affair of the Olden Days	947 ft.
Love and Fortune	760 ft.
Unrequitted Love	537 ft.
The Doctor's Forgiveness	817 ft.
They Want a Divorce	444 ft.
Reviera in Motor Car	620 ft.
Constantinople	600 ft.
Fox Hunting	537 ft.
Porcelain Industry	500 ft.
A Fine Easter Egg	108 f.t
The Closing Hour	314 ft.
A Gendarme's Tribulations	314 ft.
Niagara Falls in Winter	360 ft.
The Dressmaker's Surprise	340 ft.
French Dairy Farm	530 ft.
Bull Fight in Arcachon	407 ft.
Blessing the Boats in Arcachon	344 ft.
Mr. Smith, the New Recruit	450 ft.
Swiss Alps	87 ft.
Who Owns the Basket?	254 ft.
Heavy Seas	154 ft.
Silk Hats Ironed	250 ft.
An Unfortunate Mistake	447 ft.
Precipitated Removal	108 ft.
Ancient Rome	87 ft.
The Old Actor	480 ft.
The Paralytic's Vengeance	614 ft.
Faithful Governess Rewarded	517 ft.
Penniless Poet's Luck	790 ft.
Cast Off by His Father	557 ft.
Usefulness at an End	560 ft.
The Saloonkeeper's Nightmare	430 ft.
Held for Ransom	760 ft.
A Poor Knight and the Duke's Daughter	820 ft.
The Effective Hair Grower	224 ft.
The Cat's Revenge	227 ft.
Clarinet Solo	117 ft.
Magic Dice	187 ft.
Three Sportsmen and a Hat	387 ft.
Mr. Brown Has a Tile Loose	254 ft.
Carnival at Nice	557 ft.
Battle of Flowers in Nice	224 ft.
Mischievous Diabolo	157 ft.
The Marriage of a French Soldier	347 ft.
Unlucky Luck	240 ft.
Warsmen at Play	300 ft.
Rugby Match	300 ft.
River Avon	284 ft.
Sammy's Sucker	357 ft.
River in Norway	247 ft.
Expensive Marriage	440 ft.
Mr. Farman's Airship	354 ft.
Magical Suit of Armor	180 ft.

MELIES.

Boston Normal School Pageant	975 ft.
The Miser	900 ft.
The Little Peace-Maker	120 ft.
Pranks with a Fake Python	532 ft.
Side Show Wrestlers	485 ft.
Hunting Teddy Bears	308 ft.
The Miser	900 ft.
Curiosity Punished	564 ft.
Up-to-Date Clothes Cleaning	210 ft.
Justinian's Human Torches	187 ft.
A Fake Diamond Swindler	586 ft.

PATHE FRERES.

A Bashful Young Man	475 ft.
In the Government Service	475 ft.
The Father Is to Blame	606 ft.
Russian Review of the Fiftieth Regiment	262 ft.
The Poor Officer	492 ft.
Bothersome Husband	426 ft.
Contagious Nervous Twitching	410 ft.
Korea	557 ft.
Mystery of the Mountains	459 ft.
Runaway Mother-in-Law	328 ft.
The Accuser	508 ft.
Jealous Fiance	557 ft.
Unsuccessful Flirts	360 ft.
The Perjurer	705 ft.
Cumbersome Baby	639 ft.
Noisy Neighbors	229 ft.
Latest Style Airship	262 ft.
The Candidate	508 ft.
Prof. Bric-a-Brac's Inventions	410 ft.
Stockholm	311 ft.
The Blackmailer	426 ft.
Husband Wanted	410 ft.
On Bad Terms With the Janitor	524 ft.
The Dreyfus Affair	1,213 ft.
Interrupted Romance	410 ft.
Busy Fiance	508 ft.
The Specter	508 ft.
Native Life in Sudan	459 ft.
The Country of the "Bogoudens"	360 ft.
For the Sake of a Crown	852 ft.
Troublesome Theft	508 ft.
Mysterious Flames	311 ft.
Mr. Boozer Gets a Fright	328 ft.
Magnetic Removal	672 ft.
Our Dog Friends	328 ft.
Nocturnal Thieves	524 ft.
The Fat Baby	328 ft.
Walks in Soudan	344 ft.
Lovers' Ill Luck	278 ft.
Beatrice Cenci	770 ft.
The New Maid	721 ft.
Ruffians Thrashed	164 ft.
Astrakhan Fisheries	295 ft.
Peculiar People	393 ft.
Grandfather's Pills	541 ft.
Double Suicide	590 ft.
Victim of His Honesty	360 ft.
Unlucky Artist	442 ft.
Poor Pussy	459 ft.
Tracked by the Police Dog	828 ft.

LUBIN.

Captain Molly	435 ft.
Dr. Curem's Patients	475 ft.
Battle of Monmouth	——
Outwitted by His Wife	735 ft.
The New Maid	250 ft.
The Dynamite Man	——
Two Little Shoes	1045 ft.
Philadelphia, the Cradle of Liberty	305 ft.
Held For Ransom	815 ft.
Student's Prank, or a Joke on His Parents	580 ft.
Romance in a Gypsy Camp	725 ft.
The Old Maid's Parrot	250 ft.
An Honest Newsboy's Reward	745 ft.
Two Little Dogs	210 ft.
Mephisto's Affinity	635 ft.
Adventures of Mr. Troubles	271 ft.
The Hand of Fate	670 ft.
Magnetic Vapor	345 ft.
The Miner's Daughter	915 ft.
Two Brothers of the G. A. R.	600 ft.

GREAT NORTHERN FILM CO.

Texas Tex	565 ft.
The Pupa Changes Into a Butterfly	459 ft.
A Chance Shot	358 ft.
Two Gentlemen	265 ft.
The Will	375 ft.
Mr. Drawee (comic)	410 ft.
The Flight from the Seraglio	625 ft.
Winter Maneuvers of the Norwegian Army	815 ft.
Sports of All the World	574 ft.
Emperor Nero on the Warpath	280 ft.
Honor Lost—Everything Lost	669 ft.
Dog-Training	294 ft.
A Misalliance	760 ft.
The Champagne Bottle	157 ft.
A Modern Naval Hero	713 ft.
Ihles and Antonio (Boxers)	250 ft.
Lion Hunting	694 ft.

SELIG.

The Spirit of '76	——
The Vanishing Tramp	——
The Fighting Parson	——
Damon and Pythias	——
Damon and Pythias	——
East Lynne	——
Not Yet, But Soon	——
The Shadow of the Law	——
In the Nick of Time	——
Summer Boarders Taken In	525 ft.
Troubles of a New Drug Clerk	470 ft.
The Blue Bonnet	925 ft.
Rip Van Winkle	1000 ft.

VITAGRAPH.

Stricken Blind	426 ft.
The Wish Bone	470 ft.
The Chieftain's Revenge; or, a Tragedy in the Highlands of Scotland	415 ft.
The Mourners; or, a Clever Undertaking	485 ft.
John's New Suit; or, Why He Didn't Go to Church	510 ft.
The Guilty Conscience	400 ft.
'Twixt Love and Duty	620 ft.
Get Me a Stepladder	185 ft.
A Tragedy of Japan	515 ft.
Mother-in-Law and the Artist's Model	378 ft.
The Chorus Girl	190 ft.
A Rustic Heroine; or, In the Days of King George	630 ft.
Avenged; or The Two Sisters	515 ft.
Leap Year Proposals of an Old Maid	425 ft.
The Story the Boots Told	600 ft.
The Patriot; or The Horrors of War	338 ft.

WILLIAMS, BROWN & EARLE.

The Faithless Friend	525 ft.
The Man and His Bottle	350 ft.
The Boarder Got the Haddock	310 ft.
Tricky Twins	265 ft.
Painless Extraction	225 ft.
Father's Lesson	500 ft.
Hunting Deer	355 ft.
The Prodigal Son	696 ft.
Catching a Burglar	525 ft.
Nasty Sticky Stuff	306 ft.
Professor Bounders' Pills	380 ft.
Leap Year; or, She Would Be Wed	345 ft.
The Interrupted Bath	175 ft.
The Gambler's Wife	540 ft.
Doctor's Dodge	250 ft.
The Great Trunk Mystery	502 ft.
Freddie's Little Love Affair	345 ft.
The Mission of a Flower	360 ft.
Lazy Jim's Luck	485 ft.
A Sacrifice for Work	340 ft.
The Greedy Girl	250 ft.
Portland Stone Industry	450 ft.
Tell-Tale Cinematograph	400 ft

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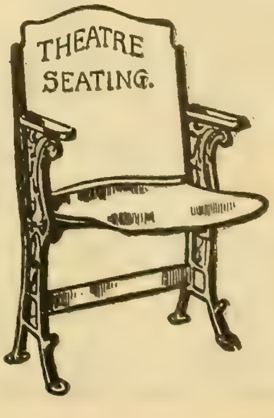

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Swinging.
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Some Day, Sweetheart, Some Day.
Trading Smiles.

GENRE SONG SLIDES.

Mary.
A Tear, a Kiss, a Smile.
Tell Me.
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Because of You.
Merry Mary, Marry Me.
Sweethearts in Heaven.
Dear Alabama.
While You Are Mine.
Good-bye, Annie Laurie.
Bathing.
In My Merry Oldsmobile.
The Night Time is Right Time to Spoon.

GLOBE SLIDES.

Cyclone.
Baby Darling.
That Little Sunny Southern Girl of Mine.
Swinging in the Old Rope Swing.
I Love You So.
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When the Apple Blossoms Bloom.
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Hearts and Eyes.
A High Old Time in Dixie.
We Can't Play With You.
Monterey.
Last Night.
I'm Jealous of You.
Dear Old Iowa.

GOLDTHORPE.

Are You Sincere?
Don't Worry.
Summer-Time.
Everybody Loves Me But the One I Love.
Some Day, Sweetheart, Some Day.
It's Hard to Love Somebody Who's Loving Somebody Else.
For the Last Time Call Me Sweetheart.
A Man, a Maid, a Moon, a Boat.

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Sweet Polly Primrose.
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Gypsie Ann.
When Autumn Tints the Green Leaves Gold.
When You Love Her and She Loves You.
Don't Worry.

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Heart of My Heart.
The Garden of Dreams
After the Rain.
If I Built a Nest Will You Share It With Me.
Dear Heart.
Pride of Prairie Mary.
Road to Yesterday.
What Might Have Been.
That's What the Daisy Said.
I'll Teach You How.
Just Because It's You.
Roses, Roses Everywhere.
You Have Always Been the Same Old Pal.
A Sweeter Story Still.
Bonita.
The Town Where I Was Born.
Are You Sincere?
There Was Never a Girl Like You.
What Does It Mean?
Mary, My Heather Queen.
The Story the Picture Blocks Told.
Mary Blaine.
Love Days.
Take Me to the Ball Game.
Take Your Girl to the Ball Game.
I Am Afraid to Go Home In the Dark.

SCOTT & VAN ALTENA.

Take a Trip Down to Luna with Me.
When the Sunrise Paints the Distant Hills with Rose.
That Hammock Is Just for Two, You Know.
My Dreams of the U. S. A.
A Man, a Maid, a Moon, a Boat.
Honor Bright, I Loves You Right.
Would You Miss Me?
If You Were Mine.
You'll Always Be Sweet Sixteen to Me.
Dixie and the Girl I Love.
If I Should Fall in Love with You.
What Will Your Answer Be?
Some One I Know and You Know To.
There Never Was a Girl Like You.
Somebody I Know and You Know, Too.
When the Nightingale is Nesting, Sweet Irene.
By the Old Oaken Bucket, Louise.
It Might Have Been.
Girl from the Golden West.
The Corn Is Waving, Annie.
Two Little Baby Shoes.

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Eileen, My Own.
Are You Sincere?
Don't You Understand, Honey?
Summer Time's the Time.
Won't You Be My Little Sweetheart?
Wooing Time.
I'm Afraid to Come Home In the Dark.
I Miss You Like the Roses Miss the Rain.
Smarty.
Just Because He Couldn't Sing "Love Me and the World Is Mine."
When It's Moonlight, Mary Darling, 'Neath the Old Grape Arbor Shade.

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I'm Longing for My Old Green Mountain Home.
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There Stands a Flag, Let Them Touch It If They Dare.

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Childhood.
Won't You Wait, Nellie Dear?
Don't Ever Leave Me, Dolly.
A Little Bit o' Sugar Cane.
True Heart.
Roses Bring Dreams of You.
Hoo! Hoo! Ain't You Coming Out To-night.
Just Someone.
Santiago Flynn.
When You Wore a Pinafore.
In Monkey Land.
Dear Old East Side.
Won't You Be My Baby Boy?
Dear Old Comrade.
Over the Hills and Far Away.
You'se just a little bit o sugar cane.

LA PINE.

Will You Always Call Me Honey?
I Wish I Had a Girl.
Maybe I Was Meant for You, Dear.
Poor Old Girl.
She's My Girl.
I'd Like to Call on You.
Base Ball.

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That's the Way I Loves You.

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Lenore.
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On the Banks of the Wabash.
The Holy City.
The Little Old Red Schoolhouse on the Hill.
There Stands a Flag, Let Them Touch It if They Dare.
The Old New England Homestead in the Dell.
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In Old Illinois.
Where Poverty's Tears Ebb and Flow.
Sweetheart Days.
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EDISON FILMS

NEW FEATURE SUBJECT

THE LITTLE COXSWAIN OF THE 'VARSITY EIGHT

A STORY OF LOVE, INTRICUE AND SPORT

SYNOPSIS OF SCENES.

A MANLY "STROKE."—A weak Coxswain—And a renegade member of the "Eight" who bets against his own college—Plots to win big money and his rival's sweetheart—In the end loses all and reputation.

PLOTTING BEGINS—Renegade calls at Coxswain's house—Lays snare—Makes advances to "Stroke's" sweetheart—Rebuffed—Chagrin—Swears revenge—"Stroke" arrives—Greeted warmly—Renegade ignored.

GAMBLING DEN—Coxswain loses heavily—Renegade advances money—Again a loser—Retires discouraged—A prey for renegade.

THE "CAMPUS"—Typical scene of College Life—Trainer's daughter (Coxswain's sweetheart) seeks him—Directed to "Stroke's" room.

A STUDENT'S "DEN"—Coxswain inebriated, seeks "Stroke" for loan—Girl finds him—Sudden arrival of Coxswain's mother and sister (Stroke's sweetheart)—"Stroke" hides Coxswain and his girl—"Stroke's" sweetheart discovers girl—Jealousy—Mother and daughter leave in anger—"Stroke" on his honor—Gives check to girl to settle Coxswain's debt to renegade.

DAY OF THE RACE—Coxswain in renegade's power—Coxswain agrees to "queer" race—Plotting overheard—Renegade bets heavily against own boat—Manager stops betting—Visitors arrive—"Stroke" ignored by sweetheart—Conspiracy revealed—Coxswain ordered out of crew—Renegade shows fight—Knocked down—Terrible predicament—No Coxswain—No race—Trainer's little daughter pleads to take his place—Trainer reluctant—Manager approves.

OFF FOR THE STAKE BOAT—All ready—Away in launch—Spirited scenes during race—Start—Over the course—Finish—The "Eight" wins.

HAIL THE HEROES—Clamorous reception at Boat House—Little Coxswain and "Stroke's" triumphant entry—On shoulders of the crew—"Stroke's" joy marred by coldness of girl he loves—Renegade maddened by losses—Plans revenge—Drops check—Trainer finds it—Is angered—Believes his daughter dishonored—Attacks "Stroke"—Coxswain confesses—Crew turn on renegade—Coxswain joins sweetheart—"Stroke" and sweetheart reunited—Little Coxswain becomes THE IDOL OF THE HOUR.

No. 6363. Code, VELHINHO. Approx. Length, 1025 feet.
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WITH WHICH IS INCORPORATED

THE EXHIBIT

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Editorial.

The Traveling Man a Loss.

What threatens to be a menace to the profession is the practice of film renters sending solicitors traveling about seeking custom from exhibitors. The usual course of these solicitors is to call upon the exhibitors and begin operations by criticising the shows. This is followed by questions as to who is supplying the films and the price charged for them; after which an offer is made of better service at lower prices. If this method of getting business applied only to solicitors working in the interest of the association against the independents, or the independents against the association, there would be less room for criticism although still to be deplored. These two classes are pitted against each other with an open determination to "get the business at any price" and the methods complained of must be expected. The further claim is made, however, that independents are bidding against independents and that association solicitors are using the tactics against association men in an under handed manner and that evidence of this is being collected. That gives the situation a different color. If it is true, the officers of the association should lose no time in proceeding against such people. If it is not true, efforts should be made to try and get at the source of such reports. They follow so close upon the recent harmonious convention of the Film Service Association that suspicion arises as to the amount of good faith that is behind them.

* * *

We know of one large rental concern who has withdrawn all their road men, as they found it to be a money losing proposition. The solicitors were working on salary and commission, with traveling expenses, and it was found that the amount of *profitable business* they secured did not equal their expense account. The solicitor, in his anxiety to make good, would promise all sorts of inducements which the rental firm could not comply with, but which served to make the exhibitor dissatisfied with the house he was doing business with and ready to "string" the next solicitor that came along. And this is what some of the exhibitors have been doing—playing one solicitor against another—until service is being given in many cases for far less than its value and much less than the exhibitor is able and willing to pay.

The Film Service Association.

A member of the Film Association was asked the other day to give a candid opinion as to the practical results and benefits, within his knowledge, accruing to the members, and this is what he said: "During the first two or three months of its existence, I will confess, the association looked to me like a confidence game. I really felt that I had been roped in, but was ashamed to acknowledge it and I took my medicine. Sometimes I felt that I was a victim of the manufacturers and at others it looked to me as if many of the champions of the cause were using it to cover up their stealing of my business. I was discouraged, and no mistake about it. I listened with grave doubts to the arguments that it took time to perfect the organization, correct evils, adjust unlooked for contingencies. All this time I was really losing business. I was almost on the verge of despondency and it wouldn't have taken much to make me throw up my membership. But somehow I stuck, and I am glad I did. What do I think of the association now? I think it is the best thing that ever happened, especially since the system of local organization has been in operation. We were really at sea until we got that and I believe that within six months film renters will be climbing over each other to get into it. The petty squabbles that do so much to disturb trade, make bad feelings and create distrust, cause unnecessary anxiety and unjust suspicion, are admirably handled by these local oragnizations. If I were at liberty to tell you of some of the differences that have been adjusted at some of the meetings of these local organizations it would convince you of the great value the Film Service Association is to its members. I have seen people come into the meetings ready to jump at each others throats and then go away arm in arm pledging eternal friendship. In many instances these people were led to suspect each other of treachery, unfair dealing, or something else through reports which, when sifted, proved to be groundless. In other cases members have been convicted of thoughless acts (and sometimes of acts deserving a more severe term) but when confronted with the facts and upon having the errors of their ways pointed out to them they have made amends to the satisfaction of all concerned. These are what I call practical results and benefits. The association is gradually drifting to a state of brotherhood and is destined to accomplish all that it set out to do."

Beware of False Prophets.

Having failed in predictions and efforts to realize a wrecking of the Film Service Association, some of the people who exerted every endeavor to that end are now prodding the exhibitors to start in the revolutionary business. The wise man will always steer clear of such advisors and think for himself. This is the course we advocated before the last convention of the Film Service Association and we were fully vindicated in the position we took. No sane man can sincerely advocate an uprising on the part of the exhibitors. If they would organize to drive some of the cheap, disreputable exhibitors out of the business and clear the field for the good class the movement would receive encouragement on all sides. To organize for a fight against the film manufacturers or renters would be silly. The exhibitors are not tied down to any one class of these people. They are at perfect liberty to deal with either the association men or the independents, as they may see fit and leave either one when the service does not suit them; and they are doing it. Every day exhibitors are leaving the association renters and switching to the independents, and vice versa. This is sufficient evidence of the liberty they enjoy to suit themselves. Every time the trouble agitator sticks up his head rap it, as the association people did. Constant turmoil can benefit no line of trade and one who is constantly advocating it should be ignored. It is a significant fact that in urging the exhibitors to improve (?) their position one of the self-appointed would-be liberators directs his attacks only against the Film Service Association. The motive is plain and we predict the failure of the movement as surely as previous attacks in that direction have failed. The exhibitors will not lend themselves to any such scheme as that so clearly seen in this latest move.

Lessons for Operators.

By F. H. Richardson, Operator, Chicago.

In Case of Fire.

In case of fire *Don't! Don't!! Don't!!!* get excited. When a film catches at the frame-up, with the machine standing still, it does not burn so rapidly as many imagine—though there is no time to lose, mind you, either. If the machine is still moving stop it *instantly*. If it is standing still, as is most likely, *don't* start it, for if you do you will run the blazing film into the box or on the takeup, in either of which cases fireworks are due to begin. Keep your wits about you and quickly grasp the film both above and below the gate and rip it off. You may cut your fingers doing it, but *rip it off*, and if the blazing ends come with it turn them up, in which position they may be snuffed out just like an old-fashioned candle.

If you are using a box snap the trap shut the first thing you do. Keep your wits about you and you will never do more than spoil a little film; but if the fire gets into the box get out—and do it quick. That's all you can do except go right down and resign, giving the boss what salary is coming to offset a little of the damage caused by your infernal carelessness. Oh, yes, it was your fault all right—or the chances are about one hundred to one it was—there is, of course, a bare possibility of fire where every care is exercised by the operator, but it is a mighty slim one. Don't tell the boss you "don't know how it happened" and that "you were not to blame." Perhaps you don't know positively how it happened, but you have a darned good idea all the same—its dollars to peanuts on that fact and its twenty dollar gold pieces to plugged lead nickels that directly or indirectly it was your fault. Practically the only loophole of escape is where the operator has reported necessary repairs the manager failed or refused to make.

But nine-tenths of the fires are caused either by the operator failing to shut off the light in time or smoking in the operating room and then losing his head and failing to do the right thing at the right time.

In closing this series of articles I merely wish to say that from the letters received I am led to believe they have done at least some good, in which case I am more than satisfied.

The Finish of Moses.

A SAD STORY, BUT A TRUE ONE.

By W. S. Bush.

CHAPTER I.

"The Life of Moses," told in moving pictures. Come and See. Wonder and Marvel. A sensation of ancient history—and just one nickel sees it all."

In front of a flaming poster with the above urgent invitation and promise there stood one day last Winter a tall, lean man, clad in sombre black and looking most sad and profound. With melancholy slowness he reached into a capacious coat pocket, drew forth therefrom a nickel, handed it silently to the pretty cashier and then entered the "Palace of Electric Delights." The 'Life of Moses" as depicted upon the canvas occupied no more than an hour and then repeated itself. Most of the patrons, "having seen the entire performance," filed out, but the tall, sad-looking man lingered until the janitor as an ultimatum began to rattle his keys. Hardly had the "Palace of Electric Delights" opened upon the next day, when the tall, spare man appeared once more, again parted with a nickel and again sat through the day and the night. Who was the mysterious stranger? The question suggested itself to every employee of the place, for his visits continued with great regularity. Nor was the frequency of his visits the only strange circumstance. Though he had now seen the performance more than fifty times at least, he never for a moment turned his eyes from the scenes as they unfolded themselves before the patrons of the house. He had never spoken a word to any one in the place and more than once the pretty cashier had been tempted to follow the silent stranger to his home. Even if the pretty cashier had indulged her curiosity, her desire to solve the mystery would not have been gratified, on the contrary her wonder would have grown deeper. She might indeed have discovered that the stranger lived in a very respectable boarding-house on the west side of the city, that his name was Alexander Clarke, that he was the petted idol of an ancient aunt, who still imagined that Alexander was her little boy, though he had attained the age of thirty. The aunt kept the boarding-house, a circumstance which relieved Alexander of the vulgar necessity of toiling for a daily wage and left him free to think great thoughts. Had the pretty cashier seen Alexander sitting in the parlor poring over a gigantic family Bible, opened at the life of Moses, had she observed him measuring with slow and solemn tread the length and width of the parlor, had she seen him remain in a trance of contemplation and then triumphantly cry "Eureka," her marvel would have been greater than ever. The fact was that Alexander was passing through a severe process of mental incubation. Once a year, and once only, Alexander was seized with a powerful and wonderful idea, which taken at the flood would surely lead on to fortune and make the fickle lady forever captive in his train. This year Alexander had fallen into the throes of his annual inspiration immediately after a prolonged financial drought. When he stopped in front of the gorgeous poster on said wintry day his condition was truly deplorable. He had arisen upon that day with five cents in his pockets, realizing with painful distinctness that the price of his favorite cigarettes was twice that amount. Mingled with the griping coldness of the present there arose before Alexander's mind visions and recollections of a stirring past. Lured from his dear old auntie's side by the stunning charms of a blonde equestrienne Alexander not more than a year ago had followed a circus and had in front of the side-show charmed the rustic, gaping multitude with his eloquent account of "the savage and untamable chief of the Woo-Woo-Hoo-Hoo tribe, whom daring hunters had captured in the wilds of Central Africa and who at enormous expense had been prevailed upon to give up the delights of the impenetrable forest for the position of honor with the greatest show on earth, etc., etc." He had with the coming of the cold season returned to the tame existence of a boarding-house life, but the fire of romance and adventure lay smouldering in his expansive manly bosom. The proudest thing about Alexander was his voice. It sounded like the clanking of iron chains in a deep, hollow vault. It gave to his most commonplace utterances a pathos and meaning, almost indescribable. When at dinner he made some ordinary observation upon the quality of the butter or paused to remark that if it did not rain he would go to the ball game the boarders looked at him in unfeigned admiration as if he uttered profound maxims of state craft. A grocery clerk, a fellow boarder, and slightly in arrears with his board bill, had remarked upon one occasion that Alexander's place was clearly in the United States Senate, to which Alexander had given a modest assent. To those who knew nothing of Alexander's professional career he might appear to be an undertaker, temporarily disengaged. He had now suffered and labored long in the birth of a new idea and this was what he evolved at last: "Let me take the life of Moses, now admired but by a few in one or two moving picture places, let me take it and show it to the great masses of the people, let but the public see the life of Moses in the great theaters of this broad, fair land and they will come in countless thousands, the life of Moses will make them wonder and will make me rich beyond a miser's dream." Thus delivered of the new idea, bathed and radiant in the sunshine of his new hope, Alexander sought to realize his plan. Though by no means without imagination and able to figure out with great promptness and exactitude the profits of any enterprise he wanted to undertake, Alexander had for the moment no available medium of exchange, such as would be accepted in payment of taxes and in satisfaction of grocer and butcher bills. To turn the life of Moses and all its possibilities into current and immediate coin—that was the question. The eye of Alexander now fell upon pen and ink, paper was close at hand, and thus began the history of the famous "Life of Moses," presented by the Alexander Clarke Amusement Company:

> "WANTED—Enterprising gentleman with not less than $2,000. Experience not necessary. Profits sure and quick. Call at No. —— Blank Street."

For a trifling amount, advanced by the faithful aunt, Alexander was permitted to dangle this tempting bait before the "largest circulation in the world" and now sat calmly back and watched the movements of the cork upon the sea of speculation.

(To be continued.)

The Nickelodeon as a Business Proposition.

COST OF EQUIPMENT AND RUNNING EXPENSES.

The following review of the conditions in Grand Rapids, Mich., is a fair representation of the situation in other large cities.

"What will the harvest be?" That is the question some anxious Grand Rapids 5-cent theater men are asking themselves and others these days. Competition is dealing harshly with the goose that has been laying the golden eggs in the moving picture business here, and that patient bird is now threatening to change her product to a certain fruit of golden hue and egg-like shape but decidedly acid taste. In fact, the lemon crop looks decidedly promising.

There are fourteen moving picture theaters in operation in Grand Rapids to-day. This total does not include the Airdome and Ramona, which offer moving pictures as a part of their vaudeville bills. To hear the "bear" stories told by some of the managers it would seem that fourteen is far more than an ample sufficiency in a town the size of Grand Rapids. Nevertheless, in spite of the "bear" stories, in spite of the fact that it takes a good many nickels to make a dollar and that a good many dollars are needed to keep a moving picture show going, much less to make a profit, and in spite of the hard struggle already going on among the fourteen to capture these same nickels, still another 5-cent theater is in process of construction. That will make fifteen altogether.

"They're getting too thick," declared one prominent downtown manager this week. "Someone is going to get an awful bump before long and there will be several 'someones.' Competition is so keen now that few houses are really paying. Others are lucky if they clear expenses these hot days.

"One manager was telling me a day or so ago that he was running behind about $15 a day. His daily expenses ran up to $26 and it can be figured from the difference that he was playing to between only two hundred and three hundred persons a day.

"My prediction is that the number of 5-cent theaters will begin to decrease very shortly. They have been gaining in number thus far, but high tide was reached long ago and only the more firmly established houses will be able to stand the ebb flow. I wouldn't take another house as a gift right now unless my expenses were fully guaranteed."

What It Costs to Start a Theater.

It costs a pretty penny to establish a 5-cent theater in a town the size of Grand Rapids. The first house, the Vaudette on Canal street, established a high standard and the others have been obliged to measure fairly well up to that.

The first item of expense is rent. This ranges from less than $100 a month for some of the outlying theaters to the neighborhood of $400 a month for certain of the downtown places. It takes 8,000 nickels to make $400. It takes only 2,000 nickels to make $100. That is why a certain theater on Canal street is regarded as a big winner, while other more elaborate theaters only a few blocks away, while doing a larger business are far less profitable.

Decorations Are Expensive.

Next comes the equipping of the theater. The cost of this depends upon the degree of elaborateness. One manager placed the average cost at $3,500. This was for an ordinary theater and was based on the cost of a Canal street house. The new Monroe Vaudette is said to have cost in the neighborhood of $6,000 and is unusually elaborate. Peter Smirlies claims that the new Apollo will cost him between $6,000 and $7,000.

Here are a few of Mr. Smirlies' items of cost taken from his contracts for the Apollo: Woodwork, $1,750; walls, $525; staff work, $550; seats, $315; painting, $350; tile, $237.

Good opera chairs can be secured at the rate of $1.50 per chair. One theater has seats costing as high as $3.50 apiece.

The moving picture machine itself costs about $175. The film box, magazine and like accessories run the initial cost up to about $200.

Then comes the running expenses. These range from $20 a day to nearly $50 a day, according to the policy on which a theater is run.

Rental of the Films.

The first big item of expense is the rental of the moving picture film. This cost varies according to the class of the film, the number of changes a week and the number of reels used at each performance. In Grand Rapids the general policy is to run just one reel at a show.

There are two broad classes of films, first run and second run. The first run pictures are those that come direct from the producers and are shown here for the initial time. The second run is made up of pictures that have already been shown. There is also a class known as "junk," which includes old subjects.

Several of the first-class houses of Grand Rapids use first run pictures. They have to pay extra for them, and their service for three or four changes a week runs up in the neighborhood of $50. Houses that are not so particular and are willing to take the milk after the cream has been skimmed off can rent reels as low as $10 a week. Each change costs $4 extra.

Thus if the same reel was used all week it would cost $10, if the reel was changed during the week the week's service would cost $14, if three changes were made the service would be $18, and so on, a full week's service, with a change every day, costing $34. This is the minimum rate. There are grades above this and below the first run, and each grade has its own price.

Salaries Reach Good Total.

Salaries likewise differ according to the style of the theater paying them. Most of the downtown theaters employ nine or ten persons, some of whom work in shifts. Several of the outside theaters cut their forces right down to absolute necessities and thus clip the salary total. Some of them are able to do this by virtue of the fact that they only run part of the afternoon and all evening, or run only in the evening. The downtown houses give about eighteen shows a day.

General Manager Austin McFadden of the Idle Hour and Lyric, gives the following schedule for employees: Operators from $9 to $21 a week; singers from $10 to $18 a week; piano players from $4 or $5 in the outside theaters to $12 in the downtown houses; doorkeepers, ushers, ticket sellers, etc., at various prices. In the downtown theaters the expenses are said to run from $250 to $300 a week, or from 5,000 to 6,000 nickels.

"We use two shifts of singers and musicians in our theaters," said Mr. McFadden. "It would be pretty hard for a piano player to keep right on playing all afternoon and evening, and for a singer to repeat again and again and still retain a good singing voice. In some of the outlying theaters where so many shows are not given one singer and one player manage to get along.

"I have one singer I pay $18 a week. This is a top figure. I also have an operator I pay $21 a week, which is likewise a top figure. I pay him this because he is also a mechanic and can repair the machine should it go wrong."

Dr. R. M. Luton, proprietor of the Lyceum on Canal street, which entered the ring a little more than a month ago, thinks there is plenty of room for his new theater, but not for any more. "I think the present number is plenty," said Dr. Luton. "The town will scarcely stand any more.

"I consider the 5-cent theaters mighty good things for the town. They entertain the people, they assist in educational matters, and I have found only one class of business that has claimed that they hurt it. That business is the saloon business. Many men who would otherwise go into the saloon and spend their nickels for beer now bring their wives and children to the moving picture theaters.

"I have made it a policy of the Lyceum to run stereopticon slides of an educational nature. These are largely of travels."

More Than City Can Stand.

Manager A. J. Gilligham of the Vaudette on Canal street and the Monroe Vaudette, the original 5-cent theater man in Grand Rapids, thinks Grand Rapids has more of these theaters than it can stand. As manager of the Vaudette Film Exchange, which supplies all but two or three of the local moving picture theaters with their films, Mr. Gilligham would naturally encourage the establishment of more theaters, but he declares the limit has been reached and passed.

Thus far there have been no rumbles here of a price-cutting war such as is being waged in Detroit and Toledo. Many of the moving picture men are on the best of terms with each other, but there are factions and the factions are hostile. They realize, however, that a war is a throat-cutting free-for-all, with their own throats as much in danger as the throats of their foes, and so peace reigns.

The list of theaters as it stands now is as follows: Star, on Madison avenue; Alamo, on South Division, near Hall; Joy, on South Division, near Third; Royal, on North Division, near Monroe; Monroe Vaudette; Vaudette, Idle Hour, Lyric, Ideal, Superba, Lyceum, all on Canal; Mystic and Bijou, on West Bridge, and a theater on West Leonard street. The new Apollo will make fifteen.

The Big Days.

The theaters all do a big business on Saturday and Sunday, some of them counting on drawing at least 1,800 or 2,000 persons apiece on those days. During week days they have to be content with many less. Week day evenings are counted on to give about four crowded houses, but during the day the theaters are not so well filled. The capacity of some of the houses is so small that when they fail to pack them in frequently the receipts run behind the expenditures, although the crowds at times may indicate the height of prosperity.

The theaters depend upon "repeaters" for the bulk of their receipts. There are many persons who have moving picturitis and who visit the theaters day after day. For the benefit of these some of the theaters change their bills every day. Others change three or four times a week.

Even with the repeaters doing their best, hundreds of thousands of nickels are necessary to keep the fifteen Grand Rapids moving picture theaters going, and the question is becoming acute: "When will the break come?"—Grand Rapids (Mich.) "Press."

NEWSPAPER COMMENTS ON FILM SUBJECTS.

"Three Maiden Ladies and a Bull" will keep the audience in an uproar from start to finish.

"Honesty Is the Best Policy" is a melodrama in miniature full of pathos, tragedy and heart interest.

"The Reprieve" is a strongly melodramatic subject and affords many thrills.

"Under the Black Flag" is a comedy drama of more than ordinary interest.

"The Volunteer's Betrothal" is a film that tells the true story of military life and is also of great interest.

"The Fighting Parson" is among one of the best subjects turned out by the film manufacturers this season, is also interesting and heroic.

"A Victim of His Honesty" has a dramatic nature and sympathetic situations.

"The Bachelor's Baby" is a film that put everyone in good humor.

"Hunting Teddy Bears" is a comedy subject which seems to please immensely.

"The Blue and the Gray" is a sensational film and very interesting.

"Where Is My Prisoner?" is a side-splitting comedy of pleasing nature.

"Curfew Must Not Ring To-night" is a film of an intensely interesting character with many exciting incidents.

"The Plain Clothes Man" is a thrilling detective story, full of exciting adventures.

Trade Notes

Canton, O.—The Orpheum Theater opened for business about a week ago.

Mingo, O.—A Nickelodeon is being opened on Commercial street by a prominent business man of Steubenville.

Los Angeles, Cal.—C. C. Chapman has filed plans to construct a brick building to contain a moving picture show.

Salem, O.—Manager J. B. Kay will discontinue his moving picture show at the Globe if patronage does not increase.

Wellsville, O.—Joseph Geisse has made arrangements to open a moving picture show in his building on Main street.

Tulusa, Okla.—Mr. Whitmoyer has purchased the Idlehour Theater and will make a considerable amount of improvements.

Menasha, Wis.—The Crystal Theater, under the new management of Mr. Stanton, is proving an attractive place of amusement.

Norway, Mich.—Joseph Renz, of Iron Mountain, has opened up an electric theater on Main street and is being well patronized.

Mr. Van Mater, formerly general manager of Miles Bros.' New York office, has resigned and is no longer connected with the firm.

Prof. J. Rosenthal, the celebrated X-ray expert, of Munich, has succeeded in making a kinematographic reproduction of the heart's action.

Fresno, Cal.—The new enterprise, which is situated on J street, opened its doors to the public and will give strictly first class moving pictures.

Mt. Pleasant, Ia.—Mr. Jericho, proprietor of the Lincoln Theater, has decided to reopen the house for a Summer moving picture show.

Waverly, N. Y.—J. C. Baxter has purchased a moving picture show from A. L. Case. The latter will remain with the new proprietor for one month.

Pratt City, Ala.—A new moving picture show, known as the Savoy Theater, opened its doors in Foley's Hall and is equipped in the most modern fashion.

Pipestone, Minn.—Brose's Wonderland has opened as a museum and moving picture theater. Mr. Brose has made arrangements to secure the best and latest films.

Portland, Me., is to have another moving picture theater under the management of J. W. Greely. This makes the third now in operation by him and all doing fair business.

New York City.—Lowenfeld & Prager have purchased a moving picture show in Brooklyn from John W. Ritchie, for which they will give him an apartment house in part payment.

Van Wert, O.—William Briggs, a mail carrier of Decatur, has purchased a moving picture show in this city formerly conducted by Bogart Bros., and is to run a high class moving picture show.

Holyoke, Mass.—H. C. Cook, of Northampton, has purchased from Henry Hardy the Bijou Moving Picture Theater, at 413 High street, and the moving picture attraction will continue under his management.

Wooster, O.—A new moving picture entertainment organization with musical members has been formed and will travel all over the State. The company will travel under the name of The Humanovo Company. A. B. Lee is the organizer of the company.

Rutland, Vt.—William H. Hickey, proprietor of a moving picture establishemenı in Rutland, has filed a petition in bankruptcy with liabilities of $45,298.36, and assets of $200, all exempt. The debts include $10,000 for the rent of the Mechanics' Hall in Boston.

The Eagle Film Exchange, 159 North Eighth street, Philadelphia, Pa., has opened a branch office in Norfolk, Va., so as to enable them to give closer attention to the wants of their customers in that locality. The office is in charge of Mr. Walter Evans, formerly with Miles Bros.

The Lubin Studios will shortly issue a feature film, "The King's Diamond," a thrilling story of the chivalrous days of Louis XIV. No expense has been spared in procuring scenery and gorgeous costumes to fit the production to the times and it promises to be a film that will make a headliner.

The Kalem Company report that they have prepared to meet the demand for the Taft film for campaign use by cutting out all the extraneous subject matter, and this film, used in conjunction with the Bryan picture of the Vitagraph Company, now makes an ideal subject for campaign purposes. The Taft pictures are always popular.

Lebanon, O., July 13.—In the course of a moving picture exhibit at a local vaudeville house the portrait of President Roosevelt was thrown on the screen, causing an outburst of applause and cheering which lasted 17 minutes. The show was stopped and the management joined in the wave of enthusiasm that swept through the little theater. Police ventured to restore order, but the management said, "No, let them yell."

Williams, Brown & Earle, of 918 Chestnut street, Philadelphia, Pa., inform us that they are having great success with the "Travelogue" feature of their service. They have standing orders from some 250 customers for this service, which seems to indicate that they have the right kind of goods at the right prices. Although they started to work up the travelogue idea at the beginning of the dull season, the success that they have attained proves that the illustrated lecture is not only popular with the theater managers but with the public.

Savannah, Ga., July 25.—The Eldorado, one of Savannah's first class moving picture theaters, has closed for the Summer. The manager, Mr. Carter, stated that during the months of July and August most of the people go from the city, and it would pay better to close for the two months than to keep open. They will reopen the first of Ssptember.

Last week Savannah vaudeville patrons were treated to an unusually artistic feast in the engagement of Miss Caroline Pullman, a charming soprano soloist, who has just concluded a stay of more than two weeks at the Superba and Criterion Theaters. Miss Pullman is not only endowed with a superbly sweet voice but has a stage presence that wins admiration. During her stay in Savannah her work demonstrated the very desirable quality of blending with all kinds of acts and overshadowing shortcomings that inevitably appear in many programmes.

Last Wednesday, July 15, Miss May Keenan, who is now appearing at the Criterion Theater in musical acts, bore the honor of being the first person in Savannah and in the entire South to wear a sheath gown. Miss Keenan made one of the biggest hits since the house has been opened. At no time during the shows was there standing room and many had to go away feeling blue by not seeing the gown on her.

ADS WITH MOVING PICTURES.

The Young Advertising Service, of Manning, S. C., has originated a good advertising proposition which is now being used with profit by the local merchants. The Young service has arranged with several moving picture establishments for space upon the canvas between acts. Accordingly the advertisements of the merchants are sandwiched in between the scenes.

ADVERTISING A STATE.

E. B. Thompson, chief of the photographic department, reclamation service, has returned to Washington with 2,000 feet of negatives showing the State of Idaho in all its aspects. Lumber cutting, sheep raising, dairying, farming, irrigation and rough riding will make this series of views of living interest. Along with lantern slide views the films are to be used in a lecture campaign to advertise the resources of the State.

"THE EVIL OF THE MOVING PICTURE THEATERS."

This will be subject of a lecture given by Mrs. S. Gauw, of Grand Rapids, next Thursday evening at the St. Mary's Hall, on Clay avenue. It seems to be paradoxical that such a subject will be explained by the aid of stereopticon views, but Mrs. Gauw has in mind the church saying that "Iron has to be sharpened with iron" and she is anxious to give our young people something better instead of things that are forbidden especially for our Christian people. Nearly every pastor in town is in sympathy with Mrs. Gauw in her work.—Muskegon (Mich.) News.

THE KOSMIK FILM SERVICE.

Just as we go to press we receive a neatly printed pamphlet entitled "The Mimic World" from the Kleine Optical Company. Of the 24 pages which are bound with silk cord and between illuminated covers, 20 pages are taken up with press notices of the picture show with talking effects which was such a success at the Chicago Auditorium, under the direction of Henry Lee, impersonator. While these shows have been discontinued on account of the Summer season the period of their run demonstrated that a picture show, when properly presented, is sufficient attraction to fill a large theater. Another thing which was fully demonstrated and which really instigated the experiment, was that independent films as supplied through the Kosmik Film Service of the Kleine Optical Company, are fully equal to the demands of the most fastidious and the line of subjects are most varied and complete.

CAMERAPHONE HITS.

Kalamazoo, Mich.—The "Cameraphone" showing at the Bijou Dream this week, has proven the biggest novelty offering the moving picture business has yet offered here. Hundreds crowded into the cosy little playhouse yesterday and it was one of the record days for the attendance since Manager Dickey has taken charge of the amusement house. The "Cameraphone" is making good in every sense the promises made for it. That it actually produces talking pictures is no idle boast, for the imitations of George Cohan, "The Yankee Doodle Comedian," by a clever vaudeville performer, are clear and faithful. The songs produced on the phonograph follow in perfect unison the movements of the actor's lips, The subject showing Anna Held and chorus is also a marvel of perfection.

Oakland, Cal.—Manager Guy Smith gave a demonstration of the Cameraphone to the press and city officials recently in his new theater on Broadway alongside the Novelty. The show was an immense success and opens unlimited possibilities for amusement promoters. Manager Smith intends to put on complete comic operas in the near future and will start with "Pinafore" as soon as the records and reels of pictures come from the East.

KANSAS CITY AFTER IMMORAL PICTURES.

Following up the plan outlined some time ago, looking to the better morals of the children and youths, especially in the crowded tenement districts, the Kansas City Franklin Institute recently instructed Miss Beebe Thompson, a settlement worker, to make an investigation of the pictures shown by the cheap amusement companies throughout the city.

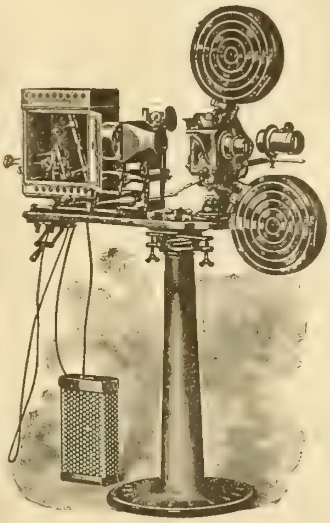
As a result, one proprietor, J. J. Dunn, who conducts the "Fairyland" show at 1329 Grand avenue, has been cited to appear in police court this morning and answer charges of exhibiting immoral pictures. Others have been found at various places which do not tend to elevate or instruct the youth or older persons, and complaints will be lodged with Mayor Thomas T. Crittenden, Jr., and an effort made to suppress all such pictures. It is not the object of the workers, they allege, to suppress the moving picture shows, for these are the amusement places of the poorer classes, and, if properly regulated, will prove a benefit.

The report submitted by Miss Thompson is thorough and covers every amusement place of the moving picture class in the city. Those pictures which were found to be pleasing are complimented, and those of immoral nature censured.

"NICKELODEONS."

President Roosevelt, amid his numerous duties, has found time to stir up the Washington authorities in the matter of moving picture shows. It was found upon investigation that 75 per cent. of the pictures exhibited were unwholesome, and only a minor part belonged to the best class of entertainment described by Shakespeare, "where amusement doth instruction bring." This work of the chief executive should encourage the mayors of all our cities to have an eye kept on these cheap shows.

The moving picture show crept in on us almost before we were aware of it, and has in a way been deservedly popular. But pictures are shown sometimes that are largely suggestive of evil, and the more suggestive they are, the more widely do they seem to be advertised. A story of illicit love and its consequences is put in after a picture that is well worth seeing. A hold-up by bandits, so arranged that the idle cut-throats appear as heroes, often does untold harm. Iniquity calls for no indorsement. It has glamor enough with-



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out any attempt being made to add to it. Such pictures may easily become schools for robbery to morbid and degenerate youth. It is a pity when wrong-doing is put before the young people in this way.—Detroit (Mich.) Tribune.

LARGE SONG SLIDE ORDERS.

Probably the largest order for song slides ever received in one week by any lantern slide makers or dealers came to the Henry B. Ingram Company, 42 West Twenty-eighth street, last week. The order was for everybody's slides and there was one item of just a mere bagatelle of 1,000 sets from a firm in Mexico. The order read: "Enclosed find draft for $250 as guarantee of good faith, to be applied as final payment on purchase of 1,000 sets of American song slides. We are operating the entire Republic of Mexico and Central America, with a large and growing trade along the whole west coast of South America. Ship by express, C. O. D. Send us good slides for good songs and from one to six sets of each, with twelve sheets of regular music with each set. The most of this order goes to Peru and Chile." The order did not specify what songs were to be sent, so it was anwered by a generous shipment of two hundred sets within twenty-four hours.

Right on top of this order the Ingram Company received another from one of their regular customers for one hundred and fifty sets, and from two other sources orders aggregating nearly two hundred sets more. Mr. Henry B. Ingram, the manager of the company, says that anybody having good slides to sell can get a ready purchaser by taking them to the Ingram Company.

FINDS LOST WIFE THROUGH MOTION PICTURES.

Boston, Mass.—While sitting as a spectator in the Joliette Theater on Court street yesterday, a man, who claims to be Wilfred Halstrom, of Hartnett, Kan., rushed to the manager of the theater and said that the figure of the woman on the screen was that of his wife, who left his home five years ago in a most mysterious manner, and for whom he has been searching without success. Just after her departure an uncle died, leaving her the sum of $500, which now lies idle in a Kansas bank.

Mr. Halstrom begged Manager J. L. Roth, of the theater, to tell him the name of the photographer that he might find out where his wife is now located. The favor was granted, and it transpired that the missing lady, who is beautiful of face and figure, was posing for a Philadelphia film manufacturer.

Halstrom stated that he had been married but six months when he awoke one morning to find a note on the table saying that his wife had gone because she was tired of the monotony of country life.

"I knew that someone must have been telling my wife stories about the great wealth in the East," he said. "I knew that she did not go of her own volition, so I started out to search for her. No clue could be found as to her whereabouts. But I never thought I would see her in a moving picture. I would know her in a thousand."

CAILLE & KUNSKY LOSE THEIR BEST MAN.

J. O. Hooley, the well known Toledo moving picture man, has resigned his position as local manager for Caille & Kunsky in Toledo. Mr. Hooley was manager of all the Caille houses in Toledo, including the big theater, the Valentine. In spite of heavy opposition Hooley kept the Caille houses above water, although every large theater in town was showing pictures and one of them, the Empire, was thrown open to the public free. This house is exactly facing the Valentine and is controlled by Hurtig & Seamon, who also operate the Arcade, another big picture house which is situated in the same block as the Valentine. A fierce war waged for weeks and free coupons and other expensive inducements were literally thrown at the public. Pages of costly display advertising were used by Hurtig & Seamon and the excitement ran high. One by one the large theaters began to give in and one after another closed their doors. The fittest has survived and in spite of the sweltering the Valentine is still open and playing to surprisingly good business. Mr. Hooley's resignation is looked upon with regret by all but his opponents in business and moving picture people are wondering if Mr. Hooley's successor will be able to obtain the extraordinary results that always followed his predecessor's every effort.

Mr. Hooley is about to join forces with the Toledo Film

Exchange and will superintend a new branch of the business which will be devoted to the supplying of picture theaters with operators, musicians, illustrated song singers and talking pictures. The talking pictures will be called the Talk-o-Photo and will consist of a number of companies, which will each carry two or more reels. Four companies are already rehearsing and others are now being organized. The dialogue for the various subjects will be written by Sydney Wire, a well-known writer and lecturer.

MOVING PICTURE SHOWS POPULAR IN BIRMINGHAM, ALA.

While New York, Chicago, St. Louis, Philadelphia, and all the larger cities of the country, to say nothing of the smaller ones, are attempting to regulate the nickel theater, Birmingham is not, and for the very good reason the moving picture shows of this city have a fairly clean record.

With scarcely an exception the moving picture shows of this city are on the level necessary for the entertainment of ladies and children. The pictures are not always worth looking at, but there is little to criticise in their morality.

A short while back, the impetus with which this class of entertainment was introduced, began to fail. There are fewer shows to-day, only the best have survived, but these few will always be sure of a place in the economy of the city. More than one business man has confessed that he likes to drop in occasionally. For the country visitor they are a boon. A party of young farm hands was observed on a Twentieth street corner recently. Seriously, without a smile, one of the party made that deliciously humorous remark, "Well, where do we go from here?"

"There's another one around on Second avenue," replied another. They continued on their rounds.

And then, it's so cheap.—Birmingham "News."

CORRESPONDENCE.

FILMS RUINED BY WOULD-BE OPERATORS.

Lynchburg, Va., July 15, 1908.

Editor Moving Picture World:

Dear Sir—Attached you will find communication to the secretary of the Film Service Association regarding condition of film called "Damon and Pythias," which was run by me on the 11th inst.

It is a consummation devoutly to be wished for to cause the hiring of capable operators by managers of moving picture shows, and if the association members would refuse to rent film to managers unless a competent operator was in charge of the machine it would no doubt accomplish the result of eliminating incapable operators.

A step in the right direction was the licensing of operators, but unfortunately, licensed operators are not required all over the country.

I get the World each week and thoroughly appreciate it, in fact it's my "right-hand man," and I feel lost without it.

With best wishes for your continued success, I say: "Continue the good work." Yours very truly,

W. D. BURROUGHS.

[We heartily endorse the sentiments expressed by our reader and trust that the association of film renters or exhibitors will take up the matter.—Ed.]

Lynchburg, Va., July 15, 1908.

The National Secretary,
Film Service Association, New York.

Dear Sir—I am enclosing you several patches cut from "Damon and Pythias," a film issued by the Selig Polyscope Company, of Chicago, less than thirty days ago, and which I ran on the 11th inst. as operator in the Star Theater in this city.

The patches are self-explanatory. I think that it is a shame for film to be handled in this manner. It is evident that inexpert and altogether incapable operators are responsible for the abuse picture has received.

Do you not think it time for the association to take up the matter in their own interests of the hiring of inexpert and negligent operators by managers of moving picture places throughout the country? Thereby damaging the property of the members of the Film Service Association and rendering it unfit for use by both "jumps" and "raining."

"Damon and Pythias," as you know, is an association film

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issued by one of the Edison licensees, and should have reached me without a break and in first class condition, but it had been cut at least 25 times.

With best wishes for the success of the association and assuring you that I thoroughly appreciate the good work it has already accomplished, I beg to be

Yours truly,
W. D. BURROUGHS.

SITUATIONS WANTED.

Good Operators out of work may have their names listed free in this column.

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Flim Review.

THE BLACK VIPER. A Human Serpent Crushed to Earth (Biograph).—Most appropriate is the title given to this Biograph film, for it is the portrayal of the machinations of one of the most viperous, venomous creature in human form one could imagine. This brute becomes enamored of Jennie, a pretty mill girl, whom he rudely accosts as she is on her way home from work. He is repulsed and in return violently attacks her, knocking her down and kicking her, as Mike her sweetheart, rushes to the rescue, giving the cur a sound thrashing. Later in the evening Mike and Jennie go for a stroll, but the viper meanwhile has gone to his usual haunt and informed his gang of the episode, soliciting their assistance in wreaking vengeance. In a wagon they follow Mike and Jennie and, at a lonely place in the road, seize and bind Mike, throwing him into the wagon, but Jennie escapes. They drive off with him to the foot of a rocky cliff, up which they carry him. Jennie has given the alarm, and a rescue party at once start out in another wagon. They reach the foot of the cliff where the viper's gang are about half way up, who roll large rocks down to prevent their ascent. The gang reach the top of the cliff with Mike and take him to an old frame house, lock him in and set fire to it. Mike has, unobserved by the gang, sawed with a sharp stone the rope binding his hands and so makes his way to the roof through a trap. He is discovered, however, and the viper climbs up and a terrific fight ensues, ending with their both rolling from the roof to the ground below. Here the struggle is renewed and Mike succeeds in gaining possession of the viper's dagger and lays him out, just as Jennie and her friends appear, the approach of whom has frightened off the viper's gang. Length, 724 feet.

THE TAVERN-KEEPER'S DAUGHTER (Biograph). In the lonely wilds of Southern California there stands a rural tavern, kept by an old trapper, who had been widowered years ago; his wife leaving him a most precious legacy in the being of a pretty daughter. She was indeed the fairest flower that e'er blossomed in the land of the golden sun. At this tavern there stopped the honest, hardy miners and trappers of the neighboring country on their way to and from their claims in the mountains. A sort of a rest-up place for a chat and a smoke with the old keeper, and a mug of ale, served by the fair hands of his daughter. Among those who frequented this rustic hostelery was one of those proletarian half-breed Mexicans, whose acidulate countenance was most odious to all, particularly the girl. On the other hand, her blue eyes, golden hair and sunny complexion inflamed him so as to make bold to kiss her. He is indignantly repulsed, receiving a blow on the face from the girl which sends him from the place, scowling and towering with rage. It is nightfall and the guests all having departed, the keeper leaves for a short jaunt up the road, warning the girl to be sure to lock up during his absence, which she does; then going to her room to prepare for her well-earned rest. She has just removed her waist when there is a knock at the door, and, thinking it is her father returning, she throws a mantilla over her shoulders and opens the door to the Mexican, who had seen her father depart. The cruel, black nature of the brute now asserts itself, and barring the door, he seizes the helpless girl, who screams and struggles until her father, bursting in, engages the half-breed in a fierce conflict, while the girl rushes out into the night. The Mexican having with a blow stunned the father, follows after her. Next we see the poor frail creature dashing wildly and almost aimlessly through the thick forest, coming at last, as morning breaks, to the cabin of her nearest neighbor. Staggering into the place in a state of exhaustion, she relates her experience to the miner's wife, who goes to bring her husband's aid. Hearing the Mexican's approach, the girl hides behind a curtain. In rushes the infuriated beast in search of his prey. While rummaging the place, he is attracted by the childish prattle of the miner's baby, who sits in its cradle playing with her dollie. His heart is softened by the pure, innocent chatter of the child, and he drops on his knees before the crib and prays to God to help him to resist his brutal inclinations. The girl, who is deeply touched at this scene, comes from her hiding as he rises and is taken by the hand by her persecutor, who implores forgiveness, which is granted, and departs as she takes the baby in arms and kisses it in gratitude, for was it not her deliverer?—"And a little child shall lead them." Length, 410 feet.

"THE FACE ON THE BARROOM FLOOR" (Edison).—Synopsis of scenes:

The Unexpected.—A convival group around the bar.—Weary Willie blows in.—A human wreck.—Amuses the crowd.—Gets free drink.—Chance word awakens pride.—A soul laid bare.

His Life's Story.—Dramatic recital.—Vivid portrayal.—(Each scene described shown—as in a vision—on the mirror behind the bar).—Each heart touched.—Auditors held spell-bound.

Studio Life.—Tells of happy artist days.—"In Bohemia."—Boon companions.—Free from care.—Works hard.—Wins success.—Gains prizes.—becomes rich.

Home, Sweet Home.—How he meets beautiful model.—Love at first sight.—Happily married.—Fine home.—Life a dream.

The Serpent Enters Eden.—Paints friend's portrait.—Wife and friend meet.—Husband unsuspecting.—Friend wins wife.

The Awakening.—Wife deserts home.—Leaves note.—Husband returns.—Reads "Gone with a handsomer man."—Heart broken.—Ambition dies.—Hope dies.—Crushed.

The Downward Path.—Forsakes art.—Seeks wife.—Search fruitless.—Sinks lower.—Ever downward.—Still drifting.—A human "derelict."

The Face on the Floor.—Human sympathy arouses the "Man."—Revives the "Artist."—He calls for chalk.—Sketches wife's face on floor.—Falls prone across the picture.—His life's story ended.—Approx. length, 550 feet.

FLY PAPER (Edison).—Synopsis of scenes:

Boys Will Be Boys.—Two mischevious boys watching flies on tangle-foot fly paper.—They place their little dog on the fly paper and watch his antics.—They procure more fly paper and start out on a quest for fun.

The First Victim.—A tramp asleep in the park.—Plaster fly paper over his shoes.—Wake him up and have great fun through his endeavor to remove the fly paper. He slips off his shoes and starts after them.

Fun and More of It.—An old gentleman reading his morning paper. They stuff his hat full of fly paper. Tease him until he grabs his hat and puts it on. An old maid making herself beautiful proves the next victim. A baby is given some fly paper as an excellent plaything. -Interrupted in their sport by the arrival of the other victims.

Love Has Its Charms. The boys cover a bench with fly paper. -Two lovers looking for a secluded seat, sit on the bench with disastrous results to the lover. -The mischief makers find a sleeping policeman against a lamp post.—They contrive to get fly paper under his feet before their pursuers arrive.

Mischief Has Its Own Reward.—They spread the gateway of the park full of fly paper.—Stretch a rope across the entrance and await their pursuers.—At the critical moment, the hiding boys pull the rope taut and down goes the entire crowd, falling and rolling in the mass of sticky fly paper.—Their glee is short lived.—Are captured by the policeman, and each victim in turn plasters them over with fly paper from head to foot. Length, 400 feet.

A FATAL LIKENESS (Lubin).—While playing on the lawn one of the little twin sisters of a rich banker is stolen by a crook and sold to a band of gypsies who are camping outside the city.

Sixteen years have passed. The banker's family are still mourning for the lost daughter. One of the sisters is married, but nevertheless, courted by another man. Unable to get her to accede to his wishes, the villain brings the husband to the gypsy camp where he apparently sees his wife in the arms of a gypsy. Enraged, he drives his wife from house and home. Later on the villain is exposed. The stolen sister finds her way back to her parents, and the erring husband gladly takes back his wife. Length, 680 feet.

THE ROBBERY OF THE CITIZEN'S BANK (Lubin).—A gang of expert bank thieves conceived the idea of robbing a bank located in a suburban town. One of the number, a venerable, plausible old rascal, in company with a girl, presumably his daughter, opened an account and rented a deposit box in the bank vault. The last action gave them a good opportunity to study the location of the treasure. A German member of the gang rents an empty store next door and apparently does business as a cobbler. The rest come separately to his shop and wait for instructions. "Old Doc" shows a plan where by tunneling through the cellar the vault may be reached. A convenient time comes when the plan is put into execution. An immense sum is acquired; a burglar alarm has been overlooked and the robbery is discovered.

A posse is organized and follows. Terrific riding and shooting brings them to the side of a precipice. With the desperation of the hunted animal, they descend the frightful chasm. Fresh horses are procured. The posse again gets on the trail, driving the thieves before them, who jump into the river. The sheriff and posse finally corral them in their retreat. After a shooting battle the thieves are placed in irons and the money is recovered. Length, 680 feet.

Kleine-Optical Company issues:

OFF TO MOROCCO (Gaumont).—A story of nerve and pluck on the part of a little boy intent upon joining his father, who is in command of a detachment of French soldiers in Morocco.

The Captain, home for a visit to his family, kindly but in a stern manner refuses his son permission to accompany him to Morocco, where his company has been ordered on duty.

Determined to join the father, the little lad lays his plans carefully and proceeds to carry them out with a determination that bids fair to the success of any venture he might undertake in his future career.

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home, and, unperceived, boards a waiting steamer, where he remains in hiding until out at sea. An inclination to administer rough treatment by the crew is promptly checked by the display of a formidable pistol.

Reaching his destination, he is landed in a small boat by two of the crew, and waves them a hearty farewell before starting across the desert lands. Coming upon a couple of natives with a burro, he promptly appropriates the animal, readily securing the owners' consent by the display of his weapon. He makes a weary journey over hot sands and finally reaches the encampment of soldiers, where he is taken before the Captain, who can scarcely realize the fact that it is his own son. Word is immediately sent home to the almost frantic mother.

Well dramatized and of excellent photographic quality and steadiness. Length, 794 feet.

A WOLF IN SHEEP'S CLOTHING (Gaumont).—A comedy feature film of merit.

In a large city beggars on the streets are not uncommon sights—but munificence as rendered in this instance and the grace with which it is accepted form the subject of this series of mirth-producing film.

Asking alms, the beggar is invited to the home of the philanthropists, where he is fed and clothed. This procedure brings forth much hilarity because of the lack of etiquette and table manners displayed. The butter is made the recipient of gross indignities by the bold pauper.

Handsomely attired, he returns to his vocation, but meets with positive refusal of assistance. When almost starved he lines up at his old haunts for meals, and is roughly used by his former confederates. At night he seeks a cool place on the wharf under the bridge and is soon sound asleep, only to be aroused by some of the regular habitues requesting the "gentleman" to please go home.

Leaving the shelter of the bridge, he saunters along the highway, where he is mistaken for a man of wealth; his clothes are stripped from him and in his torn under garments he again seeks his attic quarters, glad to be left in peace and happy in his want of wealth. Length, 717 feet.

I WON ONE HUNDRED THOUSAND (Gaumont).—An artisan wandering down the street comes upon the announcement of a lottery concern, and although out of work and short of funds, he is optimistic, and concludes to purchase a ticket for his infant son. The little fellow, given the iicket, playfully secretes it in the head of a bust. Want at the home grows worse, and the wife getting desperate, concludes to abandon her husband.

That day the husband returning home, learns that his boy's ticket bears the winning number for one hundred thousand dollars. He reaches home in time to intercept his wife and apprise her of the joyful news of their good fortune. A search for the ticket proves unavailing, and the husband grows hysterical, demolishing everything in sight. The bust meets the same fate, and, luckily the wife spies the ticket in the fragment of china and bric-a-brac on the floor.

As a sequel. the series shows a vision of a little bed and its occupant, while the latter is gleefully playing with coin as it pours onto the bed. Length, 620 feet.

OBEYING HER MOTHER (Gaumont).—A remarkable portrayal of filial love and devotion.

Poverty stricken and ill on the sea coast, where the fisher-folk interpret the dashing of the wild waves into sweet music, live an aged widow and her daughter. They have no annuity from which to draw for their sustenance, but as their needs are few they could manage to get along but for the illness of the mother, who can give no assistance to her own support.

Sailor Falls in Love.—One of the young men of the coast, strong and sturdy, brave and true, but poor, is not invincible to the charms of the fisher-maiden. His regard and esteem for her superior virtues do not go unrewarded, as the simple evidences of his love are reciprocated.

Mother Interposes Objections.—Having come to a mutual understanding, they approach the maiden's mother, but, though all obligations rest upon her to let her daughter exercise her own good judgment, she has loftier plans in store for her and will not listen to the proposition.

Separation.—Disheartened, the two young people bow to the inevitable and separate, he to enter upon his calling as a sailor and she to look after the wants of an invalid, selfish mother; but there is between them an unspoken understanding to remain true to each other.

A New Suitor.—Several years elapse and a man of noble character, interested in the shipping industry, possessed of great wealth, makes his debut upon this quiet sea coast town.

Unavailing Offerings.—He makes respectful advances to our heroine which cannot be accepted in any other manner, but she loves another, so his proposal meets with a flat refusal.

Dire Distress.—The little home occupied by the widow and her daughter is not unencumbered, and as it has been a task for the girl to meet the running expenses, there have been no provisions made for liquidating the standing indebtedness.

Relief.—The wealthy suitor is present when a demand is made for the money owing, and he promptly supplies the required amount.

Ingratiating himself by this kindly deed and divers other acts, prompted by sincere love and devotion, he is gradually winning the esteem and regard of the object of his adoration.

Mother's pleadings and the long absence of her lover gradually overcome her objections.

Bethrothal.—She consents to marry the man of her mother's choice; disregarding her own pleasure and convictions.

A celebration is given in honor of the event, and the entire populace turns out as an expression of good will.

Return of Lover.—As the festivities are at their height the lover makes his appearance and is shocked at what his eyes behold.

The maiden overcome by remorse at the sorrow she has caused her lover, swoons. The latter's sense of honor will not permit him to remain and argue the matter; he contents himself to drain the dregs of life's chalice—bitter disappointment.

The accepted suitor realizes the situation, and his sterling character leads him to make the noble sacrifice of releasing the girl from her honorable obligations to him.

The two lovers, reunited, now return to the mother, who, upon the urgent behest of the former suitor, gives her consent to the bethrothal.

Happiness at the beautiful sequel of an exciting romance is full recompense to the suffering lovers and the philanthropic suitor. Length, 637 feet.

THE TORRENT (Gaumont).—A series of grand and awe-inspiring views of dense forest with luxuriant foliage. The rippling brook, its course down the peaceful mountain side, until it tears along a raging torrent and drops over precipitous heights, one immense spectacle of falling water.

The photographic quality and detail are extraordinary. Length, 170 feet.

THE STORY OF THE KING OF FREGOLA. Colored (Gaumont).—An exceptional feature subject, combining excellent quality with desirability of subject.

The page falls in love with the King's daughter, and as this misalliance is exceedingly objectionable to His Majesty, the page is discharged and forbidden the premises. Through the aid of a fairy the young fellow is endowed with supernatural powers, and so decrees that at a certain hour the King shall be possessed of another head.

Every possible precaution is taken to avoid the predicted catastrophe, but without avail. Although the change of heads is only for a brief period of time, the recurrence thereof is exceedingly annoying.

Expeditions to capture the page are disastrous failures, and the King himself is outwitted and captured. The page now dictates the terms, with the result that the hand of the princess is no longer denied. The court scenes are beautifully hand colored.

Good action, appropriate costumes, settings and scenery, with very effective dramatization.

Interesting in every phase and a very desirable feature subject. Length, 854 feet.

PROMOTED CORPORAL (Gaumont).—A series of side-splitting occurrences.

At a drill of recruits one of the men is complimented for his efficiency and awarded a promotion. All enthusiasm, he returns to his home where members of the family are subjected to a drill. Having mastered the rudiments, a more extensive campaign is launched—a battle with spirited charges, but the enemy secures reinforcements and it becomes necessary to beat a retreat. Finally a flag of truce brings about a cessation of hostilities. Length, 367 feet.

THE SAW MILL (Gaumont).—A very instructive series of views exploiting the milling industry. The views depicting the process of manipulation of lumber in its chronological order.

The order of pictures is as follows:

Huge logs.—Barking.—Long saws.—Circular saws.—Sharpening saws mechanically.—Vertical saws.—Planing.—Burning sawdust. Length, 387 feet.

A PLEASANT EVENING AT THE THEATER (Gaumont).—Three men visit the theater together, and after taking their seats find that an equal number of women take seats in the row ahead. Adorned with stupendously large headgear, the ladies obstruct the entire view of the gentlemen,

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and positively refuse to remove their hats when so requested.

Piqued at this discourtesy, the men leave the theater, and at a refreshment parlor meet several Mexicans with large sombreros. The latter are engaged to attend the theater and to secure the row of seats in front of the ladies. Much amusement is caused by this retaliation, and finally a compromise is arranged by the management by which all are to remove their hats. Length, 367 feet.

TOO POLITE (Gaumont). A short subject but highly amusing are the experiences of a gentleman endeavoring to be polite to all mankind. He causes wreck and ruin in his wake through his awkwardness, and is the recipient of many an unkind blow and boost for his trouble.

Excellent quality and action. Length, 290 feet.

THE TYRANT FEUDAL LORD (Gaumont). –A feature subject of highest order, depicting vividly scenes of touching pathos. The costumes are superb, and the settings of castles in mediaval age magnificent, with dramatic effect well executed.

A feudal lord, living in licentious revelry, ignores his famine-stricken subjects.

The parish priest makes futile efforts to arouse the compassion of the lord, and in desperation he leads a famished host to the palace, where the former is living in revelry with a retinue of court attaches.

Angered at this effrontery, the soldiers are ordered to rout the pleading populace, and the lord himself strikes down the priest.

The spirits of the unfortunate priest and his parishioners now haunt the palace, and life there becomes unbearable for its master. The shocking experiences are repeated with such frequency and are so intense that they cause the demise of the lord.

Excellent photographic detail, perspective, steadiness, quality and dramatization. Length, 417 feet.

A NEW FRUIT (Gaumont). –Certain to create barrels of fun.

An ingenious fellow is endowed with the idea of a new production by means of which he can grow pork on trees. He has an artist make a large picture of a tree in full blossom with the little porkers. Attired in his best bib and tucker, he descends upon the urbanites with his new idea.

His plans and proposition meet with great approval, and with considerable pomp the party march, to the tune of local music, to the most fertile ground in the place. The seed is planted and a contingent of the army waters the ground freely. A phantom spirit in the person of His Satanic Majesty causes a number of young porkers to rise by magic out of the ground, and the scientists gather them up eagerly while the discoverer of the process is given an ovation and carried about on the shoulders of stalwart men, while others proclaim and herald his fame throughout the land. Many of the most ludicrous situations are portrayed.

Detail and action good throughout. Length, 524 feet.

STURDY SAILOR'S HONOR (Gaumont).—Strong sentiment depicted in this story of love and honor.

A sailor falls in love with a maiden, who in company of her parents visits the sea beach. They meet a number of times despite the vigilance of the parents, who are averse to the maiden's forming affections for young men. One day he passes the palatial home and is fortunate enough to meet the girl, who passes a note to him through the iron gate. Hurriedly reading the note, he rushes off exultant with joy at his good fortune.

At his home he is particularly cheerful, and that evening spends more time than usual in preparing his toilet.

Arriving at the girl's home, he climbs over the high wall, and in descending he falls, breaking his limb.

Suffering intense pain, he crawls toward the house, where he calls a servant to his aid. The latter apprises the master of the sailor's presence, and when pressed for an explanation as to the purpose of his visit, he refuses to answer.

Under suspicion of attempting burglary, he is turned over to the police. His family is in great distress over the affair. Looking over his old clothes, the mother finds the note from the girl, and hurrying off with it to her home, makes explanation to the father.

The mystery of the visit cleared, the party hurry to the station, where the fellow's release is promptly secured.

The noble traits of character of the young man cause the father of the young lady to relinquish his stern policy, and he bestows his paternal blessing upon the now happy couple.

Excellent photographic quality and steadiness prevail. Length, 764 feet.

ON THE WAR PATH (Gaumont). The sweet peace of a certain home is momentarily disturbed at regular intervals by the idiosyncrasies of a mother-in-law. The subject of this series is an exceptionally violent demonstration on her part, and the husband of her daughter is compelled to flee. He is pursued, and many very amusing encounters are portrayed in the running battle. Securing as an ally a similarly afflicted mortal, the two men capture the enemy, and securing her in a large canvas cover, they hurry her back home, where she is delivered to her anxious daughter. Infuriated at the indignities suffered, the dear old lady determines to end her sojourn with the son-in-law, much to the relief of the latter.

Certain to create barrels of fun. Length, 417 feet.

PHYSICAL PHENOMENA (Urban Eclipse). –An educational series of highest order. Wonderful and fascinating as are these pictures to the ordinary person, their value to the professor and his class, by comparison with present methods, is immense.

Order of pictures:

Kaleidoscopic Effects. –Positive and Negative.—Electrical Discharges. Spherules of Turpentine. –Smoke Vortices.—Story of a Soap Bubble and Soap Films. Length, 310 feet.

MATRIMONIAL STAGES (Urban Eclipse). –A series of mirth-producing situations in which the martyred son-in-law plays a leading role and comes out victorious.

The mother-in-law insists upon accompanying her daughter and the latter's husband on all occasions and otherwise deports herself in such a domineering manner that the poor hen-pecked man is driven to desperate means.

Accordingly, he hits upon a plan by which he rids himself temporarily of her gracious presence, and then hurries back to the home where the personal belongings of himself and wife are packed, and they start for parts unknown.

Having left a note for her ladyship, the mistress of his home, they are off to the depot, get in their coach, and the train barely makes a start when the madam makes her appearance, but too late to further pursue the fleeing couple. Length, 500 feet.

TRANSFORMATION WITH A HAT RIM (Rossi). —A very interesting series of views, depicting a number of very successful impersonations by means of a hat rim and alteration of the facial expressions.

Excellent detail. Length, 117 feet.

VENICE AND THE LAGOON (Rossi).—A beautiful series of panoramic views, portraying the marvels of this grand and wonderful city. Stately and palatial structures lining the canals and the various craft plying the waters are shown. Other views depict St. Marc Place, Bridge of Sighs, Grand Canal, On the Canal, and On the Lagoon (tinted).

Perspective and photographic detail is perfect. Length, 334 feet.

Pathe Freres issue:

KING SCATTERBRAIN'S TROUBLES.—A young nobleman goes to an old wizard and begs his aid in getting the old King's consent to marry his daughter. The wizard goes with the lover to the council chamber, where the monarch is sitting in state, surrounded by all his courtiers. When the old magician states the nature of his mission the obdurate old King orders him from his sight. But not to be thwarted so easily, he tells the King that he will bring down the maledictions of the spirits on him, and hereafter he will receive a beating from ghosts every time the clock strikes until he gives his consent to the marriage.

The old King does not heed the warning, and retires to his private chamber, and as the clock strikes two he receives his first beating from the supernatural beings. He is at a great banquet when they again attack him and spread terror among the guests, who flee for their lives when they see the King and his valet receiving a terrible thrashing. Everything is upset and broken and the King is left to himself among the ruins. He goes to the kitchen to give orders and while there he is again attacked, and everything is in an uproar as the spooks belabor him with knives and forks. Finally he goes to his bed chamber, and, after getting patched up, he retires. He has just fallen asleep when the ghosts visit him again and drag him out of bed and throw him on the floor. When the attendants rush to his assistance they find everything in chaos, and the King and the valet nearly dead from the experience.

The former, seeing that there is no use in bat-

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tling with the supernatural powers, summons the wizard and the young lover to his council chamber and gladly gives his consent to the marriage. The happy young couple receive his blessing, while old Mr. Wizard looks on triumphantly. Length, 688 feet.

MR. SOFTHEAD HAS A GOOD TIME.—A young man, with strong sporting proclivities, but who is tied down by his watchful parents, allows himself many liberties during their short absence from home. He goes up to his father's room and dons his frock coat and silk hat and starts out with the full intention of doing the town. He stops at a cafe, where, after a short flirtation with two charming ladies, invites them to dine. They all retire to a private dining room, where they enjoy the best in the house, and the wine flows freely. In a short time the youth is feeling in a rather boisterous mood, and starts a "rough house," breaking everything in the room, upsetting the table and scattering the contents over the floor. The proprietor rushes in and remonstrates with him, whereupon the young man presents him with his card (which happens to be one of his father's, who is a highly respected attorney); so the young imposter is allowed to depart with the good will of all.

The next picture shows our hero taking his companions for an automobile ride, and, as the machine comes winding down the street, it knocks down a man, injuring him badly. The crowd try to mob the young sport and his companions, but he makes his escape, and is staggering along when he is met by two men, who volunteer to assist him as far as his home. They get him into the house and throw him onto the bed, where he lies in a stupor. They then attack the servant, and, after imprisoning her in the chimney, they rifle the house, stealing all the valuables, and make good their escape.

When the parents return they are horrified to find the maid in her perilous position and learn with sorrow that the house has been robbed. They go to the son's room and are shocked to find him in such an inebriated condition. Finally we see the good father paying the expense of his son's escapade. Length, 524 feet.

IT STICKS EVERYTHING—EVEN IRON.—In this very droll picture we .see the stove in a kitchen of an apartment sending out large volumes of smoke and nearly suffocating the maid. She rushes to the man of the house to summon aid, and at a glance he realizes the cause of all the trouble. The stovepipe leading out of the brick chimney on the roof has blown down, so he takes a pot of sure-stick glue and, with his wife and the maid, proceeds up to the housetop to remedy the trouble. He smears everything with the glue, and when the maid takes hold of the pipe it sticks fast to her hands. In his vain effort to extricate her, he upsets the whole can and it tumbles down and smears all the sidewalk. In the excitement the lady sits on the brick chimney, and, before she realizes, she has stuck fast. The unfortunate maid, with the stovepipe still clinging to her hands, goes down to the street to call for aid. A policeman, who happens to be passing at the time, steps in the glue on the sidewalk, and his shoes become permanent fixtures on the spot, and he is compelled to release his feet from them in order to go to the assistance of the people on the housetop. A man passing gets his fingers in the glue, and, as he tries to remove the shoes, he too becomes a fixture. By this time a large crowd has gathered and in their desire to help the unfortunates they clamber up to the roof, each getting his share of the sticky stuff on his hands, and it is not long until all are stuck together, forming a chain, with no end of excitement.

Finally the maid rushes off to the fire station to summon help, and when the firemen arrive they turn the hose on the crowd, thus softening the glue and liberating the prisoners, who fall in a heap on the sidewalk below. Length, 344 feet.

HOME WORK IN CHINA.—This picture carries us to the Orient, where the first scene shows us a Chinese girl engaged on some intricate embroidery. A close view of her work gives us an idea of what masters in the art of needle-work as well as the art of designing, these Chinese people are.

. The next picture shows that in this country, as well as in our own, there are many who prefer living on the bounty of their charitable neighbors to working themselves. The long line of professional beggars gives us an opportunity of seeing the different types of Chinese paupers.

Next we see a Chink making his toilet, and it is funny to see the peculiar way they have of shaving, and the care of the hair is a very essential thing in their get up. We also see them making lanterns, and the coolies at their meal, and while they are not exponents of table manners, they seem to relish their dishes, and it is amusing to see the quaint way they eat their food. Length, 311 feet.

CROCODILE TURNS THIEF.—In this very funny picture we see a large crocodile skin lying on the floor of a taxidermist's laboratory, when two ruffians, bent on robbing the place, climb in through the window, and are just about to help themselves when they hear footsteps approaching. One fellow makes his escape the way he entered, while the other takes refuge under the crocodile skin. When the old professor opens the door he is panic stricken at seeing the object moving around the room. He rushes out to get his gun, thinking that the reptile has come to life, and while he is gone the animated skin makes its way down the stairs to the street below. The old fellow follows and tries to shoot it, but he is so excited that he misses his aim.

The object crawls on all fours down the street, followed by a large crowd, which increases at every square, until the whole town seems to have joined in the chase. Finally the fellow climbs up a drain pipe and enters an apartment where the family are at tea. On seeing the horrible object they are terror stricken, and seek refuge, leaving him in sole possession. When he is alone he steals all the valuables in the place, and makes his escape the same way he entered. By the time the crowd, who are all afraid to enter the apartment, return to the street, the fellow is gone, leaving the hide on the sidewalk. The old professor shoots and this time is sure he hit his mark, for the reptile remains still. They are all bewildered when they discover that the hide is empty and the burglar has escaped with his booty. Length, 459 feet.

THE AFFAIR OF THE SELECT HOTEL.—A traveler, who is going on a long journey, rides up to the railway station just in time to see his train pulling out. It being the last train until the next day, he is compelled to seek shelter for the night in a nearby hotel. He goes to the hostelry, and, after registering, is shown to his room on the top floor, where he retires immediately. The next picture shows him two hours after, snugged up in his comfortable bed and deep in the land of nod. Being a very restless sleeper, he does some severe kicking, and, in his wild unrest, he pushes his feet through the foot of the bed and the partition into the adjoining room.

A young couple are shown up to the room and upon entering the man hangs his hat and coat on the protruding feet without noticing them. Finally the woman gets her eye on them and then the fun begins. She takes a scarf and binds the feet together and holds them while the fellow lights a paper and gives them a singeing. Next he gets a bottle of shoe polish and daubs it all over the struggling feet, and not being satisfied to end the joke here, they drag the fellow through the hole in the wall into the room. Things now take on a different aspect, for the traveler pro ceeds to get revenge for the annoyance caused him He gives the young man a good beating, and, seiz ing the woman, carries her to the window, wher he throws her out. She lands on the top of a lam post, where she dangles until the excited specta tors procure a ladder and rescue her from he perilous position. Length, 426 feet.

CUMBERSOME FIRST PRIZE.—A man goes t a lottery office and purchases a ticket in the gam of chance, and when he refers to the catalogue h discovers that his number has won a prize. Highl elated, he goes to the office and presents his ticke and in return they give him an ugly looking, use less animal: a llama. He takes his prize, an starts home to his wife with it, and as he i walking along the street the clumsy animal knock two women over and causes the owner plenty c trouble. Next he bumps into a tradesman carry ing a load of provisions and upsets him, spillin the things over the street. He takes the anim into a Summer garden and causes a panic amon the patrons when they see the dangerous lookin beast. Finally he mounts him and rides home, fo lowed by the amused crowd. When his wife se the prize she is horrified, and orders her husban away from the house with his burden. Disguste with his prize, he takes him to a circus and sel him to the manager and returns home a few dolla richer and wiser from his experience with the gan of chance. Length, 344 feet.

STORY OF A FISHERMAIDEN.—In this inte esting little drama we see a beautiful young fishe maiden attending to her duties on the wharf, a selling the fish which her brothers have caugh A young naval officer, who is deeply infatuat with this charming maiden, now appears on t scene, and we see him, after gaining her brother consent to make her his wife, arranging with h sweetheart to take her to the home of his paren in order to get their approval as well. At t appointed time the happy girl meets her lover a they go to his home, a magnificent country esta where she is presented to the father. When t latter hears of his son's intentions, he flatly fuses his consent, as he is very ambitious for l boy and does not wish him to marry one so f beneath him.

With her heart aching, the dejected girl g back to her home and tells her brothers of t great disappointment that has come to her in

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first love affair. Infuriated at the treatment their sister has received, they vow vengeance.

The next picture shows the dejected young man feeling the pangs of the disappointment, and sitting alone thinking of his lost love. Several of his friends, who are enjoying the revelries of the Mardi Gras, come in and, after much coaxing, they finally induce him to don a fancy costume and join in the fun.

When the girl's brothers learn of his presence in the happy throng they dress in unique costumes and, with their sister, keep a close watch on the young man's movements.

We now see the throngs of merry makers as they participate in the festivities, and among them we recognize the young lover, who seems to have forgotten his troubles, and is as merry as the rest. The trio shadow him wherever he goes and, finally, he flirts with the girl, not recognizing her in her pretty disguise. She saunters away with him to a remote part of the park, where the brothers soon follow, and, stealing up behind the unsuspecting young officer, sink a knife into his heart. They carry the lifeless form back to his father's house and leave it seated in a chair, and, when the old man takes off the mask and recognizes his son, he falls prostrate over the body. Length, 787 feet.

HARD TO GET ARRESTED.—In this serio-comic picture we see a poor unfortunate in his squalid room, nearly famished with hunger. He hits upon a scheme through which he is sure of getting some food, and starts out to give himself up to the police. He meets an officer and is escorted into the captain's room, and when the latter learns that there is no charge against the man, he orders him out of the place. The fellow, however, refuses to go, and begs to be locked up, but his entreaties are in vain, so they are forced to eject him, during which process he knocks over everything in the room. Our hero then goes to a cafe and orders a hearty meal, with plenty to drink. He enjoys it thoroughly, but when it comes time to pay the check, he refuses to hand over the money with the hope of being arrested, but again he is doomed to disappointment, and is ignominiously kicked out of the place. Next, in his vain effort to get locked up, he goes into a store and smashes the plate glass window, and when the police rush in and recognize him, all they do is hustle him out of the place. He realizes now that further efforts on his part to get arrested are vain, so he returns to his room disgusted.

Not long after he receives a letter containing a large quantity of money, and now that he has plenty, he goes to a cafe and has a big feast. When the proprietor of the place sees the large roll of greenbacks, he becomes suspicious and decides to notify the police. We next see our poor friend struggling desperately for his freedom, but the officers overpower him and hurry him off to the station house, where he and his money are parted for a time. Length, 492 feet.

LIVING POSTERS.—In this amusing picture we first see a man pasting advertising posters on the fences in a country town. One poster adorning a fence surrounding a barn yard, where a number of cows are grazing, shows the picture of a cow's head. As the curious crowd stands gazing at the poster one of the animals pokes its head through it, and makes it appear as if the poster had really come to life.

The next shows a large poster advertising a brand of champagne, with a picture of a bottle standing out in bold relief. A man with a hose on the other side of the fence puts the crowd to rout when he pokes the nozzle through the picture and makes it appear that the bottle is in action. The last poster is one of Pathe Freres, showing a number of dancing girls. The crowd is dumbfounded when the objects in the picture come to life and dance a beautiful ballet. Length, 196 feet.

"BOBBY WHITE IN WONDERLAND." A Pantomimic Phantasy (Selig).—Bobby White, a social derelict, stranded on life's highway, settles himself for a snooze on a grassy bank in the park. An old acquaintance has given Bobby a bottle of booze, and our hero has succumbed to its effects; being a man of imagination, slumberland for him means queer flights of fancy. He dreams that a couple of beautiful children importune their papa to purchase an Italian's entire stock of toy balloons with the laudable purpose of giving him (Bobby) a rise in the world. The Italian gets the money, and Bobby gets the balloons. As the man from Italy ties them to Bobby's frail raiment, he finds himself lifted into space to the joy of the children and the amazement of papa. A trip through the clouds and a sudden drop lands Bobby at the feet of a beautiful woman, who proves to be the Queen of Wonderland. Bobby is conducted to her palace and showered with favors. The Queen asks him his name, and when she learns that it is White, thinks he should have an appearance in keeping. She places Bobby in the magic shell, and, presto, our hero becomes a clown. From now on he has a busy time. A dozen pretty girls surround him and clamor for a kiss. "Oh! this is easy," says Bobby, but the Queen waves her wand and the girls disappear, to Bobby's consternation. His ride through the clouds has sharpened his appetite and he expresses a desire for food. The Queen places him on the throne, and a repast fit for the gods is spread before him. But our hero soon realizes that he is in Wonderland, as he cracks a large egg and a live gosling springs out. He spreads his napkin and the little girl whom he last saw purchasing balloons to start him on this strange adventure, laughs in his face. He turns to his repast and tumbles headlong to the ground as the table vanishes beneath his hand. Twelve Amazon soldiers, the Queen's body guard, march past. Bobby decides that if he had a gun he could kill game and satisfy his hunger in a more substantial way. The Queen waves her wand and a hunter walks by. Bobby says, "Me, too," and the Queen conducts him to the forest. Another wave of the wand and Bobby finds himself equipped in true hunter fashion. The Queen leaves him to his sport and a large tiger stalks into view. Our hero shuts his eyes, pulls the trigger and is highly gratified to find the animal groveling at his feet. He proudly surveys the effect of his wonderful marksmanship, and as he starts to turn the fallen foe over, the inanimate tiger becomes the laughing boy that helped his little sister start him on this amazing voyage. He starts back in surprise and is confronted by a huge African lion. The Monarch of the Forest proceeds to terrorize Bobby, chasing him into another part of the forest. The Queen appears and by her influence subdues the beast, and after a proper introduction to Mr. White the lion and Bobby become fast friends. But our hero decides that life in Wonderland is entirely too strenuous and expresses a desire to return to his proper person, and then back to the land of the free and the home of the brave. A wave of the magic wand, and an immense airship flying the colors of his native land is at his side. He himself is once more arrayed as he was upon arrival in this land of surprises. He asks the Queen and the lion to come back to America with him, and is highly delighted when they agree. All aboard, and the airship starts on the return trip. But alas, for poor Bobby, a sudden lurch and his companions and the ship shoot up out of sight as he falls earthward. Biff, bang, and he lands on his grassy couch with an awful bump. As he rubs his eyes and takes a survey to see if he is all there, he remembers that bottle. If whiskey makes a man have a dream like that me for the water wagon. Length, 740 feet.

WEARY WAGGLES' BUSY DAY (Selig), is the title of a brief spasm of mirth with a laugh every second. Waggles starts the morning by embroiling two gentlemen in an altercation in a beer garden. He crawls under the table and purloins first one glass of beer and then the other. The gentlemen, astounded at finding their glasses empty, and being strangers to each other, mutual accusations are in order. Weary helps himself to one of their cigars and leaves them to fight it out. He gets a job attending an electric machine. An old farmer comes along, and Weary inveigles him into grasping the handles of the machine, and when he sees his victim well anchored, grasps the farmer's valise and escapes. The funds gained in this way enable him to purchase a bottle of "Oh! Be Joyful," and after he has imbibed freely he wanders into a park and falls asleep, his half finished bottle beside him. He is astounded upon awakening to find a half-grown cub bear drinking the balance of his booze. It is all grist that comes to Weary's mill, and he promptly steals the bear. He is arrested, but escapes the policeman by jumping into a convenient ash box. An old Biddy comes along and empties a hod of hot ashes on Weary's head. The officer he first eluded is hot on his trail. Things are now becoming quite warm for Weary. He dashes out of the alley, and headlong into the bane of his existence. A fireman is watering the street and catches poor Weary in the face. Over and over he goes. "Water, ye gods, water! No help for it, they've got me right, this time. I did swear I'd never touch that stuff again, and now this fireman has made me break my word."

A really warm comedy with a cool finish for hot weather crowds. Length, 220 feet.

LADY JANE'S FLIGHT: A 17th Century Romance (Vitagraph).—This story is a conventional love tale set about the year 1700. The strong incidents in the dungeon and tavern scenes and the girl's flight in tights and doublet and wedding at the seashore gives it an element of novelty.

In the library of the old earl's manor a suitor asks for his daughter's hand. The father angrily refuses and orders his guards to escort the young man outside. The girl begs of her father to relent, and upon his refusal falls fainting to the floor. She quickly revives, and we next find the lovers under a huge oak tree planning an elopement. They are surprised by the sudden appearance of the irate father and his guards. The girl is carried back to the manor, the young man to a dungeon, where he is given the choice of leaving the country or being put to death. The lover knocks the lamp over, slips over to the door, and as the guards, attracted by the noise, rush in, he escapes in the darkness, locks the door of the dungeon and starts for the manor. He bursts through the window of his sweetheart's room, dresses her in a suit of boy's clothes, which he has brought with him, then both mount horses which have been left in readiness and ride hurriedly away.

At a seashore tavern a captain is about to sail for the new world. The lovers appear and express their wish to make the voyage with him. The father and guards are observed coming down the road. The captain greatly amused [illegible] in the situation hides the couple in a large wooden chest and claps down the cover. The old earl comes up with his followers and searches the inn, while the captain and his men depart with the chest. A short distance beyond the inn they come upon a few of the guards who have been left to watch the horses, bind them and drive the horses away, and after releasing the lovers from the chest all start for the shore. A friar rides up on a mule and is requested to unite the eloping couple. He performs the ceremony and rides away while the lovers and sailors enter a boat and pull off for the vessel as the earl and his followers come up. Finding himself defeated, the nobleman dances wildly on the beach while those in the boat laugh at his discomfiture. Length, 583 feet.

LEVITSKY'S INSURANCE POLICY; OR, WHEN THIEF MEETS THIEF (Vitagraph).—A Hebrew clothing dealer is experiencing hard times, counts his money, looks over his books and calls in his wife, who weeps with him in his calamity. They look through the safe, count the little money left, and finally come upon the fire insurance policy. Here is an opportunity to replenish the empty purse. The shades are drawn down, the merchant enters with a bundle of shavings, which he scatters around the store, pours oil over them and goes out.

Outside a sneak thief is seen prowling around. He succeeds in prying open the window, enters the store to find nothing but empty boxes. The safe is also depleted, and all around is the evidence that a plan to burn the building has been made. Hearing footsteps, the burglar dodges behind a case and Levi enters with a lighted candle. The thief confronts the Hebrew and demands hush money, which is reluctantly given him. After taking all the money the poor Jew has, the burglar goes out through the window, leaving the would-be fire-bug in a state of utter collapse. As the thief reaches the sidewalk, he spies a fire-alarm box, counts his money again, and determines to teach the clothing dealer a lesson. He turns in the alarm and runs away. The Hebrew, now that his scheme has failed, starts to clean up the shavings, but is interrupted by the sudden and unexpected appearance of the firemen, who turn on the hose and take all the fire out of the merchant. Length, 352 feet.

THE PRESS GANG; or, A Romance in the Time of King George the Third (Vitagraph). The plot of this picture is laid in the early reign of King George III., at Portsmouth, England, and the surrounding country. John Southwell, a gentleman of limited means, is sitting on his porch reading a newspaper as a servant enters and hands him a letter. Opening it he reads: "Your debts to me for money loaned fall due in a month. I am willing to take your daughter Phoebe in marriage and cancel them. If not, I shall have you arrested for debt. I shall come to-night for my answer. (Signed) JOHN HARBOLD." Southwell seems disturbed and calls his daughter and shows her the letter. Phoebe reads it, shakes her head, evidently refusing the offer. She endeavors to comfort her father. He kisses her affectionately and goes slowly into the house, while Phoebe falls into a chair despondently.

Squire Harbold, a coarse, middle-aged man, enters, advances to the girl and bows. He immediately makes known his errand, and as Phoebe shakes her head his manner becomes threatening. Then, altering his demeanor, the Squire puts his arm around her and tries to kiss her. The girl is struggling to escape as Arthur Irwin, her accepted suitor, rushes into the garden, throws the older man to the ground and puts his arm protectingly around his sweetheart. Harbold gains his feet, is about to attack the young lover, then changes his mind and walks away, vowing vengeance.

At a low tavern by the water side, with low ceilings and blackened walls, Tim, the head of the Press Gang, with several of his companions, are seated around loafing and drinking as Harbold enters and orders drinks for everybody. He plans with Tim, pays him for the job and departs. On the street the arch-plotter comes upon Arthur, apologizes for what he has done, and the two start for the tavern, evidently forgetting the encounter of a short time before. Harbold calls for drinks, and at a signal from him, Tim comes over and picks a quarrel with Arthur. A general struggle takes place in which the young hero is knocked senseless and taken away by some sailors. He regains his senses to find himself on board a ship. He begs the captain to be allowed to go, but his supplications are met with derision. He refuses to obey orders and is about to be punished when a sailor rushes up to the captain and points to a fire in the hold. The sailors refuse to obey their superior's commands, and Arthur asks if his freedom will be granted if he will go. To this the captain agrees, and we follow the young man into the hold, where several barrels of powder are stored. In desperation, he removes the barrels, throws them overboard, comes to the deck and is allowed to go.

With Arthur removed, Harbold, with two bailiff officers, proceeds to carry out his threat. Rather than see her poor father dispossessed, Phoebe determines to sacrifice herself. She agrees to wed Harbold, is going away with him as Arthur enters through the gate with a lawyer. A legal looking document is handed to the Squire, who looks at it, and in a rage turns to depart as the lawyer takes another document and hands it to the bailiff. They grab Harbold and hustle him away, while Arthur and Phoebe embrace each other and shake hands with her father over the happy turn of affairs. Length, 548 feet.

A POLICEMAN'S DREAM (Vitagraph).—The opening scene shows a policeman making his regular beat. He seems to enjoy his work, and is evidently proud of his badge of officialship. He fills his pipe, lights it, reclines upon a grassy spot along the roadside and is seen fast asleep.

Dream No. 1 (Big Capture).—A constable is making his beat as usual, when he observes a notice posted on a tree nearby, "$1,000 reward for capture or apprehension of Mike Stove, alias Buck Reed, cracksman and murderer; is 5 feet 6 inches tall; bony, cross on left jaw; good dresser. This reward held by R. E. Barns, Sheriff Baxter County." A man hurriedly passes the constable, but is spied by him, due to the fact that the passerby bears a cross on his left jaw. He runs after the man, and after a fierce struggle subdues and places him under arrest. At the jail the constable brings in the prisoner, hands him over to the sheriff and receives the reward. Just as he is counting the greenbacks, he wakes up, finds another soft spot and dreams again.

Dream No. 2 (A Hero).—A beautiful young girl is taking her morning gallop along the highway on a very spirited saddle horse. As she is about to turn into another road a large automobile dashes by and badly frightens the horse; he bolts, dashes down the road, with the girl clinging helplessly to his neck. The officer catches sight of the approaching runaway, runs forward, seizes the horse and stops him in a most heroic manner. Citizens rush up just as the exhausted girl falls into the arms of the cop, who squeezes her so hard that he again wakes up.

Dream No. 3 (In Love).—A moonlight scene. In her home a beautiful young girl is waiting for her lover. She is very impatient, but at last sees him coming, leans out over the Venetian window and waves at him. The policeman enters and the two embrace and kiss each other. At last he is kissing her good-night, when from above a pail of cold water soaks him from head to foot and he awakens to the reality of a pail of water being poured on him by a joker who caught him asleep. Even after this ducking he is sleepy, and further along the road sits down to doze again.

A Hot Awakening.—Two boys observe the policeman and decide to awaken him in a most singular manner. They pile a lot of dry grass, set it on fire, then hide behind a stump to await developments. The officer dreams that he is heroically rushing up a ladder in front of a burning building. He dashes into the fire and smoke just as the real flames begin to scorch him, and in fright he takes to flight, to the extreme joy of the two boys. Length, 387 feet.

THE WHITE CHIEF (Lubin).—An American trapper and an Indian maid are lovers. His rival is a Mexican who brings presents to the Indian Chief and thus gains his conent to marry his daughter. A horse race decides the fate of the girl. The Mexican wins, takes his bride, but her heart remains with the American boy. Years have passed. The American youth has joined the Indians. They make him chief. The Mexican has become a gambler and drunkard and maltreats his Indian wife. The "White Chief" hears of this. He takes his tribe on the warpath to rescue the Indian Princess and punish the brute. During the fight the Mexican gets killed after he tried to kill his only child. The "White Chief" becomes united with his love.

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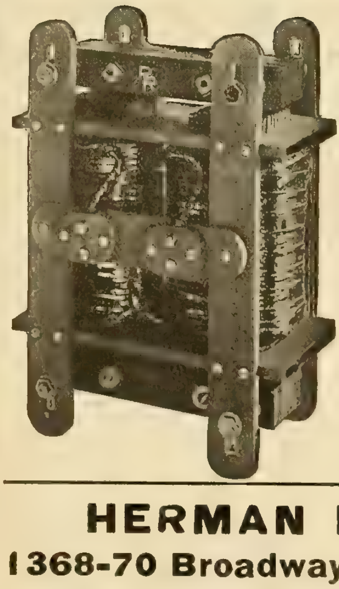

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The Tavern-Keeper's Daughter	410 ft.
The Adventures of a Dollie	713 ft.
The Fight for Freedom	729 ft.
The Kentuckian	757 ft.
The Stage Rustler	670 ft.
Adventures of Dollie	713 ft.
The Fight for Freedom	729 ft.
At the French Ball	670 ft.
At the Crossroads of Life	778 ft.
Over the Hills to the Poorhouse	790 ft.
The Outlaw	677 ft.
The Man in the Box	544 ft.
The Invisible Fluid	662 ft.
Mixed Babies	550 ft.
'Ostler Joe	877 ft.

EDISON.

The Face on the Bar-room Floor	550 ft.
Fly Paper	400 ft.
The Little Coxswain of the 'Varsity Eight	1040 ft.
Pioneers Crossing the Plains in '49	1,000 ft.
Love Will Find a Way	850 ft.
Fly Paper	400 ft.
Honesty is the Best Policy	640 ft.
The Blue and the Grey	1000 ft.
The Painter's Revenge	745 ft.
Skinny's Finish	605 ft.
Curious Mr. Curio	680 ft.
The Gentleman Burglar	1000 ft.
Bridal Couple Dodging the Cameras	785 ft.
The Merry Widow Waltz Craze	705 ft.
Nero and the Burning of Rome	1050 ft.

ESSANAY.

The Little Madcap	600 ft.
The Tragedian	400 ft.
Just Like a Woman	500 ft.
I Can't Read English	450 ft.
The Gentle Sex	750 ft.
An Animated Doll	750 ft.
Peck's Bad Boy	1000 ft.
Don't Pull My Leg	425 ft.
James Boys in Missouri	1000 ft.
A Lord For A Day	889 ft.

KALEM COMPANY (INC.).

The New Hired Girl	——
The Renegade	855 ft.
Dynamite Man	800 ft.
The Girl Nihilist	910 ft.
Flight of the "June Bug"	525 ft.
The Taft Pictures	350 ft.
Mrs. Gunness	850 ft.
The Man Hunt	820 ft.
An American Soldier	835 ft.
The Fleet at 'Frisco	900 ft.
Held by Bandits	875 ft.

KLEINE OPTICAL COMPANY.

Off to Morocco	794 ft.
A Wolf in Sheep's Clothing	717 ft.
I Won One Hundred Thousand	620 ft.
Obeying Her Mother	637 ft.
The Torrent	170 ft.
The Story of the King of Fregola	854 ft.
Promoted Corporal	367 ft.
The Saw Mill	387 ft.
A Pleasant Evening at the Theater	367 ft.
Too Polite	290 ft.
The Tyrant Feudal Lord	417 ft.
A New Fruit	524 ft.
Sturdy Sailor's Honor	764 ft.
On the War Path	417 ft.
Physical Phenomena	310 ft.
Matrimonial Stages	500 ft.
Transformation with a Hat Rim	117 ft.
Venice and the Lagoon	334 ft.

Films to be released by Kleine Optical Company week of July 13th-18th:

Two Little Motorists	310 ft.
The Grand Canal in Venice	277 ft.
The Substitute Automatic Servant	367 ft.
The Best Remedy	347 ft.
A Tricky Uncle	300 ft.
Through the Oural Mountains	214 ft.
The Two Brothers	377 ft.
Nice	277 ft.
Consoling the Widow	234 ft.
Good Night Clown	40 ft.
Father is Late! Go Fetch Him	370 ft.
Trying to Get Rid of a Bad Dollar	527 ft.
The Lady with the Beard; or, Misfortune to Fortune	457 ft.
The Wandering Musician	494 ft.
His Girl's Last Wish	444 ft.
The Simpleton	490 ft.
A Walking Tree	280 ft.
Disappointing Rehearsal	300 ft.
Sammy's Idea	327 ft.
The Triumph of Love	567 ft.

Films to be released by the Kleine Optical Company during week of July 6th-11th.

In the Riviera	157 ft.
Views of New York	160 ft.
A Bad Day	200 ft.
St. Marc Place	107 ft.
Fountains of Rome	210 ft.
Keenest of the Two	354 ft.
Artificial Brooding	337 ft.
Posthumous Jealousy	194 ft.
Lessons in Jiu Jitsu	304 ft.
The Two Pickpockets	314 ft.
Frightened by Burglars	234 ft.
A Poacher's Trick	207 ft.
The Pastry Cook's Misfortune	140 ft.
A Costly Coat	434 ft.
The Mediterranean Fleet	500 ft.
Wanted: A Colored Servant	484 ft.
The Troublesome Fly	317 ft.
A Second-hand Camera	600 ft.
The Leaking Glue Pot	454 ft.
Nothing to Declare; or, Bested by Custom Officials	450 ft.
Love and Hatred	710 ft.

A Love Affair of the Olden Days	947 ft.
Love and Fortune	760 ft.
Unrequitted Love	537 ft.
The Doctor's Forgiveness	817 ft.
They Want a Divorce	444 ft.
Reviera in Motor Car	620 ft.
Constantinople	600 ft.
Fox Hunting	537 ft.
Porcelain Industry	500 ft.
A Fine Easter Egg	108 f.t
The Closing Hour	314 ft.
A Gendarme's Tribulations	314 ft.
Niagara Falls in Winter	360 ft.
The Dressmaker's Surprise	340 ft.
French Dairy Farm	530 ft.
Bull Fight in Arcachon	407 ft.
Blessing the Boats in Arcachon	344 ft.
Mr. Smith, the New Recruit	450 ft.
Swiss Alps	87 ft.
Who Owns the Basket?	254 ft.
Heavy Seas	154 ft.
Silk Hats Ironed	250 ft.
An Unfortunate Mistake	447 ft.
Precipitated Removal	108 ft.
Ancient Rome	87 ft.
The Old Actor	480 ft.
The Paralytic's Vengeance	614 ft.

MELIES.

Boston Normal School Pageant	975 ft.
The Miser	900 ft.
The Little Peace-Maker	120 ft.
Pranks with a Fake Python	532 ft.
Side Show Wrestlers	485 ft.
Hunting Teddy Bears	308 ft.
The Miser	900 ft.
Curiosity Punished	564 ft.
Up-to-Date Clothes Cleaning	210 ft.
Justinian's Human Torches	187 ft.
A Fake Diamond Swindler	586 ft.

PATHE FRERES.

King Scatterbrain's Troubles	688 ft.
Mr. Softhead Has a Good Time	524 ft.
It Sticks Everything—Even Iron	344 ft.
Home Work in China	311 ft.
Crocodile Turns Thief	459 ft.
The Affair of the Select Hotel	426 ft.
Cumbersome First Prize	344 ft.
Story of a Fishermaiden	787 ft.
Hard to Get Arrested	492 ft.
Living Posters	196 ft.
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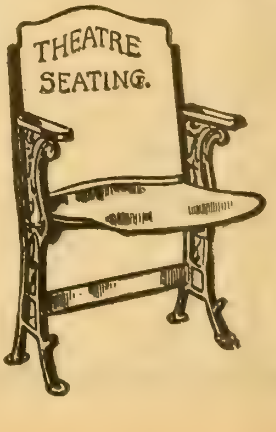

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Smarty
Just Because He Couldn't Sing "Love Me and the World Is Mine."
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Among the Valleys of New England.
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It's Only Me in My Nightie.
A Yiddish Cowboy.
You'll Be Sorry Just Too Late.
Sunbonnet Sue.
You'll Be Sorry Just Too Late.
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True Heart.
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Anchored.
Love's Old Sweet Song.
I'm Longing for My Old Green Mountain Home.
Lenore.
On Bunker Hill, Where Warren Fell.
On the Banks of the Wabash.
The Holy City.
The Little Old Red Schoolhouse on the Hill.
There Stands a Flag, Let Them Touch It if They Dare.
The Old New England Homestead in the Dell.
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PUBLISHED BY
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Vol. 3., No. 5. August 1, 1908 Price, 10 Cents

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Vol. 3 AUGUST 1 No. 5

Editorial.

They Do Some Things Better in the West.

Great credit is due to Mr. William Fox for his fight against the tenement house commissioner who seeks to close up theaters which have been constructed at great expense and in full compliance with the regulations of the various city departments. We have watched a somewhat similar fight for what is right and fair which has been conducted in Los Angeles, Cal. The common council of that city, in compliance with the request of a petition signed by 5,000 persons, has amended the restrictive ordinance so that theaters which are already in existence shall not be molested, but the restrictions shall stand against the opening of any new places in crowded tenement districts unless in specially constructed and detached buildings. This is a compromise that is at least reasonable and we do not see how the New York City commissioner can act otherwise in face of the remarks made by Judge Erlanger, who, while denying the application for a restraining injunction, recognized the rights of the plaintiff.

Enterprise Unrewarded.

The recent celebration at Quebec, Canada, brought out the utter ineffectiveness of granting to any one concern exclusive rights for taking moving pictures of a public event. In the case of a prize fight, football match or any like event taking place within an enclosure, or a place that can be properly policed to protect the rights of the party to whom the privilege is granted, exclusive rights may amount to something more than under other circumstances, although even in such cases shrewdness has beaten the game. An English concern paid about $4,000 for the exclusive right to take moving pictures of the recent Canadian event. At least half a dozen other moving picture concerns had their operators scattered through the city and every one secured views without expending a cent for privileges.

The Renter and Exhibitor.

We have frequently advised our readers, especially those who are engaged in the film renting and exhibiting business, to beware of false prophets—false friends—radical, reckless advisors; and that advice dovetails with the conditions of to-day. There is a strong revolutionary current running under the moving picture industry that all intelligent people should stand guarded against. Revolutionary organization is being advocated in the strongest language and yet not one good reason is given for it. Exhibitors are urged to organize and assert their rights against the renters and against the manufacturers. In justification, it is charged that the renters are dealing out scratched and worn out films and the manufacturers are making unclean subjects. Why all this call to arms? Why advocate the torch and the sword? If the renters now serving them are not doing what is right let the exhibitors leave them and seek service elsewhere. If the manufacturers are putting on the market films that violate the laws of decency why not invoke the aid of the law, which amply covers all such cases, and not resort to anarchistic, cowardly tactics. The truth is that the fight is being made in disguise. Spite can be plainly read between the lines and we are sure that no exhibitor will lend his efforts to any such scheme.

Such arguments as have thus far been advanced by the would-be champions of the exhibitors' interests are really insults to the very people they are pretended to assist. They are biased. Every poisoned arrow is shot straight and only at a certain class of renters and manufacturers. No one can challenge this statement in view of the following quotations taken from the last issue of one organ that is constantly flaunting the firebrand:

> "A certain element of French film is doing more to ruin the exhibitor than any local authority can do, or is doing."
>
> "He (an exhibitor) declared to us that under no circumstances would he exhibit any French film."
>
> "Since March 2 no selection has been made by the renters to secure clean and decent film."
>
> "It is time for the war dogs to rally and see that their powder is dry."
>
> "There are thousands upon thousands of feet of film being imported from other countries every week, and millions of feet are already on their way to cope with the demand."

What better proof can be asked in support of the statement that the call to arms is not made in good faith and that the uprising advocating is sought only in behalf of a certain class of manufacturers and renters? It is an unfair course of campaign—the work of one who ministers to the evil passions of another. Such champions are neither steadfast in purpose, stout of heart nor strong in mind and they must eventually work great injury to those whose favor is sought. A publication that pretends or wishes to be a trade journal should give its efforts to promoting that trade and not resort to every means within reach to keep up a constant state of turmoil.

It should be remembered that the exhibitors of moving pictures are dependent upon the renters and manufacturers for their supply of films with which to entertain their audiences and in no possible way can they assume the dictatorship. If the supply offered is not to his liking the exhibitor is at liberty to seek films elsewhere, but he certainly cannot force the manufacturer to make, or renter to deal out, such pictures as he wants and those only. Too much radicalism is shown by the people who are trying to induce the exhibitor to believe that he can become a dictator. Some have gone so far as to put into the exhibitor's head the idea that if the renters and manufacturers do not give him what he thinks he should have he can drive them to the woods by making his own films and renting to himself at the actual cost price. Anyone who has had much experience in the film business knows that such an idea is ridiculous to the extreme. Some of the oldest and brightest exhibitors in the country tried this scheme at various times and failed. They found it too costly.

We think that if any such radical steps are taken they will be made on the part of the manufacturers who have their plants established and know both the manufacturing and exhibiting branches of the business thoroughly. It has frequently been hinted that the time will come when the manufacturers will form and supply circuits direct, thus cutting out the two intervening agencies now formed by the renters and the exhibitors. There is nothing in view to justify the belief that any such step is contemplated, but it is something worthy of considerable thought when so much is heard of what the exhibitors can do if they will band together and make a fight against the manufacturers. Such an event would bring the exhibiting business into the control of very few hands, forming a combination very much after the style of the railroad, oil, sugar and like industries of the day. The effect upon the existing renter and exhibitor can be imagined and those who are constantly advocating the use of the sword would have cause to regret that they did not resort to more sane methods and leave well enough alone. We sincerely trust that such a monopolistic move is in the very distant future, but we cannot help feeling that if trouble breeders are not controlled in some way the film business will eventually drift into such a turbulent state that those having the greater amount of capital at stake will feel obliged to take the bit in their teeth and make the move. So long as reason is exercised and a disposition to give everybody fair play we do not think any such move will be attempted.

Film renters in all parts of the country are complaining of a falling off in business. Reports of a similar nature come from the Canadian provinces. The depression is felt in all lines of business, so the moving picture people have at least the consolation that they are not the only sufferers. A few days ago one of the foremost business men of the State predicted in a newspaper interview that next Fall will bring a general revival of business, so let the picture men retain confidence.

Hans Leigh, who occasionally makes some pointed remarks in our pages, will write next week on "How the Vogue of the Motion Picture May Be Preserved."

SHAKESPEARE IN MOTION PICTURES.

The Kalem Company announces the completion of a magnificent production of Shakespeare's "As You Like It" done by an experienced Shakespearian cast on the splendid estate of Mr. Ernest Seton Thompson, Windygoul, Cos Cob, Conn. In photography, scenic effects and beautiful costuming the new production is easily a masterpiece. "As You Like It" will be put out early in the Fall.

The small theaters throughout the country are at present making a bid for popularity by exhibiting the Taft and Bryan films. By the way, the Vitagraph Company made record work in producing the Bryan film. All the apparatus for taking the pictures and developing the films was taken to Fairview, and as soon as the films were exposed they were hurried to a train and development took place as the train sped back towards New York. A dark room was made out of the state room of a sleeping car and it worked well.

The Finish of Moses.

A SAD STORY, BUT A TRUE ONE.

By W. S. Bush.

CHAPTER II.

THE RISE OF "MOSES."

Alexander's quest for a man with sufficient capital and insufficient experience was laborious, and at first the event seemed doubtful. Many indeed called and listened attentively to the siren song of Alexander, in fact they agreed with him in his proposition that no amusement scheme recently planned had better prospects of success than the "Life of Moses," but pleading various excuses they went away without investing. Upon the second day after the appearance of his advertisement, Alexander was wistfully looking out of the window when he caught sight of a little man approaching the house. It must be confessed that there was nothing about the manner or appearance of the newcomer calculated to bull the gold brick market. A man small in stature with keen black eyes, his chief characteristic seemed to be a lack of confidence in his own species. Restlessly he looked about him as he walked along, eyeing even the very sparrows with suspicion. Alexander, in answering the stranger's pull at the bell, looked him over in a most benevolent and patronizing way and suavely inquired what his pleasure might be. Repaying Alexander's look of benevolence with one of ill-concealed doubt and disdain, the little man asked:

"Mister, you advertise——"

Alexander's attitude now grew into one of positive affection as he replied:

"Yes, indeed. Come in out of the cold, right into this parlor. It is warm here at any rate."

As the little man, who in spite of a heavy overcoat was not far from the freezing point, accepted the hospitable invitation, he introduced himself.

"My name," he said, "is Joseph Goldstein. I vould like to hear some more about your plans——"

Alexander's very pores now began to ooze with the milk of human kindness. Begging Mr. Goldstein to be seated, he walked over to the mantelpiece and assuming an oratorical pose he thus launched forth:

"It means gold and laurels to both of us, sir. I consider your coming here at this moment as a direct interposition of Providence."

Observing a look of perplexity steal into the prospective partner's eye, caused mainly by this bold soaring into rhetoric Alexander exchanged his pose of eloquence for that of business and asked:

"My dear Mr. Goldberg—beg pardon, Goldstein, in what particular business have you been engaged until now?"

Mr. Goldstein explained that he had been selling shoes This reply seemed to present a somewhat different transition to so sublime a subject as "The Life of Moses," but Alexander was not dismayed by any means. For a moment he stood as if in thought, and then with an air of conviction and once more addressing Mr. Goldstein, he continued:

"Selling shoes is a business which requires enterprise, and I, sir, am about to embark in a scheme that requires the services of an enterprising man. I presume, Mr. Goldbaum—beg pardon, Mr. Goldstein, that you are provided with the necessary capital according to the terms of the advertisement? Of course, of course. Now, sir, let me tell you that I am at home in the world of shows and amusements and this is what I propose to do, sir. I propose to exhibit a great and glorious moving picture, rescue it from the common atmosphere of the cheap nickelodeons, lift it to a higher plane and, in fact, take it to every large theater in the U. S.; and properly presented, sir, with the lecture which I have composed and intend to deliver with it, sir, we will mark a new epoch in the world of entertainment. For this we need nothing but a moving picture machine, an operator and the film itself."

(Mr. Goldstein sat deeply attentive.)

"Sir," pursued Alexander, as he gazed in rapture on the rainbow of his vision; "the picture I mean to take out and immortalize, the great film that I will lecture for and tha will make you and me shining marks hereafter, is the 'Life of Moses.' I have here in this parlor an engagement to show the 'Life of Moses' in one of the largest theaters in the State of M———, and there I propose to fire the first gun."

Alexander here spoke the truth, for he held a contract for the production of "The Life of Moses" in the largest theater in the big Southern town of C——— before the astonished gaze of Goldstein.

"Do not hesitate, my dear Mr. Goldman—beg pardon, Goldstein. Once we have shown in this large theater, once the people have heard my lecture, our only difficulty will be to stand off the clamoring managers, our fame will indeed travel before us and the names of Clarke and Goldstein will become household words from one end of this proud continent to the other."

Goldstein could resist no longer. With the voice of one, who after doubt and darkness has at last seen the beacon light of reality, he exclaimed:

"Mister, draw up a regular contract."

A moisture came into Alexander's eyes. He held out both hands to Goldstein and Goldstein making no responsive motion, he grasped that gentleman's hands, shook them long and hard and begged to be allowed to call his partner "Joe," to which Goldstein gave a somewhat wondering and doubtful assent. A contract was then and there entered into, Goldstein to furnish the capital and Alexander to provide the experience. An operator was duly hired, a machine was bought, the film was likewise procured and at once Alexander went into the aforesaid city of C——— to work up the enthusiasm of the populace for the "Life of Moses." For two solid weeks Alexander had been engaged in this missionary work, when the main body of the Clarke-Goldstein production arrived in the shape of Goldstein and the operator. Upon his arrival in the city which was to witness the first performance it became evident even to the suspicious and slow-believing Goldstein that Alexander had worked hard indeed. Scenes from the "Life of Moses" confronted the people everywhere. The daily papers had given columns of their space to the "Life of Moses," sandwich men perambulating the main thoroughfares of the city forced the populace to think about the subject, the announcement of the great coming production was to be read on umbrellas, on street cars and even on baby carriages.

The attire of Alexander must have appeared faultlessly fashionable to the people of the remote burg in the South. With an air of universal benevolence Alexander wore a high hat, somewhat Parisian in the bold irregularity of its construction, a Prince Albert coat antedating by several years the Japanse-Russian war, patent leathers of exceeding glossiness and red tan gloves of a pronounced shade. As he received his partner, descending from the train, Alexander seemed pre-eminently fitted to call the masses from their daily rounds of toil to any sort of amusement which he saw fit to praise and commend. His manner toward the rest of the Clarke-Goldstein production was impressive with a touch of courtliness. Alexander was lodged in the foremost hotel in the city (special rate to him of $2 per day) and thither Goldstein and the operator followed him.

As they sat down to their dinner the group would have tempted any painter or novelist. They were on the eve of a great battle and he, Alexander, was the general. It was an occasion that would have called for a speech from the plainest and sternest of soldiers, and it is but just to say that Alexander rose to the full height of the great argument. His was the inspiration that came to the great Napoleon, when he stood in the shadow of the pyramids.

"Boys," he began in his deepest bass, well knowing that every guest and even the colored waiters were listening with rapt attention. "Boys, to-morrow is the great day; if we fail to-morrow all will be over. We will not, we cannot fail, I have taken care of that. Let me tell you everybody here is for the 'Life of Moses.' The laboring classes are for the 'Life of Moses,' the miners are talking about little else, the clergy have formally endorsed it, the business men have come out strong in its favor, the market people are deeply impressed and we have the bankers with us to a man. The mayor of the town will be at the show to-night, the chief of the fire department will be there, so will the chief of police, the sewer and water commissioners, every justice of the peace and the united constabulary of the county. I know they will be there (because I gave them tickets). If we need it we will have ample police protection to handle the crowd. Joe, you had better get out all your diamonds and put on rubber gloves to handle the tickets and the money. The doors will open at seven, the performance will begin at 8.15."

(To be continued.)

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FOX AGAIN TO THE RESCUE.

William Fox, president of the Greater New York Film Rental Company, is again the martyr for the moving picture business in the case of William Fox and Sol Brill, plaintiffs against Edmond J. Butler, as tenement house commissioner of the city of New York. Gustavus A. Rogers, Esq., attorney for plaintiffs.

The following are the extracts of the Law Journal, dated July 24, with reference to the decision as handed down by Judge Michael L. Erlanger, in which he says:

"The plaintiffs are the lessees of premises 1408 Third avenue, Borough of Manhattan, and of 803 and 889 Broadway, in the Borough of Brooklyn. On the premises on Third avenue they conduct the business of giving moving picture exhibitions, which consists of throwing stereopticon views upon a sheet by means of an electrical device. On the premises in Brooklyn they conduct the same business. Before starting business on the premises referred to, alterations were necessary and in compliance with the law, plans were filed with the Tenement House Department. The alterations are alleged to have involved a large expenditure of money and the plans were filed and approved. The plaintiffs after securing the necessary licenses commenced business and continued operations until June, 1908, when the defendant served notice of the revocation of the previous approval given by the Tenement House Department and of the plans filed with that department. The defendant claims that in giving exhibitions of moving pictures a film is used which is combustible and he further contends that in revoking his approval of the plans he was within the rights under Section 40 of the tenement house act. That section provides:

"'Combustible Materials.—No tenement house, nor any part thereof, nor of the lot upon which it is situated, shall be used as a place of storage, keeping or handling of any combustible article except under such conditions as may be prescribed by the Fire Department, under authority of a written permit issued by said department. No tenement house, nor any part thereof, nor of the lot upon which it is situated, shall be used as a place of storage, keeping or handling of any article dangerous or detrimental to life or health, nor for the storage, keeping or handling of feed, hay, straw, excelsior, cotton, paper stock, feathers or rags.'

"The plaintiffs in their affidavits show that the films which are used are not stored upon the premises but are kept in the offices of the Greater New York Film Rental Company, 24 Union square, Borough of Manhattan, and only such films as are in actual use for the purpose of the exhibitions are temporarily at the place of such exhibition, and that the film is kept in a sheet iron fireproof box from which it passes through a trap and is operated by means of a crank, that it is exposed to light and heat only when in motion and that there is never at any time exposed more than twelve inches of the film of which only one inch is exposed to the heating effect of the light.

"I doubt very much whether such use can be considered a storing of combustible articles within the meaning of Section 40 of the tenement house act. That section evidently applies to a place which is devoted or used in whole or in part for storing, keeping or handling combustible articles and does not contemplate a situation similar to the one in the case at bar. But even if the act of the plaintiffs brought them within the provisions of said section, the remedy is not the revocation of an approval of plans which refer to the construction or alteration of the building. . . . In using the films the plaintiffs did nothing that was contrary to the plans which related solely to the alterations intended to be made to the building . . . Again after the approval of the plans and the expenditure of money thereof, it is not within the province of the defendant to withdraw or revoke his approval and thereby destroy the value of the improvements made pursuant to the approved plans. The plaintiffs ask that he defendant (Tenement House Department) be restrained from interfering with them in the conduct of their business and from directing them to vacate the premises. If they are doing no wrong, as it seems to me that they are not, then in any proceeding instituted by the defendant (Tenement House Department) plaintiffs have an absolute defense; but I cannot enjoin a municipal officer or department from enforcing a statute on the claim that the plaintiffs are innocent or that they have done nothing that will justify proceedings against them. Motion denied."

The foregoing decision handed down by Judge Erlanger should be of great encouragement to moving picture shows now in tenement houses as they can see their way clear by the individual action taken by William Fox, of the Greater New York Film Rental Company, which paves the way for a continuance of business without molestation.

William Fox asked the assistance of no other concerns in the transaction of this case but used his own individual efforts as well as the large expenditure entailed in the legal proceedings.

MOTION PICTURES OF FARMING METHODS.

Mr. C. W. Martin, an Omaha man, has demonstrated that the motion picture show can be turned to other uses besides entertainment.

As a result of a conference with the managers of the National Corn Exposition, which is to be held at Omaha December 9 to 19, Martin is visiting the "model" farms of Illinois, Iowa and Nebraska and making pictures which are to be later shown at the big agricultural show in Omaha and the various colleges and experiment stations in the West.

Farmers will be shown on the canvas using the latest planting, cultivating and harvesting machinery. While a lecturer explains the process, the model farmers will be seen going about their work.

Every one will be interested in knowing something more of the process responsible for the loaf of bread that comes to the table daily. The moving picture camera will show the modern wheat drill at seeding time; the perfection self-binder, which cuts the grain, binds, bunches, ready for the shockers at one process, and the modern steam thrasher, which cuts the bands from the bundles, feeds the grain into the machine with more than human precision, separates the grain from the straw, fans and cleans it ready for the great mills and elevates the grain into the wagon ready for its journey from the farm to the flouring mills.

MOVING PICTURE PLANTS INSTALLED IN LONDON HOSPITALS.

London, July 18.—The latest innovation in London hospitals is a complete cinematograph plant in the operating room, to have records taken of interesting operations and also of patients suffering from nervous diseases, their peculiarities, gait and other symptoms. It is hoped that this arrangement will prove to be very useful. Films will be supplied for exhibition in medical colleges and hospitals.

SUCCESS OF THE HALLBERG ECONOMIZER.

The Keith Nickel Theatre circuit has purchased a Hallberg Electric Economizer for each of the following theatres: Haverhill, Mass.; Bangor, Me.; Lewiston, Me.; Manchester, N. H.; Montreal, Can., and St. John, New Brunswick.

NEWSPAPER COMMENTS ON FILM SUBJECTS.

"Nocturnal Thieves" is a film of a very merry nature and induces the most spontaneous laughter.

"The Rival Sisters" can be witnessed as a splendid wordless drama.

"Wanderer's Return" tells a delightful story of slavery days in the South.

"In the Country of Koreans" is an interesting and educational picture in which we are transferred from our own homes to a village in the land of Korea.

"The Girl Nihilst" is a film that shows some of the conditions in Russia, featuring the incidents in the career of Marie Spiradonova.

"The Indian's Gratitude" is a film that amuses both young and old.

"Mephisto's Affinity" is a good film showing scenes in modern magic.

"A Pretty Little Dog" is a very funny comedy subject, and one that will cause much laughter.

"Pioneers Crossing the Plains" is one of the most vivid and descriptive phases of life ever shown in pictures, and is educational as well.

"The Justice of the Redman" tells a most dramatic story and the scenes with the Indians trailing the murderer are very realistic.

"'Twixt Love and Duty" is a dramatic romance, full of heart-interest.

"Ice Cutting in Sweden" is a very interesting subject, and is also of an educational nature.

"A Troublesome Theft," an excruciatingly funny subject.

"Two Gentlemen" is a comical subject rendering the experience of two gentlemen.

Trade Notes

Woodbine, Ia.—W. M. and Joe Tupper have rented the Crane Building and are conducting a moving picture show .

Humboldt, Kan.—A new Electric Theater has opened its doors in Germania Hall, under the management of Piersol & Kerns.

Waverly, N. Y.—Clarence Maxwell has purchased the Family Theater from A. L. Case, and J. C. Baxter purchased the Theatorium.

Danville, Ill.—A new moving picture theater, under the name Theatorium, has opened at 25 West Main street. Frank E. Wells is manager.

Ansonia, Conn.—The Nickel Theater, on Bank street, which has been closed for some time, will reopen on September 1 under new management.

Fremont, Neb.—C. L. Peck, of Neola, Neb., has purchased an electric moving picture theater here, where he will himself assume the management.

De Kalb, Ill.—A new moving picture theater has been opened in the Rowe Building, on Main street. Messrs. Stiles & Swanson are the proprietors.

Richwood, O.—Elmer Hall and P. Speyer have a lease on the Robert's Building and will soon have it fitted up for a first-class moving picture show.

Calis, Me.—The moving picture show at St. Croik Opera House has discontinued business until August 12, during which time it will be renovated.

Painesville, O.—The Bijou Theater, in the Wilcox Block on Main street has been rented to J. H. Kennery and will be renovated with the latest improvements.

Oregon, Ill.—The Star moving picture show has opened for business under the management of Davis Boos, in the Gitchell Building, on North Fourth street.

Bowling Green, O.—W. E. Huber has purchased a moving picture show from Louis Myers, who was the former proprietor. The theater is located on Main street.

Great Falls, Mont.—Managers Moore & Son are putting in a swell front at their popular playhouse (the Orpheum). It will be most attractive and also will be well ventilated.

Fresno, Cal.—The New Airdome Theater, on J street between Tulare and Kern, has opened and is meeting with great success under the management of Messrs. Parra & Dorsey.

Harrison, Mich.—A new five-cent theater will be installed in the Masonic Building and will be fitted up with the latest building ideas. This is the first moving picture show ever located in Harrison.

Youngstown, O.—Harry Levison has purchased an interest in The Dome, a motion picture theater, in West Federal street near Hazel, and will devote his attention to same.

Ridgeville, Ind., is coming to the front with a moving picture theater. It will be conducted by Frank Meeker and W. S. Crozier.

The American Federation of Labor has granted permission to the International Union of Stage Employees to enroll under their banner the Union of Moving Picture Employees. At the convention in Minneapolis, Minn., charters for the following locals were granted: New Orleans, Indianapolis, Lynn, Boston, St. Louis, Los Angeles, Chicago, Denver and Vancouver.

Anthony, Kans.—An accident occurred in the Edison Theater which resulted in the loss of a film and a scare which has started the authorities to impose more restrictions. The operator was adjusting some part of the machine while it was standing still and accidentally raised the drop shutter, and the film flared up at once. [Why was not the machine head moved out of the path of light while the adjustment was being made?—Ed.]

THE VOGUE OF THE MOTION PICTURE.

Indianapolis Has Twenty-One Five-Cent Theaters, and All Well Patronized.

More than 100,000 nickels and dimes are dropping each week into the votive offering box at the shrine of the moving picture in Indianapolis.

More than 600,000 nickels are dropping each week into the little tin boxes in Indiana.

Every week, on an average, at least during these Summer months, Indiana is paying from $35,000 to $37,500 for the pleasure of looking at the picture that chases itself across the screen, that even talks and that incidentally catches the little grains of sand. Indianapolis' share of the bill at this time is averaging approximately $6,375 a week.

Opened Marvelous Window.

When the miracle-working wand of inventive genius brought forth the moving picture it opened a marvelous window to which the person who pays his five-penny price may crowd and, taking a peep through it, get the biggest bargain that to-day is offered on the world's 5-cent bargain counter. And if the bill for Indianapolis' peep and Indiana's look is astounding there is one thing certain—it is well worth it.

Looking out of it on the little world-screen, one sees living and breathing—and sometimes talking, the actors of distant lands, performing their little dramas—their farces, their tearful little tragedies and fairy stories in stage settings most elaborate. On the screen flash the marvelous and beautiful effects of American stage ingenuity and comedies and dramas of home and Western plain and mountain; on it rolls the ocean so naturally that one can almost smell the salt in the air and when raging, comes the storm at sea, one listens to catch the liner creak as she wallows in the trough and batters against the walls of water.

Now it is a glimpse of South Africa by rail, a moonlight ride on the Zambesi and the rainbow arched Victoria Falls in the Dark Continent; a peep at the wheat harvest in the Argentine and the falls of the Iguasau in Central South America; a ride across Siberia, a trip down into the diamond mines, a tour of Mars by projectile or a creep along the surface of the lost Atlantic by submarine. No fairy ever had so wonderful a wand with which to transport poor little girls to such wonderlands of fancy and delight. And certainly the old family album never was to be compared with this one that 5 cents opens and puts into motion.

Attack of Nickelodeonitis.

Indianapolis has had a bad attack of nickelodeonitis. It was three years ago that a man named C. L. Southerland, who had been in the shoe business in Minneapolis, came to Indianapolis with a little money and with it opened a "5-cent theatre," which he named "The Bijou," in a vacant storeroom in Washington street, between Pennsylvania and Delaware streets. That was the beginning, but though Indianapolis people had for some time been seeing moving pictures—and of course liking them—as the final act of vaudeville shows, they did not take quickly to a moving picture show. The very fact that it was a 5-cent theater caused many people to look down on it and assume the attitude that anything that was worth only a nickel wasn't worth the time it took to see it.

Southerland, it is understood, had a difficult time for the first six months keeping the doors open and the lights going. But that time has passed. The merit of the 5-cent show carried it through and out of that beginning Southerland to-day has a string of four 5-cent theaters in Indianapolis, is playing to more than 6,000 people a day, is paying more than $15,000 a year in rents for his four locations in Washington and Pennsylvania streets and certainly is taking in the cash, though it only comes in drops. Southerland is most of the Family Amusement Company. The other "part" that has the four theaters is Mrs. Southerland—hence the name; they are all in the family and the family at this time is away spending the Summer at one of the ocean resorts.

Twenty-One in This City.

From this beginning have sprung not only this chain of theaters, but also seventeen other 5-cent theaters, making the total of twenty-one in the city. In addition, 10-cent moving picture shows are running in the English and Grand Opera Houses and a full fledged little 10-cent theater, the principal stock in trade of which is the moving picture, has been built in the downtown section of the city this Summer. A dozen of these take-the-nickel-right-out-of-your-pocket theaters are in the center of the city and the embellishment of some of them ranges up to $10,000. Others are located out in the community centers of Indianapolis, such as Fountain square, West Indianapolis and Haughville. Indiana avenue has two.

The man who wondered how one of these shows can occupy a $6,000 a year location and make its operator any money at 5 cents a head may be surprised to learn that rent is no item at all. If the people pass the place and the room is large enough to hold them, $25,000 a year rental would be nothing for a picture show and that amount is paid for several locations in Chicago, New York and other cities and these places are equipped with chairs as good as any opera house. Even in Dayton, O., a $10,000 rental is paid for one nickelodeon location. The limit in Indianapolis is approximately $6,000 a year.

At least six of the best and most expensively located nickel theaters in Indianapolis must play to 1,200 to 1,500 people—$60 to $75—a day to pay expenses, and they more than do it. A lot of money has been lost in the nickelodeon world, but it seems that in Indianapolis, at least, it has not been lost by the man who pays the seemingly staggering rent.

Take in Money Rapidly.

Though these downtown rooms look, and are small, most of them seating about 100 people, they take in the money rapidly. Each runs 1,000 feet of film and an illustrated song. If there is no rush these pictures are run through and the show is completed in from twenty to twenty-five minutes, but if it is a big rush time and people, as they are every Saturday night, are packed in front of the entrance waiting to get in for the next show, the pictures are run through at a faster rate and the show shortened to fifteen or seventeen minutes. In the shorter show nothing is cut, and if the pictures are run through faster a snappier and better exhibition is usually produced. This, however, depends on the character of the pictures.

The moving picture is simple if you do not try to get too deep into it. Pictures are taken by a machine capable of producing many a second. They thus catch every movement. The pictures are in continuous strip and run sixteen to the foot. Each one is an inch wide. They are reproduced by being wound on reels and as they pass the magnifying eye through which the bright light shines, they are flashed on the screen enlarged, so perfectly and so quickly that the action is continuous and each single picture, measuring only 1-15 to 1-30th of a second, is lost in the animation.

Record in Indianapolis.

The record business in Indianapolis up to date is 4,500 people played to in one day at one of the downtown theaters. The pictures that drew the "business" were those of the Gans-Nelson prize fight, and the notable feature of the audiences was the fact that the women greatly outnumbered the men. As a rule, owing to the possibilities of the business, the number of performances, which begin at 9 o'clock and last until 11, is from twenty-two to thirty-six a day. In the theaters located outside of the high rent and the crowded district, from ten to twenty shows a day are given.

The "films"—the long reels of the little pictures—are 1,000 feet in length in all the nickel shows. This means 16,000 separate pictures. Every time the twenty-one nickel theaters in Indianapolis run through a film they collectively show their audiences 3 51-52 miles of pictures, and if the average for the twenty-one shows in Indianapolis is eighteen "reels" a day, then Indianapolis people see in the nickel theaters a fraction over seventy-one miles of pictures a day. In the 10-cent shows at the Grand and English's, from 3,000 to 4,000 feet of film are used, the performances ranging from one to one and one-half hours in length, thus adding, approximately, another ten miles of pictures, raising the total to more than eighty miles a day. At this rate Indianapolis is paying for her scenic feasts about $12 a mile. The illustrated songs—and some of them are beautifully illustrated—are thrown in for good measure.

Will It Last, the Question.

The question has arisen in many minds—is this a permanent form of amusement, or will the people tire of it and the moving picture theater pass? This is exactly what the moving picture people themselves are asking one another. All agree that at least the nickelodeon is in its infancy and that no one knows its possibilities any more than its future. Thus far it is on the gain and the men who have their money invested in it argue that the growth of illustration in newspapers and magazines, and its growing popularity and permanence, indicate that so long as people have eyes they will

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wish to see things that are out of the ordinary, that are interesting, that are pleasing and that are a change from the things around them.

If they can't go to the ocean, they like to have it brought to them and dashed into their faces; if they can't get out to the forests to hear the rustle of the leaves they like to see the trees swaying in the wind; if they can't go to foreign lands, they like to get true glimpses of them and their resources, their crops, their scenery and their romantic castles and scenes.

The picture shows certainly have proved the fact that men and women have not outgrown the fairy tales, when beautifully colored and placed in castles in fair far lands or on the bottom of the sea or in the moon, they are enacted for them. The drama pictures that talk are the latest development. In some of these shows the phonograph is hitched to the pictures, but in most of them men, women and children in flesh and blood are behind the screen doing the talking.

Romance of Pictures.

The romances of the pictures are many. It was only two weeks ago that the press dispatches carried a story from an Ohio town that illustrates the accumulating love of the moving picture. An emigrant dropped into one of the shows and was astonished to see his wife, from whom he had been separated several years ago, and whom he thought was dead acting in one of the pictures. He opened telegraphic correspondence with the moving picture makers and they were united.

A story is told of an American who, while watching moving pictures in a hall in Paris, saw a reproduction of a Broadway throng at the noon hour. His interest in the old familiar scenes was intensified when he saw his own face and figure in the crowd. When he was close to the camera he was still more surprised to see a valuable watch charm which he had always worn attached to his fob drop and disappear from sight. He had mourned the loss of this jewel for several months, but had no idea where it was lost. Then out of the moving throng appeared a young woman, who suddenly stopped and picked up the charm from the pavement. The man gasped and dropped back in his seat when he recognized the features of the woman as she approached closer to the camera. A few weeks later he recovered his watch charm after he had cabled to the woman to ascertain if there was any truth in the strange coincidence or whether it was all fiction.—Indianapolis (Ind.) News.

CORRESPONDENCE.

SMOKERS NOT WANTED IN THE OPERATING BOOTH.

Berlin, Ont., July 26, 1908.

Editor Moving Picture World:

Dear Sir—The daily papers are still making much of every little fire which occurs in an operating booth, and I thought that I would send you an item on the cause of these, if you care to print it in your valuable paper. The cause in nine out of ten cases is nothing but carelessness on the part of the management in allowing their operators to smoke cigars or cigarettes in the operating booth, or allow visitors who distract their attention from their work, or reading newspapers while they are turning the handle of the machine. No machine should be run without the fireproof magazines and fire shields, and then there is practically no danger if the operator will attend to his business. We have tried in our theater the safety of these magazines by touching a match to the film between the magazines and it would only burn as far as the magazine rollers.

Yours truly,
WM. HOOD,
Tenor Soloist, Star Theater.

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G. S. Schlick, Dansville, N. Y.
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Berlin W. 8, 14. July 1908.

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Yours truly,
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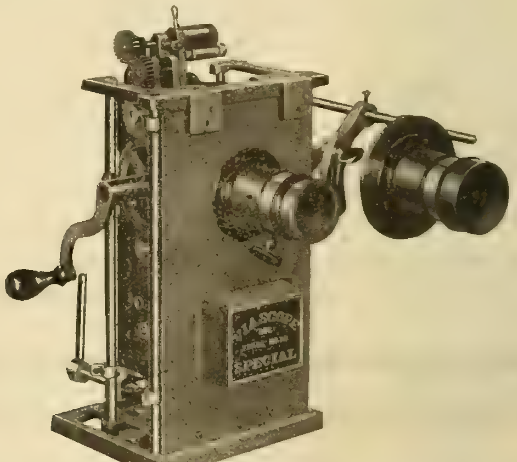
No. 1.

THE VIASCOPE SPECIAL

is the name of the new moving picture machine made by the Viascope Mfg. Co., 112 East Randolph street, Chicago, Ill. Like the Viascope No. 4 Model, it is built mainly for the long, hard service required in five-cent theaters. The new machine is simple in construction, rigid, artistic and durable. The working parts of the Viascope Special are enclosed in a handsomely nickel-plated steel case so that they are absolutely protected from all dust and foreign matter. It is constructed throughout of the best materials obtainable. All of the shafts are made of the finest grade of tool steel; the movement, also, is made of the best grade of tool steel, hardened to prevent wear. All of the bearings are so arranged that they can be replaced by any one, at any time. All parts of the machine are interchangeable. It is oiled by a series of oil tubes extending from the outside frame to the bearings inside of the machine.



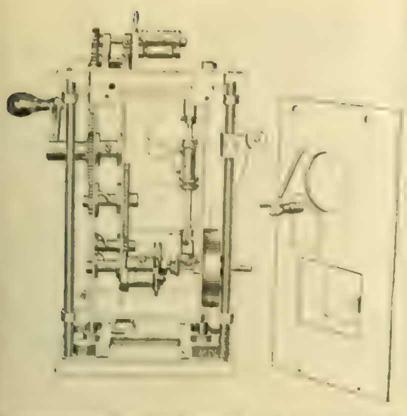
FINISHED HEAD OF THE VIASCOPE.

The main points of the Viascope Special are its steadiness and its lack of flicker. If the film is perfect it shows a picture that is perfectly steady. There is absolutely no vibration to the machine itself. The film is moved by a single cam, which, having a connection on all four sides at once, is always in contact with the film carrying mechanism. The machine is as nearly flickerless as it is possible for a machine to be, the shutter being very small and at the same time covering the picture during the entire movement of the film. Now in framing a picture on the Viascope you never get away from the shutter as in other machines, for the shutter is so constructed that it always remains in the same position with the framer and lens. It is possible to frame two pictures with this machine and still keep the shutter in the same position with the framer.

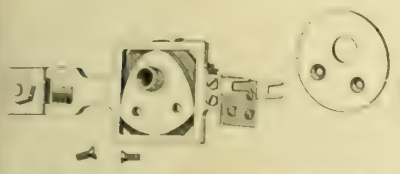
Another good point is that it is absolutely fireproof. All that is necessary if the film gets on fire at the framer plate is to let the machine stand still. The fire will not burn farther than the framing plate. On the other hand, suppose that the machine is running by a motor and the operator goes to sleep; the film has a bad spot on it (perhaps the perforations on both sides are torn) when the bad spot gets to the intermittent movement the film stops; the film fires at the framer, the upper sprocket is still feeding the film; instead of the machine feeding the film in a big loop right to the fire, it takes film all away from danger. The film at the framer burns itself out and there is no further danger. The machine saves its own cost by preventing film from burning, thus avoiding a panic among the audience and perhaps saving life, which are points worth considering.

It is also fool-proof, as all parts are so made that anyone taking the machine apart can get the various parts in the right place, for it is impossible to get it together any other way.

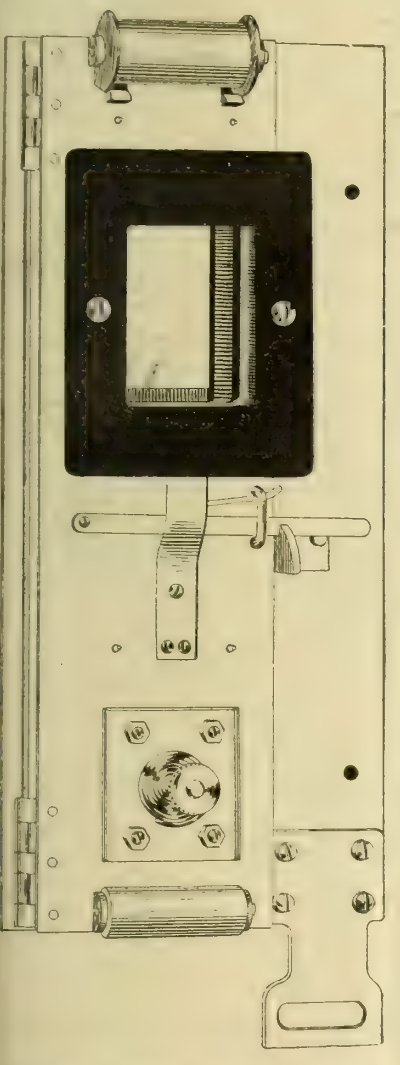
All of the work on the machine is done by skilled mechanics, each an expert in his own line. The work is under the personal supervision of Mr. J. J. Pink, the president of the company. Mr. Pink has had long experience in the manufacturing and repairing of all kinds of moving picture machines, and is himself an inventor and practical mechanic.



INTERIOR MECHANISM OF VIASCOPE HEAD.



DETAIL OF SINGLE CAM MOVEMENT.



FILM GATE OF VIASCOPE HEAD.

No part of the film is exposed except the
dth of two pictures opposite the window.

Flim Review.

DECEIVED SLUMMING PARTY (Biograph)

"The Bowery, the Bowery,
They do such things, and they say such things
On the Bowery, the Bowery,
I'll never go there any moer."
Not from "Bab's Ballads."

While the above lines did not suggest the picture we present, still we are sure that they are oft repeated by the many, after a journey through the labyrinthian byways of that quarter. For some time past it has been a fad to form a little party, mount a "rubberneck" caboose, and with rakish, reckless abandon plunge into "near devilish" sports of a night in the Slums. How ludicrous it all is, but more so to the habitues than to the visitors, for it is not only a source of amusement to them, but a pecuniary benefit as well. Every evening the stage, as it were, is set for this great comedy, and the characters all made up and ready for their parts when the "easy-marks" arrive. So it was for the little party who comprise the principal characters of this story. Old Ezra Perkins and his wife, Matilda, are induced by the glib-tongued ballyhoo to investigate the mysteries of that famous section of our great metropolis - the Bowery. They are joined by Mr. Reginald Oliver Churchill Wittington, an English gentleman, who was willing to blow his last farthing in order to see the thing to the very limit. Fine for the Boweryites. Away they go on "rubecart" and are soon landed in a Chinatown opium joint. Here they find everything carried on in a conventional fashion, for just before they arrive the occupants are tipped off to get busy, and this act of a little comedy starts in. While there one of the girls pretends to commit suicide. Here is scandal. Reggie is quite perturbed, as is also Ezra and Matilda, and they are quite willing to "give up" handsomely to be allowed to depart, and not be detained as witnesses at the coroner's inquest flimflam, No. 1. Next a chop suey emporium is visited and by a well-planned bit of business Ezra is made to upset a tray of dishes. Great excitement among the Chinks. The dishes are said to be of intrinsic china from China, and worth a fabulous sum. Ezra forks out the "fab." From here they are shown to the kitchen and witness the concocting of the succulent Chinese sausage. Matilda is very mucn interested in the operation when a Chink brings in a lot of rats which escape, causing her to leap upon a table, and, losing her balance, falls into the machine and is soon transformed into sausage. But by reversing the machine she is recovered, none the worse for her experience. Next they visit a typical Bowery saloon and Reggie treats the crowd, laying down a ten-dollar bill, expecting change and lots of it. This is the cue for a row between two of the regulars which terminates in what appears to be a murder. So the slumming party are glad to escape with their lives leaving the change behind. This is enough and they beat it back each with a stern resolution "Never again." Length, 483 feet.

THE REDMAN AND THE CHILD (Biograph).—A Biograph story of an Indian's vengeance. In the release of this subject the Biograph Company unquestionably presents a feature film in the extreme sense of the term, for there never has, to date, been a more powerfully dramatic picture; thrilling in situations and intensely interesting in its story. There is not an instant in its entire presentation that the interest flags, while the denouement is the most novel ever protrayed. So extremely impressive is the subject that the mere recounting of the scenes most inadequately gives the reader an idea of its value. It must be seen to be appreciated.

Alongside of a beautiful mountain stream in the foothills of Colorado there camped a Sioux Indian, who besides being a magnificent type of the aboriginal American, is a most noble creature, as kind-hearted as a woman and as brave as a lion. He eked his existence by fishing, hunting and mining—having a small claim which he clandestinely worked, hiding his gains in the trunk of an old tree. It is needless to say that he was beloved by those few who knew him, among whom was a little boy, who was his almost constant companion. One day he took the little fellow to his deposit vault - the tree trunk—and showed him the yellow nuggets he had dug from the earth, presenting him with a couple of them. In the camp there were a couple of low-down human coyotes, who would rather steal than work. They had long been anxious to find the hiding place of the Indian's wealth, so capture the boy, and by beating and torture compel him to disclose its whereabouts. In the meantime there has come to the place a couple of surveyors who enlist the services of the Indian to guide them to the hilltop. Here they arrive, set up their telescope and start calculations. An idea strikes them to allow the Indian to look through the 'scope. He is amazed at the view, so close does it bring the surrounding country to him. While his eye is at the glass one of the surveyors slowly turns it on the revolving head until the Indian starts back with an expression of horror, then looks again, and with a cry of anguish dashes madly away down the mountain side, for the view was enough to freeze the blood in his veins. Arriving at the old tree trunk, his view through the telescope is verified, for there is the result his improvised bank rifled and the old grandfather of the little boy, who had followed the miscreants murdered. Picking the old man up he carries his lifeless form back to the camp, reaching there just after the murderers, with the boy, had decamped in a canoe. Laying the body on the sands and covering it tenderly with his shawl he stands over it and solemnly vows to be avenged. What a magnificent picture he strikes as he stands there his tawny skin silhouetted against the sky, with muscles turgid and jaws set in grim determination. It is but for a moment he stands thus, yet the pose speaks volumes. Turning quickly, he leaps into a canoe at the bank and paddles swiftly after the fugitives. On, on goes the chase, the Indian gaining steadily on them, until at last abandoning hope, they leave their canoe and try to wade to shore as the Indian comes up. Leaping from his boat he makes for the pair, seizing one as the other swims to the opposite shore. Clutching him by the throat the Indian forces his head beneath the surface of the water and holds it there until life is extinct, after which he dashes in pursuit of the other. This proves to be a most exciting swimming race for a life. They reach the other shore almost simultaneously, and a ferocious conflict takes place on the sands terminating in the Indian forcing his adversary to slay himself with his own dagger. Having now fulfilled his vow he leaps into the water and swims back to the canoe in which sits the terrified boy, and as night falls he paddles slowly back to camp. We must candidly admit the above to be but a meagre description of the subject, while in undeniable truth claim it to be the very acme of photographic art. Length, 857 feet.

A DUMB HERO (Edison). Synopsis of scenes:

The Simple Life. A young fisherman, content with life. A good wife. -Winsome little girl. Pursues his calling.- At peace with the world.

The Darkening Cloud.—A blase idler.—Surfeited with pleasure. Cruising on his yacht. Stops at fisherman's cottage.—"Breaks Bread."—Casts longing eyes on wife. Starts plotting.

A Happy Trio. On the beach. Fisher mending boat.—Little girl. -Boy sweetheart.—Faithful "Carlo" (Big Newfoundland).- Watch the father. - Romp about. -Gather flowers and shells.—Enjoy life as children do.

At the Cottage.—Fisherman's wife alone.—Sings at her work. -Interrupted by Idler. He makes advances.—Brave woman indignant.—Dreads a "Scene."—Warns Idler.—Husband expected.—Idler reckless. -Attempts to kiss.—Fisher returns.—Caught in the act.—Well trounced.—Barely escapes with life. -Threatens vengeance.—Departs crestfallen.

A Dastard's Deed.—On the beach.—Children alone.—Playing in boat.—Watched by Idler.—Awaits chance.—Removes oars.—Bores hole.—Cuts boat adrift.—Children unconscious of danger.—Drift to sea.—Idler gloats.

A Terrible Moment.—Caught in the tide.—Children realize danger.—No help near.—Boat sinking.—Night approaches.—Boy a hero.—Kisses girl.—Swims for help.—Struggles ashore.—Staggers for aid.

"Carlo" to the Rescue.—Mother's despair.—Neighbors console.—Boy arrives.—Off to the beach.—"Carlo" leads.—Dilemma. No way to reach child.—Boy thinks of "Carlo."—Dog understands.—Takes the water. -Breathless suspense.

"Carlo" Earns a Medal.—In the nick of time.—"Carlo" overtakes boat. About to sink. -Child overboard.—"Carlo" saves her.—Swims ashore.—Joyful reception. Searchers return.—Had lost hope.—Boy helps girl ashore.—Glad reunion.—Father tells of Idler's end.—"Carlo" the hero of the hour. Length, 900 feet.

THE WOMAN WHO GAMBLES (Lubin).—Bridge whist is a most fascinating amusement—but unfortunately it has been the means of bringing ruin upon many a home of refinement and luxury.

A young lady plays a little quiet game with some girl friends. Her fiance calls but receives scant attention from her and feeling vexed and hurt, leaves in anger. It is not long after that she recalls her error and a meeting is arranged. This time with better results—for he really loves her and makes a proposal of marriage.

Three months later they return from their wedding tour. Meeting her old friends, she again lapses into the gambling habit. Her little baby is neglected and so is the husband. With the habit growing stronger, she becomes the more reckless. If the means are not at hand she will steal them from her husband. From one step to another she sinks, until at last she is thrown bodily from a gambling house, where she has precipitated a disturbance. She is locked up and in her visions sees all that she has lost, all that life holds most dear vanish before her. Perhaps it has been part of the Divine scheme for her reformation. Her sorrow is sincere and deep. Her husband comes to her, takes her to his breast and there is every indication that her life branches out to something cleaner and better. Length, 815 feet.

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Kleine-Optical Company issues:

THE MIRACULOUS FLOWERS (Urban-Eclipse).—The story of the bereavement visited upon a mail carrier and his daughter by the loss of the wife and mother is very beautifully portrayed in this series.

The home, otherwise neat and tidy, is being neglected, although the little girl of eight strives hard to do the work and keep up her lessons for school.

One morning the little one is so discouraged and crestfallen that she seeks consolation at her mother's tomb, taking with her a bunch of wild flowers which she picks on the roadside.

As a consequence of her visit to the cemetery she is late at school, for which she receives a severe reprimand and a dunce cap. The father, delivering a letter at the school, is shocked to see his daughter thus distinguished, and reprimanding her he leads her home.

At the home, preceding their return, the phantom figure of mother makes its appearance, and after doing up all the work as of old, vanishes.

The two, returning to the home, find the apartment so cheerful and inviting, the bouquet of flowers left at the cemetery having been placed on the table to cheer them, that they hug each other and intuitively resolve to help one another bear the unhappy lot thrust upon them.

Well dramatized and of excellent quality and detail. Length, 307 feet.

A RUSSIAN BEAR HUNT (Urban-Eclipse).—A veritable record of a bear hunt in Russia, and the pursuit of Bruin by a motley multitude armed with axes, pitchforks, bludgeons, and, least of all, firearms.

This is in no sense a "faked" or an improvised film, but an actual battue, only successfully photographed after many failures, and at obvious risk to the man behind the camera.

Fertile in incident, the whole hunt is sown in realistic pictures of Winter beauty of forest and snow.

Trackers and peasants, in a long procession, form a semi-circle, acting as beaters to drive the bear towards the guns.

Duly driven, the black bear makes his appearance and is first wounded, then attacked at close range by revolvers, and finally dispatched by a true shot from the leader of the expedition.

The whole subject is unique by reason of its perfect novelty and realistic scenes. Snow, knee deep, is joyfully negotiated; sportsmen are exuberant, peasants loud in praise, and the black monster is finally carried away by sleigh, in a beautifully photographed scene. Length, 387 feet.

AN EMBARRASSING GIFT (Urban-Eclipse).—An extremely hilarious subject, depicting how the affection of a devoted spouse finds expression in a fat porker which he calls for at the stock farm, and after many of the most ludicrous experiences en route, succeeds in delivering and presenting to his estimable wife. The latter, however, after strenuous remonstrances, evicts the gift as well as the donor. Length, 360 feet.

TOO HUNGRY TO EAT (Urban-Eclipse).—A pathetic subject, illustrating a picture story of exceptional interest; a touching human document, perfectly presented and well enacted. Order of pictures:

Tramp, penniless, homeless, hopeless, awakes from sleep under a railway arch.

He ventures forth in search of food. At an early morning coffee stall he is repulsed and his entreaties ignored.

A poor woman with two children begs a loaf of bread from a baker. The tramp follows, but assistance is denied to him.

In despair, the tramp attempts to steal food from school children, and is roughly handled by passing workmen.

A public soup kitchen. Soup served to all comers who possesse a vessel in which to carry it away. The tramp persuades a woman to drink her own soup and hand him the dish, which he presents and is supplied with a portion.

He seeks a retired spot in which to enjoy his meal. While previously drinking at a street fountain, two boys, fighting, upset his soup. Despair of the tramp on realizing his loss.

Woodland scene. Tramp longingly gazes at children who have money which they hasten to spend.

A man approaches; the tramp ventures from hiding to attack him, but his action is witnessed by a park-keeper, who, after a struggle, secures the tramp.

He tells his story to the keeper, a man of compassion. The keeper takes the tramp to his own home in the park. Food is served, and the tramp further arouses sympathy.

The keeper and his wife furnish clothes, money and a letter of recommendation for employment, and the scene closes with a most pathetic display of gratitude by the tramp to his benefactors. Length, 530 feet.

SENSATIONAL DUEL (Urban-Eclipse).—Another very laughable series of views, depicting how two respected citizens clash in a public cafe, and after a heated argument both rather reluctantly repair to the battle field where their differences are to be adjudicated.

The combatants form very ludicrous figures as they take their positions for the battle. When the signal is given, the pistol shots ring out and two of the seconds fall, both antagonists having shot wild off the mark.

Joyful that the light of day shines bright upon both, they are united in fond embrace. Length, 267 feet.

FOLLOW YOUR LEADER AND THE MASTER FOLLOWS LAST (Clarendon).—The playground of Mr. Birchem's Academy is the scene of this film which abounds with ludicrous effects.

The students start the game of follow the leader in the usual way, forming a procession of imitators. The teacher chases the last boy on account of offenses committed. Through various exciting adventures we see the boys follow one after the other, upsetting people, climbing roof tops and breaking skylights. On each occasion the unfortunate master is taken for one of the miscreants and arrives in time to receive the punishment they have richly earned. The film has a good finish, boys and master rolling from the top of a house into the water below, a drop of sixty feet. Length, 224 feet.

OUT OF PATIENCE (Gaumont).—A gentleman of unusual good-nature permits himself to be abused and otherwise mistreated at his home and abroad The limit of his endurance is reached when he witnesses a little girl being abused by her mother Upbraiding the cruel mother, he retraces his steps and visits retribution upon everyone who had previously dared to impose upon him. At his home where, at the instigation of his mother-in-law, his pipe had been taken from him, he now smokes furiously, and cleans up the place when objections are interposed. Length, 244 feet.

BAFFLED LOVER (Gaumont).—A bashful love worsted by the irony of fate.

Scene I.—Dining room; Miss Train entertains he lover at dinner; proposal and presentation of ring acceptance; ecstacy over diamond; lover leaves.

Scene II.—Lover purchases flowers; places then at door of home with card; drunkard replaces flowers with empty bottle; Miss Train provoked at the gift.

Scene III.—Lover purchases hat; leaves it at door maid replaces hat with dust broom; mother in fit over insult.

Scene IV.—Lover purchases statuary; leaves it a door; janitor breaks statue and leaves fragments father wild at the added effrontery.

Scene V.—Lover calls with more flowers; received with unrestrained ill-feeling; abused an ejected; janitor finds and pockets discarded ring Length, 617 feet.

THE CHRONIC LIFE-SAVER (Gaumont).—A series of uproariously funny situations from the sul ject of this film.

Scene I.—Man drowning, shrieks for help; is rescued; proves a bore to his rescuer.

Scene II.—"You saved my life; I am yours fo ever."

Scene III.—"Buy me a suit or I'll blow my brair out."

Scene IV.—"Buy me flowers or I'll permit myse to be run over."

Scene V.—The rescued man, allowed every indu gence because of his continued threat to comm suicide, is smoking, drinking, etc., at the expens of his philanthropic rescuer.

Scene VI.—He accompanies the family to party is evicted by host; returns to home of rescuer.

Scene VII.—Demands the hand of daughter i marriage; refused; rushes off to commit suicide tries water and finds it too cold to commit suicide

Scene VIII.—Entire family of rescuer chase t beach to save the vagrant; find him leisurely sauntering along; jubilant at having rid themselves (the obnoxious vagrant. Length, 614 feet.

FISHING BOATS ON THE OCEAN (Gaumont).-An instructive and intensely interesting series (views, depicting the maneuvers of fishing boats o the ocean. The various occupations and processe of work are very accurately reproduced.

Quality, steadiness and tones are faultless.

Length, 540 feet.

AN INTERESTING CONVERSATION (Gaumont —Two friends meet and enjoy a very interestin conversation. The prime relator grows animate and demonstrative so that the other soon makes a effort to escape.

His endeavor, however, proves futile, and n until he drops exhausted on a park seat, diveste of almost all clothing, is he left to himself, an then he is taken into custody by the police.

Action is good and subject is full of fun throughout. Length, 267 feet.

PEASANT AND PRINCE (Rossi).—A beautif story, depicting in a very vivid manner the ancie for a son and heir for the perpetuation of tl family. In the house of a lord there have bee born three girls, and the latest advent is of tl same sex, to the extreme disappointment of tl father. The chief officer proposes to exchange tl new-born princess for the son of a peasant. Tl plan is carried out, to the extreme chagrin (the mother of the infant son. The avaricious fathe however, so instructs, and the guards forcibly de tain the woman while the officeer makes the exchange. For this cruel act the wife deserts tl husband, taking the infant princess with her, and joins a gypsy camp.

Twenty five years later the two principal factors in this incident are again the central figures in a remarkable adventure. The two meet in the woods, and the alleged prince endeavors to make love to the girl, when the foster mother appears on the scene and violently attacks the amorous youth. The lord having been attacked on a hunting expedition, is left stunned on the ground, where he is found by his guards. Scouring the woods for the guilty, they come upon the alleged prince and the gypsies, whom they take prisoners to the scene of attack on the lord. The older of the gypsies here recognizes the captain of the guard as the one who forcibly took her son in exchange for the princess. The man acknowledges to the lord his guilt, and a happy reunion of mother and son and lord and princess takes place. Then the lord consents to a union of the princess and the peasant, whereupon he blesses them and then falls back lifeless.

Costumes are very appropriate and the rendition is perfect. Excellent photographic quality prevails throughout. Length, 817 feet.

THE SMUGGLER AUTOMOBILIST (Lux).—The ingenuity of a smuggler of whiskey bids fair to succeed in outwitting the officers but for an accident occurring at an inopportune moment.

A rubber figure is inflated with liquor, and dressed as a woman is placed in an automobile. When near the frontier an accident occurs and throws all in the car to the ground. An officer passing along promptly comes to the rescue and naturally lends his aid to the woman, with the result that the deception is discovered.

When the men recover, they overpower the officer, bind and gag him, and speed on. They successfully cross the frontier, but the officer, momentarily outdone, reports the incident and a hot fight ensues, in which another automobile is pressed into service, and after a hard fight the men are overpowered and taken into custody.

Action is good and subject will not fail to meet universal approval. Length, 567 feet.

THE LEARNED DR. CORNELIUS (Lux).—The scene is that of a large experimental laboratory equipped with various scientific appurtenances, drawings, models, etc.

A huge airship is carefully guided out of the building and all preparations for a trial trip, with a great deal of pomp and under imposing formalities, completed.

En route the learned inventor and his assistant drop anchor to appropriate a basket of victuals carelessly set to one side by a gossiping maiden. Later on an accident causes a hurried descent in a parachute, but the landing is made on an island inhabited by cannibals. Both men are condemned to the stew pot, but the queen does the Pocahontas act, and the captain is saved from death, whereupon he rushes to the aid of his assistant, whom he rescues in the nick of time. The return trip is promptly undertaken and the final lap made in an auto. The men are received with great honors and glory by their fellow-citizens.

This series will make a good feature number. Length, 604 feet.

HIS MOTHER'S MELODY (Lux).—A splendid feature subject, well dramatized, excellent quality and detail.

The opening scene is in the sleeping compartment of the only child, a son, of a wealthy merchant. The mother, as customarily, plays upon a harp until the sweet strains carry the fellow off to the land of Nod.

In the dead of night the child is stolen and brought up under the care of his captors, and is the recipient of much abuse. Naturally his environment and companions lead him to develop a career that promises to become more lawless even than that of his master. One night he is taken out as an accomplice and is assigned to guard duty while the safe of the wealthy merchant (his father) is broken into.

The unfortunate mother, as a result of the kidnapping of her child, loses her reason, and despite all efforts cannot be comforted.

This night she is induced to play as she was wont to, and as the sweet strains penetrate the house the little fellow standing on guard is unwittingly drawn by them to the room from whence they emanate. A sound at the door betrays his presence and he flees, but is pursued by both his father and mother. In the room where his master, the burglar, is at work, the latter is surprised and about to attack the father when the little fellow turns his weapon upon the master and shoots to kill.

Face to face with the boy, the mother readily recognizes him, her reason is restored, and a happy reunion takes place. Length, 500 feet.

THE TRAMP'S DAUGHTER (Lux).—A tramp not by choice but by force of circumstances, in this case very narrowly averts being defendant to the criminal charge of murder.

The opening scene of this series is the living room of an unfortunate artisan who is unable to meet certain payments on notes issued by him. The holder presents the notes for liquidation, but secures nothing and is obliged to go on. The artisan notices the many valuable papers and currency in possession of his creditor and resolves to secure the papers in which he is directly interested, hence he pursues the man, and in a secluded part of the woods through which the land owner passes, attacks him, commits murder, and secures the paper and money desired.

A tramp passing through the woods with his daughter lies down to sleep while the latter roves about the woods in quest of recreation. Shunned by everbody, approaching footsteps cause her to seek shelter of a bush to avoid a meeting, and from this point she witnesses the hold up and murder.

When the artisan leaves the scene of his crime he comes upon the sleeping tramp and stores upon the latter's person a quantity of his victim's property, then repairs to police headquarters, where he reports the murder committed, but points to the tramp as the guilty person. The tramp is taken into custody and a search reveals the incriminating circumstantial evidence, but the latter's daughter now comes to the front, and telling her story, points to the informer as the guilty person. "Murder will out" is exemplied in a very striking and effective manner.

Excellent photographic quality and well dramatized. Length, 520 feet.

THE KILLING REMORSE (Lux).—A gentleman of otherwise good reputation is carried away by the gambling passion. Loss upon loss drives the man frantic, and in a moment of passion he commits murder to gain more funds, dropping the dead body of his victim into a well. He continues his gambling career, but he cannot evade the phantom vision of his victim, which haunts him persistently and finally causes his death by shock.

The dramatization and quality are unexcelled Length, 444 feet.

A COMICAL EXECUTION (Lux).—A highly amusing series of views are rendered by an impecunious artist, a severe landlord and a set of child's furniture.

Unable to pay his rent, the artist receives notice that his furniture is to be attached. Relating his experience to a sympathetic tenant in the same building, they evolve a plan to outwit the constable. Accordingly the furniture is moved to the next flat and the child's toy set is brought into the artist's compartments. When the constable and landlord arrive they are nonplussed by the turn of affairs, but must acknowledge defeat, and depart.

Sure to win hearty applause. Length, 294 feet

THE DEAR LITTLE HEART (Ambrosio).—A beautiful little drama of human interest. The scene is the drawing room of a well-to-do family. It is the birthday of the only child, a girl of twelve, and the table is decked with flowers, sweets and other gifts, including a purse with coin. A chimney sweep is ushered in and enters the fireplace, and all leave the room, but the girl returns to give the lad some candy; taking the contents of her purse, she hides it in the belongings of the little chimney sweep and then departs. The maid enters, and noticing the empty purse, she gives the alarm and the little fellow is brought forth and charged with theft. At this moment the girl returns and vindicates the little fellow. He is endeared to all because of his innocence, and despite his black face the little girl is allowed to repeatedly kiss him. Length, 287 feet.

SECRET OF HYPNOTISM (Lux).—A hypnotist is making a demonstration of his ability to a large audience and invites a number of spectators to participate as subjects. He is successfully demonstrating the force of his personality in that none but such as he so wills are able to lift a weight he has placed upon the table, until an athlete makes his appearance, and contrary to his alleged inability, he raises not only the weight but also the table, disclosing a man in hiding under the table, who has been holding the weight from the bottom.

Pandemonium follows this exposure. Length, 124 feet.

THE POLICEMAN AND THE COOK (Ambrosio). An amusing incident, demonstrating animal sagacity. The servant is dusting the clothes of her master from the fire-escape and unfortunately drops the coat. A rag-picker passing, quickly appro

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priates the coat. When the maid appears on the street she is unable to find the garment, and accosts the rag-picker, who denies all knowledge concerning it. She promptly returns to the house and unfastening the dog starts him on the trail, with the result that he traces the coat to the rag-picker's bag, which he grasps and holds onto with a ferocious grip until officers secure the man. Lengtn, 137 feet.

OVERFLOWING IN ITALY (Ambrosio).—This series of views depicts very accurately the devastation and ruin caused by the recent overflowing of the Po River at Piacenzo. The entire village is inundated. The effective work of the soldiers in saving life and property is accurately shown. The camp life of the rescued is an interesting supplement. Length, 494 feet.

MAKING OF TOMATO SAUCE (Ambrosio).—This series of views depicts very vividly the various operations in the preparation of tomato sauce, showing the vegetable delivered in baskets at the factory where it is prepared and put into cans of various sizes, all of which are hermetically sealed.

The series concludes with a kitchen scene, beautifully colored, showing a pretty cook preparing the savory dish of macaroni and tomato sauce. Length, 390 feet.

WAR EPISODE (Ambrosio).—The village school, the schoolmaster and the scholars form the arena and central figures of this story.

War has been declared, and the teacher has been instructed by the authorities to dismiss the class at noon. A detachment of soldiers arrives and the commanding officer visits the school to salute his old instructor. A pretty damsel bearing the country's flag visits the school and leaves a basket of flowers for the boys to throw at the passing soldiers.

Before the close of school the teacher gives the class the last writing lesson, the text of which is "God Save Our Country." School is then disdismissed with a blessing. Length, 424 feet.

Pathe Freres issue:

THE SECRET OF THE IRON MASK.—An eccentric sort of a fellow, who is prying into everything, finally gets into trouble through his inquisitiveness. He goes into a curio shop one day, and, not being satisfied with looking at a coat of armor, he tries on the iron mask. To his horror, it suddenly clasps, and thus the excitement starts, for no one has a key with which it can be opened and removed. He rushes away with his head tightly incased in the warrior's shield and frightens people out of their wits. He goes to a cafe and tries to drink, but is not successful, and the waiter gets a syringe and squirts the fluid through a crevice in the mask. He goes on and when he is held up by two robbers he is protected when they beat him on the head, and soon puts them to rout. He gropes his way home, and when he enters the apartment he causes a panic among the occupants. A fellow takes him to the kitchen and tries to saw the mask off, but gives it up as a bad job. He takes the unfortunate to the police station and they are at a loss to know just what to do. Then they lay him on the ground and pound on the mask with heavy mallets, but this, like the rest, is fruitless. Finally a fellow hits on a bright idea, and places a stick of dynamite in one of the crevices, lights it and blows the thing off. The happy fellow is none the worse for his terrible experience and returns home a wiser man. Length, 590 feet.

PICTURESQUE NAPLES.—This interesting film takes us to sunny Italy—to the city of Naples, and so realistic is the picture presented that it would seem as if we were really wandering through the streets of this picturesque town and enjoying the sights. As we look on, a beautiful Italian girl makes her appearance and goes through the motions of one of the native dances, thereby calling forth our heartiest admiration for her grace of body and beauty of face. We next see the famous Pacuona Gate, and though everything is so strikingly picturesque as we look around, the streets seem to us, accustomed as we are to well laid out highways, terribly narrow and congested, but the bright colors worn by the people, as they pass up and down, more than make up for any lack of order or system in the layout of the streets. For those who have not been fortunate enough to see the beautiful Bay of Naples, they have here an exexcellent opportunity to behold it in all its beauty and color. The film ends with a tarentella executed by Italian youths and maidens with a beauty of motion known only to this music-loving race. Length, 377 feet.

WANTED—A SON-IN-LAW ON TRIAL.—A young man reads an advertisement in a newspaper, stating that a wealthy woman desires to marry her daughter to a man who is willing to prove himself worthy of such a match by showing respect for the girl's mother and complying with her wishes in every particular.

He sees visions of a large fortune, so starts out to win the fair maiden, undaunted by the thoughts of an exacting mother-in-law. Stopping at a flower stand, he purchases a beautiful bouquet, and saunters off to meet his fate. Arriving at the home of the girl, he is shown in and received very graciously by mother and daughter. He presents the young lady with his token of affection, and then the old woman proceeds at once to test his qualifications for the position of son-in-law. She gives him an apron and leads him into the kitchen, where he is made to scour the kettles and pans. Next they take him to the hall and compel him to take up the rug and shake it, which he does so vigorously that the old woman is nearly smothered with the dust.

He is then shown into the parlor, and, to the accompaniment of the piano played by the girl, he is compelled to sweep and polish the floor under the direction of the old woman. The latter, satisfied with the test, and finding the young man all that she desires, decides to give her consent to the marriage.

The next scene shows the happy couple and their guests at the wedding breakfast, and the mother seems the happiest of the group, for she has at last found a son-in-law worthy of her daughter. When the honeymoon is over, however, and they are settled down to quiet married life, things take on a different aspect, for the young man, as head of the house, decides to assert himself. We see him lead the old woman very gently into the kitchen, where she is made to wash the dishes and clean up generally, while he struts around like a mighty monarch, and enjoys seeing her taking a dose of her own medicine. Length, 541 feet.

IT SMELLS OF SMOKE.—A young artist attempts to do some cooking in his studio, but not being a very skilled chef, he lets the things burn on the pan, and the house is soon filled with smoke. The janitor, thinking that the place is on fire, hastens to turn in an alarm. The engines hurry to the scene, followed by a morbid crowd. The firemen make their way up through the smoke-filled hall and enter an apartment where a couple are enjoying a meal. The smoke from the cooking causes the firemen to think that the fire is there, and they turn the hose on the unfortunate pair, giving them a good drenching. They then rush up to the next floor, and seeing steam issuing from the cracks of the door, force their way into the apartment and turn the water on a woman who is having her face steamed, and succeed in nearly drowning her and the horrified maid. Next they play the stream on a man who is in a bathtub, but he seems to rather enjoy the shower. They then make their way into an apartment where a young couple are trying to commit suicide by inhaling charcoal fumes. They turn the stream into the smoke-filled room and give the lovelorn couple a drenching.

Finally, they make their way to the house top, and the weight of the crowd, who are peering through the skylight, causes the roof to cave in, throwing them in a heap on the floor of the studio. The firemen turn the hose on them and the angry mob are seen struggling in a miniature Niagara. Length, 295 feet.

THE UNCLE'S FORTUNE.—A man bids his family adieu and leaves for South America, to take a position as overseer of a large plantation. We see him arriving at his destination, where he is graciously welcomed by his employer, and they start out together on a tour of inspection around the vast estate. When they part, and the planter is on his way back to the mansion, he is confronted by a beggar, who, upon being refused aid, becomes insolent, and thereby so enrages the old man that he strikes him. The beggar vows vengeance, and goes in search of his companions, a hard lot of pirates, and tells them of the treatment he has received. They go in a body to the plantation and steal silently into the mansion, but just as they are about to assault the old man, the new superintendent rushes in with some of the servants and puts the outlaws to death and saves the life of the planter.

The old man, too feeble to withstand the shock, is soon in a very grave condition, and, realizing that he has only a short time to live, sends for his rescuer, to whom he leaves his vast fortune as a mark of appreciation for his heroic deed.

In the next picture we see the traveler returning home a rich and happy man, thanks to the generosity of his grateful employer. During his absence one of his nephews married well and is living in good style, while the other boy still remained poor. In order to test their affection, he dresses up in old clothes and calls on them. He first visits the rich nephew, but the latter, on seeing the dilapidated condition of his uncle, orders him out of his house. A warmer welcome, however, awaits him at the home of his less fortunate relative, for there he is received with open arms and is cordially invited to share the scanty meal laid out on the table.

On returning to the hotel the uncle summons both nephews by messenger, and when they arrive he hands over his fortune to the poor but hospitable couple, and orders the others out of the

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place, giving them a taste of the treatment he received at their hands. Length, 623 feet.

WATER CURE.—A haughty fellow enters a hotel and is assigned to a luxurious room. The servants are very attentive to him, and when he is nicely settled he seems to want to make life unbearable for them, for he is continually pulling the bell cord, calling them to wait on him and hand him things that he could easily reach without the slightest exertion. The atendants get tired of this after a short time and vow vengeance on the stranger. When he leaves the room they go to the bathroom and take a portable shower bath and hang it in the drapery over his bed. When he gets into bed he reaches for the bell cord, but instead he grasps the rope attached to the shower. Immediately he is in a heavy downpour, which angers him not a little. Deetermined to be avenged on the servants, he seizes a gun and follows them out of the house and down the street, followed by a curious crowd. He comes upon a sprinkling wagon and, at the point of the revolver, gives the two servants a shower bath. They are powerless and are seen sitting in a tub which he procured nearby, taking a dose of their own medicine, while the amused crowd look on. Length, 393 feet.

HEAD OVER HEELS IN POLITICS.—In this funny picture we are given a good idea of how men interested in politics will argue and forget everything around them in the heat of their discussion, stopping for nothing in their vain effort to win their point on a subject which very often they know little about. We see two men in such an argument, and they really appear like manikins, wound up to go for eight days. They are apparently oblivious of everyone, and everything around them, and as they go along the street arguing away, they are knocked over by a herd of cattle, but still continue their discussion while lying on the ground. They then go toward the river, and are seated on the bank when all at once they slip in, but this does not tend to cool their ardor, for they clamber out and go home, where they nearly drive their wives to distraction. At this point the house catches on fire and everyone flees for his life, leaving our two friends alone in the burning house, where they sit still and continue their controversy until finally the firemen arrive, and carry them both down the ladder on their backs and seat them on chairs on the lawn, still arguing.

Realizing that heroic measures must be taken, they turn the hose on them, putting an end to the discussion. Length, 410 feet.

THE LITTLE MAGICIAN.—When the youngster's daddy leaves him alone in the study, he finds things too quiet, so starts out looking for diversion. After fixing himself up like a little man, he goes down the street to a cafe, where he enters, and soon has things all his own way. He sits up on a table and lights a cigarette, much to the dismay of a couple sitting at the opposite table. He becomes friendly with them, however, and amuses them by performing some wonderful tricks in magic, and soon has all the food on the table doing stunts. A can-opener gets up and walking over to a can of sardines proceeds to cut it open. A knife then cuts the bread and butters it without the aid of human hands.

Next a nursemaid and soldier enter and the little magician changes the beard from the man's face to the woman's. We next see a poor peasant come in and the boy mesmerizes him and soon has his money jumping out of his pockets and into his own, which performance naturally astonishes all. Finally an old miser enters, and orders a drink for himself. The boy throws his spell over the decanter, which moves from its place and fills all the glasses for the party, leaving none for the old fellow. The waiter then presents the latter with his bill, but he refuses to pay, so is promptly ejected.

The next picture shows the little fellow, as he makes the different objects on the counter move around as if posssessed, and now satisfied with the entertainment he has afforded the crowd, he starts out, but as he reaches the door he is met by his father, who takes him up in his arms and carries him home. Length, 606 feet.

A BOARDING HOUSE ACQUAINTANCE.—Two young women, who were old acquaintances in a boarding house, meet in a down town store, and have a friendly chat. It had been some time since these two friends had met, for they had married and lived in different sections of the city. One was now the wife of a prosperous business man, but the other had married a burglar, and, though appearing to live a respectable life, she was in reality her husband's main accomplice in his dishonest calling. As the women part the burglar's wife is met by her husband, and they start off together for their home. They stop at the grocer's on the way, and while the man is talking to the clerk, the woman slips some goods into a bag under her overskirt. The same thing is repeated at the baker's and at the wine merchant's. So they arrive home loaded down with stolen goods and are prepared to entertain company at the expense of their tradespeople.

We next see the dishonest wife calling on her friend, who receives her most graciously, and introduces her to her husband. She does not remain long, however, but when leaving invites the couple to come and take luncheon with her. The next picture shows the luncheon party at the burglar's home, and we see the butler (who is really the husband in disguise) handing the lady of the house a note, which is a summons from her aunt, who is dying, to go to her immediately. She is apparently overcome by the sad news, and excuses herself, leaving the guests to finish their meal, promising to return soon.

She hurries off with the butler (her husband), but instead of going to the sick aunt, they drive direct to the apartments of their unsuspecting friends, and carry away everything of value they could lay their hands on. The wife then hurries back to her friends and finishes the meal, but seems very much depressed with the sad news. Her guests soon leave and when they arrive home they are horrified to find their apartment has been robbed. They hasten to report to the police, and upon arriving at the station they are confronted by all the tradespeople who have been duped by the same pair. They all go to the home of the thieves, and, peering through the key hole, see them counting the stolen money and dividing it. The police batter down the door and take the pair unawares, and, after a desperate resistance, they are both landed in jail. Length, 623 feet.

THE VACUUM CLEANER.—In this funny picture we see the vacuum cleaner, the modern dust eradicator, performing some very droll tricks. As soon as the fellow turns on the air then the fun begins. It is all accomplished through some clever trick photography. First we see two attendants start out to do a cleaning job, and while they stop to take some refreshments, two men, who happen to be passing, take the machine and start down the street to have some fun. They meet a woman with a dog on a leash, and at a turn of the wheel, the dog and its mistress are quickly drawn into the spout. Next a nursemaid comes sauntering down the street, and when they level the spout at her she meets the same fate. A girl and her lover are the next to disappear off the face of the earth, and still they go along, looking for more victims.

Coming to a house, one of the men climbs in a window, and when the one outside turns the crank all the furnishings of the house are drawn into the machine. A maid rushes in to find out the cause of the commotion, but before she can look around, she also is swallowed up. As they move down the street they draw up two bales of straw, and then, as they stop in front of a meat store, it is amusing to see all the provisions hopping up and jumping into the machine. Two policemen now become interested in the pair, but pay for their curiosity by being drawn up also.

Tired and exhausted, the fellows sit down to have a drink, but while their backs are turned some men steal the machine, and before they realize what has happened, they also go flying up the spout. The end of this film shows the men reversing the wheel and releasing all the victims, and it is an amusing sight to see them all come tumbling out of the spout onto the lawn in a heap. Length, 393 feet.

THE ROAD TO RUIN (Selig).—A picture drama of one woman's life. A great moral lesson of such virile strength and unquestionable truth that no young woman who sees it can help but be the better able to resist temptation of a like nature.

Norene Black, a beautiful English girl, has married and emigrated to Australia with her stalwart husband, and they are living the simple life in the land of quick fortunes and blasted hopes. He engaged in mining, which at the time of our story's opening, has only proved big in prospect. The girl wife has tired of this existence, with its loneliness, hardships and struggle, and longs to return to the gay world she has left. We witness a quarrel between husband and wife. He tries to pacify her and buoy up her spirits, with the assurance that he will yet strike it rich and take her back to happiness, ease and luxury in that England they both know and love. But the demon of unrest has entered the young girl's soul. He no sooner leaves for his work at the mines than she determines to end it all. She pens a few brief lines, telling him it will be useless for him to look for her, as she prefers death to the loneliness of the life she is leading here. Suicide, however, has no place in her thoughts. She gets together a few necessities, and, taking what money they have, makes her first false step down the Road to Ruin and desertion.

We next see her board the steamer at Melbourne. "The last of you, Australia, and of him. I have youth and beauty; they shall help me carve out a brilliant social future in England." Then we see the steamer in mid-ocean, homeward bound. She arrives, secures a position as governess in the country house of a well-to-do English squire. While here she meets a wealthy widower, a Mr. Hamilton by name, who falls in love with her, and six months later the deluded girl marries him. "Who will ever know of my previous marriage? He is on the other side of the world." Bigamy—and so the path of crime opens before her, with its inevitable pitfalls. Mr. Hamilton's son brings home avisitor. Norene enters the breakfast room. "Wife, let me introduce my son's friend from Australia." She turns to greet the guest and faces the husband she deserted. A spasm of horror, one brief moment of suspense. "Will he betray me now?" and she hears as if in a dream the man she so cruelly wronged, saying, "Excuse my surprise, but I have met Mrs. Hamilton before." The girl pulls her frightened faculties together and replies, "Why, yes, we knew each other in Australia." She knows the reprieve is only temporary, for she has read in the eyes of the man she betrayed that she need expect no mercy from him. Watching her opportunity, a servant is dispatched with a note: "Meet me at the old stone well in the park. I must see you alone, then let exposure come." The pathway of crime once trodden gives its victim no rest. One crime leads on to another. It is the inevitable law laid down by the all-wise Creator. Norene knows that the wall of that old well is unsafe. Time, the destroyer, has weakened the masonry. "I'll lure him there, and if the chance comes he shall never cross my path again." They meet; the woman feigns faintness. "Water! Dip my handkerchief in the bucket." The man does so. A blow on the head with her heavy riding stock, and as her husband turns to defend himself the desperate woman pushes him with all her strength against the rotten wall. A crash, and the victim has disappeared. "Dead men tell no tales."

She flees back to her room, but fate again turns the tables on the criminal. Mark Fielding, a drunken inn keeper, is paying court to one of Mrs. Hamilton's maids, and as he passes, overhears Mrs. Hamilton and her stepson's guest in high words. He conceals himself in the shrubbery, witnesses the deed, and alive to his own interests, secures a ladder and with the aid of a strong rope rescues the unconscious man, secretly conveying him to the hospital of a neighboring town, telling the authorities that the man is a relative of his who has met with an accident. We next see the son and Mr. Hamilton's servants beating the woods and searching for the missing guest. A few days later Mrs. Hamilton receives an unwelcome caller. Fielding confronts her with the fact that he saw the murder committed, and demands hush money. "Just as I thought I was free, this new danger threatens." Fielding's visits become frequent. She robs her indulgent husband to meet his demands. We see Fielding visit the hospital and pay the doctors to care for the patient, who is fighting for his life in the grasp of brain fever. The son's suspicions are aroused when he witnesses a meeting between his step-mother and the drunken inn-keeper. He confronts her: "Why do you pay that man money?" A quarrel ensues; the father enters. "Husband, he insulted me!" cries the desperate woman. The father sides with his young wife, and the son is ordered from the house. Determined to put his suspicions to the test, he takes up quarters at Fielding's inn, plies him with liquor, hoping to learn the truth. In an unguarded moment Norene hears, through her former maid, now Fielding's wife, of this new danger. The necessity of another crime is again apparent. She calls at the inn, learns the location of the stepson's room, finds Fielding in a drunken stupor, sends the wife on a false errand, and after setting fire to the building, locks both men in and makes good her retreat unobserved. The son awakes in time to realize his danger, smashes the window of his room and leaps to safety, but Fielding, in his stupefied condition, staggers up the stairs, only to fall crushed and bleeding before the locked door. He is rescued, but only after being fatally burned. He tells the son the woman's secret. The first victim of her treachery, now convalescent, and the dying man Fielding, are brought to the mansion, and Norene's sins find her out. An officer steps forward to handcuff her after the accusations, but her crime-stained brain can no longer bear the strain, and she realizes that she has indeed reached the end of the Road to Ruin. She darts up the steps of the magnificent mansion where her presence has brought such shame and horror, her heart breaks, and, with a scream of agony, she falls dead in the arms of her captors. Length, 975 feet.

LOVE LAUGHS AT LOCKSMITHS (Vitagraph).—This love story of the eighteen century opens in the office of an English vintner. The head clerk—a very crabby looking, middle-aged man—is making up his accounts in a ledger, while his companion, a youth of 18 or 19, is writing out labels for bottles. The clerk falls in a doze over his books. The young man notices the approach of his employer's daughter—who, by the way, is his sweetheart—and the young people concoct a scheme to annoy the sleeping clerk. They attach a large fly to the end of a fish line and proceed to dangle it over the nose of the bookkeeper. He partially awakens, and slaps at the insect several times. In his efforts to kill the fly a bottle of ink is upset, and that finally arouses him. He mops up the ink, resumes his work, but again dozes off. Once more the fish line is brought out. This time the jokers catch the clerk's wig on the hook, pulling it off. In doing so the young man overbalances himself and falls to the floor, awakening the sleeper and exposing the joke.

In the vintner's parlor the proprietor and a wealthy brewer are in earnest conversation. The last named takes from his pocket a legal looking document, which proves to be a marriage contract between the brewer and the wine dealer's daughter. It is evidently mutually satisfactory. The vintner summons his clerk, who is dispatched for the daughter. He finds her in company with the young clerk of our first scene, and without molesting the lovers, the clerk returns to his master, to whom he tells of the girl's whereabouts. The father is furious, comes upon the lovers, beats the young man, and kicks him out of the yard. The daughter is brought to the house and presented to her prospective husband. She rebels at the union, and not yielding to her father's persuasions, is given a whipping and placed in a wine vault on a bread and water diet. Her lover in some manner locates her prison and manages to slip her a note of encouragement. Biding his time, the young man secretes himself in a barrel, which is rolled into the vault by two men. After they leave, the young man emerges from the barrel; the two lovers embrace and a plan for escape is quickly made. When the old clerk comes with more bread and water for the prisoner, he is tripped up, and before he can intercept them the lovers escape. They make their way to the yard of an inn, mount a horse already saddled, and dash out of the gate. A moment later the father, his clerk and the brewer come upon the scene. A coach is brought out and the three men start in pursuit of the eloping couple. Length, 552 feet.

CAPTURED BY TELEPHONE (Vitagraph).—In a back yard of a comfortable suburban home, a little boy and girl are seen emerging from the back door. The boy has two empty tin cans and a long piece of twine. He explains to the little girl how he can make a telephone. After demonstrating it to their entire satisfaction, they enter the house with the improvised telephone, fasten it to the wall and converse through it. The children now go to the back yard to the hen house, where one end of the telephone is attached and the other end taken to their nursery. They speak into the tin can, exchange places, the boy going to the nursery, the little girl to the hennery. The mother is shown the toy telephone, and speaks through it, as does the cook. That night a negro burglar is seen sneaking up to the same hen house. He carries a big bag, looks up with fear of detection, at last breaks the lock and passes inside. Now the nursery is seen lighted by moonlight. The window is open, and the children's two cribs are conspicuously in evidence. The mother comes in and kisses each child good-night. A short time elapses. The little boy stirs, rises in bed and climbs out in his pajamas. The telephone catches his eye, and, unconscious of anything being wrong, places it to his ear. He starts back in amazement as strange sounds come from it, the burglar breaking into the hen coop. He calls his sister, also his parents. Everyone is excited. The father hurriedly gets a shotgun, and following him, the other members repair to the chicken house. The dog is just opening and the negro is coming out with his bag filled with chickens. He is surprised by the party and quickly surrenders. The constable takes him off to jail. The father pets his little boy and girl, congratulating them that their innocent toy was the means of capturing a marauder. Length, 360 feet.

THE VIKING'S DAUGHTER. A Story of the Ancient Norsemen. (Vitagraph)).—This story of Norway's early history shows Theckla, the Viking's daughter, reclining on a couch in her father's castle surrounded by waiting servants, listening to the music of a harpist, who sits beside her. The door is thrown open, a messenger enters and delivers a message, presumably announcing the return of Olaf, her father. The daughter bedecks herself to fittingly welcome the returning warrior.

Passing from the castle to the beach below, Olaf and his followers are just embarking. The Viking is dressed in a costume of the ancient warrior, wearing armor and carrying sword and battle-axe. He ascends the path to the castle, his men following. Between two of them walks Alfred, a young Saxon prisoner. They enter the castle, where Olaf is affectionately greeted by his daughter, who dismisses the attendants. When alone, Olaf presents the daughter with necklace, bracelets and jewels, the spoils of war.

In the guard room of the castle the captive is seated on a bench, with soldiers carefully watching him. The door opens and Theckla enters, with a servant, carrying food and wine. The famished man looks up at the girl gratefully, while she starts in confusion at the manly prisoner. Alfred raises her hand to his lips in thanks for her kindness. At this moment Olaf enters. His daughter lays her hand on his arm, points to the prisoner, and pleads for him. The father shakes his head. At this juncture the high priest of Odim enters, hands a parchment to the Viking, who slowly unrolls it. He reads, "Odim, the god of war, demands a sacrifice, and the prisoner must be offered up to-morrow at sunrise." Again Theckla pleads with her father, who shakes his head and points to the priest. He also is dumb to her entreaties, and commands her to leave the room. She rises, staggers and falls fainting in her father's arms.

The following morning a procession of soldiers and priests, the captive walking between the latter, start for the temple, where the sacrifice is to be offered up. The prisoner is led to the altar and laid upon it. The priest takes a sacrificial knife from his girdle and is about to strike, when a messenger in terror rushes in and points towards the castle. The priests release Alfred and all start in the direction of the building. Over the rocky path it can be seen enveloped in flames and smoke. The young Saxon has outdistanced the others, and rushes into the burning building before his capturers are half-way up the summit. Inside Theckla is seated on a couch in deep dejection as a maid rushes into the room and excitedly points to the hall whence she has come. The young girl opens the door, but is beaten back by a cloud of smoke and flame. She sinks on her knees, raises her hands to heaven in prayer, then falls senseless on the couch. Alfred rushes in, seizes the unconscious girl in his arms and plunges out again through the flames. At the gate he comes upon Olaf and his followers, and places the daughter in her father's arms. She quickly revives, smiles in her father's face, and turns to her rescuer, who reverently kisses the hand held out to him. Again Theckla pleads with her parent, who grants his daughter's wish, and gives a command to one of his soldiers, who comes forward and gives a sword and helmet to Alfred, hail him as a hero and grant him his freedom. Then Olaf takes his daughter by one hand and her rescuer by the other, joins their hands and raises his own in blessing. Length, 447 feet.

THE FEMALE POLITICIAN. Mrs. Bell is Nominated for Mayor (Vitagraph).—In a cozy little home Mr. Bell is seen bedecked with an apron working industriously, carrying the baby on one arm, while with the other he works a carpet-sweeper. His wife, a very attractive young woman, comes home, removes her hat and wraps, which her husband very obediently puts away. A telegram is received and the lady, upon opening it, reads: "To Mrs. Jing L. Bell -The convention instructs me to infrom you that it has chosen you as its candidate for mayor. Mrs. Gettem, President." Mrs. Bell is delighted at this unexpected honor, while her better half is correspondingly dejected. The candidate puts on her wraps, kisses hubby good-bye and sallies forth in quest of votes. The first man she meets and asks for his vote, shakes his head "No" several times. After she chucks him under the chin he answers in the affirmative. The lady meets several other men, who promise their support, each in turn dragging on behind the "mayor to be." Coming upon some laborers working in a ditch, Mrs. Bell asks for their votes. Each one signifies his willingness to support her at $2 per vote. She motions them to turn their heads while she takes the money out of her stocking to give them. At a street corner the lady meets some of her own sex. She kisses each one of them, when the women notice the men following their leader. They each grab one man and lead him away. The politician distributes cigars of doubtful quality promiscuously, interviews the newspaper reporters, and has her picture taken.

The following morning Mrs. Bell is in bed reading a newspaper. In it is a cartoon showing her as a masculinely inclined female with her hat on the side of her head, while Mr. Bell is pictured in one corner as a puny little fellow doing the housework and minding the baby. Mrs. Bell tears the paper up in disgust, goes to her desk and writes, "I hereby resign my candidacy for mayor. My family needs my attention. Mrs. Bell." Length, 492 feet.

JOHN'S NEW SUIT; or, Why He Didn't Go to Church (Vitagraph).—John, a mechanic, is finishing dressing for church; has a loud looking suit -light Prince Albert coat, fancy vest, white spats and very high collar. Fully attired, John enters the dining room where his mother is serving breakfast. His wife and little girl are already eating. They look up and praise him for his fine appearance. John sits down and reads the paper, drinking his coffee at the same time, with the result that he spills coffee on his vest and shirt. His wife and mother try to clean with towels, but without success, and John goes back to his bed-room, removes the vest, puts on a puff tie to hide the soiled shirt and is ready once more for church. The family start, when the mother discovers a large grease spot on her boy's coat. The wife and daughter start, leaving the unfortunate man to clean his coat. A bottle of naphtha is brought, and as his mother commences cleaning, John lights his pipe and accidentally drops the match on the coat, starting a blaze and spoiling his coat. He rushes upstairs, puts on another coat and derby hat and again starts for church. He rushes out of the house, is running down the steps when a scrub woman throws a pail of dirty water on the new trousers. The unlucky man goes back to his bedroom, puts on an old pair of trousers and once more starts. This time, instead of rushing out, John's head looks cautiously around the side of the door, then emerges by installments. The coast is clear; he lights his pipe and runs off. He sights his wife and child ahead and finally catches up with them. They stand aghast at his appearance and tell him to walk behind, as they are ashamed of him. He explains the case to them, and his wife insists that he stop smoking. He apologizes, puts the pipe in his pocket and walks on. Presently smoke is seen issuing from his coat tail. Arriving at the church, people are entering, his wife and daughter leading, John in the rear with the smoke fairly pouring from his coat. A little girl calls their attention to it. John looks down, dances wildly around, then rushes off, pursued by his wife and other members of the chruch. He dashes along the street, runs into a couple of street cleaners, knocking them over. The pursuers catch up, throw pails of water over him and finally douse him in a watering trough. He scrambles out, dripping wet. The street cleaners dump him into their cart and wheel him away. He eventually reaches home, enters wet and forlorn. His mother tries to console him, but John wants no sympathy. He goes to his room, returns dressed in his old overalls and undershirt and throws his new togs to the street cleaners. A great comedy. Length, 510 feet.

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Adventures of Dollie	713 ft.
The Fight for Freedom	729 ft.
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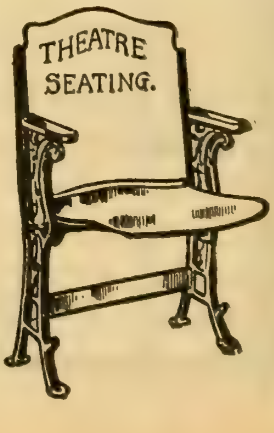

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Editorial.

Although the period conceded to the dull season in the moving picture business has several weeks to run, there have been a number of indications of an improvement the past ten days. Several of the manufacturers report that they know of renters who are already preparing to place increased orders and they look for gradual improvement toward the close of the present month.

The Sub Renter.

According to the statements of members of the Film Service Association the Independents are not, after all, the worst enemy they must contend with. It is claimed that they suffer more at the hands of the sub-renter. The Independent can be located and competition can be used against him. With the sub-renter the case is different. He is hard to locate with certainty and competition with him is impossible. Such, at all events, are the claims of those who say they are suffering at his hands.

So far as they have been gleaned the facts appear to be as follows: A wide-awake fellow goes to a film renter and contracts for a certain number of reels of film at a lump sum per week. These he takes, or has sent, to his territory and he rents them out to exhibitors. He gives changes of program and keeps the reels moving in a circuit. If he is an exhibitor himself the scheme gives him his show for nothing and he realizes a handsome profit on the reels he sub-lets or rents.

The rub-renter is looked upon by many of the Association people as little, if any, less than a marauder. So far as his operations affect the business of the straight renter it is not surprising that such severe terms should be applied to him; but, as a matter of fact, when everything is taken into consideration we hardly think he is a plunderer. It takes a shrewd, active man to work the scheme, and, after all, in the absence of any breach of contract there is nothing illegitimate in it. Many illustrations can be taken to prove this. For instance: Suppose a man hires a horse for one week and no restriction is made as to who shall use the animal during that period, or as to what uses it shall be put to, there is nothing to prevent the man who does the original hiring from giving the use of the horse to other people within the period covered by the original bargain. He is accountable to the owner only for the price agreed upon and the return of the property in good condition. Any profit he may have made during the contract period by hiring the horse to other parties is legitimately his own. So it is in the relation of landlord and tenant. If a man rents or leases a house and no provision is made that he shall not sub-let the whole or any part of the premises during his tenancy he is at liberty to do so and make all the money he can.

* * *

It will thus be seen that the sub-renter is not as black as he is painted. True, he creates ruinous competition at the expense of the direct renter, but if any blame is to fall upon anyone for it, the original renter is the accountable party for not providing that the reels rented are to be used only by the party originally securing them and must not be sub-rented to anyone else. It seems that the people complaining of the injustice and injury done to them through sub-renting have a very simple remedy in thus requiring all their fellow members to enforce this prohibitory clause. It is not our mission to say how such people shall conduct their business, nor to unnecessarily defend the sub-renter; but it does come within the province of a trade journal to point out the real cause of a trade being so seriously affected as it is claimed the moving picture business is by the system of sub-renting. It is alleged, and proof is given in support of the allegation, that some sub-renters for say one hundred dollars a week get enough reels to supply a circuit that brings to the party who originally secures the reels between two hundred and fifty and three hundred dollars per week. The prices secured individually on the sub-rentals are very low, so low that the renters cannot meet them on direct transactions, but in the aggregate at the close of the week the man who has engineered the deal has more than a handsome profit.

* * *

There is no doubt that the system of sub-renting has been the means by which exhibitors have been able to use both Association and Independent films. The operation is explained thus: One sub-renter gets his stock from an Association renter and another gets his from the Independents. The exhibitor then rents from both sub-renters. Time and again efforts have been made during the past two or three months to fasten upon Association members charges of furnishing Association films to exhibitors using Independent films, but in almost every case the efforts failed. The Association men were not dealing with the exhibitor in question and did not know him, only in the list of exhibitors. When the sub-renter furnishing the exhibitor was traced and located it was found that he was hiring and sub-renting only Association goods, so the trail would lead back to the exhibitor and he, of course, would very truthfully declare that the Association man was giving him Independent goods. This loophole gradually enlarged so that the original plan of the Association people to withdraw their films from houses using Independent films became inoperative. The Association members could not withdraw the films because they were not renting to the exhibitor and it took weeks of investigation to finally fasten the charge of sub-renting.

When this was finally accomplished little more than mild protests were indulged in. It was more of a sentimental affair than anything else, some Association men claiming that as the Association was against sub-renting no member should rent films to a party known to be a sub-renter. Then followed a test as to knowledge that a party renting films was a sub-renter. In time this was thrashed out and now, it is stated by those in touch with existing conditions, the Association is about to enforce a rule that will at least stop the spread of sub-renting. It is stated that many customers have been lost through the system during the past few weeks and until recently most of the losses have been attributed erroneously to the Independents. It is thought by many that the admission of the many additional rental agencies by the recent Association convention will also tend to diminish subrenting in several parts of the country.

The Importance of Running a Clean Show.

Although the Thaw-White pictures were suppressed in many places last year, they are again being flaunted by managers who see in them the sensational feature that is calculated to draw a crowd. Down in Mobile, Ala., they were suppressed by the mayor and chief of police last week, and this week we see them as a headliner in other sections. Following in the wake comes the usual complaints to the press and action against the nickelodeons by school principals and others.

When will the film renter and the theater manager awake to the fact that their trying to force such pictures upon the public works direct injury not only upon themselves but upon the business in general? It is not the manufacturers who are so much to blame, as the fact that this old film has been resuscitated proves that the present supply of highly sensational subjects is not equal to the demand.

The exhibitors' associations in all cities, the renters and the manufacturers should unite in exercising a wholesome restraint upon a certain element among the exhibitors and managers who let their baser instincts run riot and use their theater privilege as a means of pandering to the lowest strata of the community.

Ye theater owners who are lamenting the falling away of patronage, do not try to heal the sore with the poison of the snake that bit you. Get wise to the fact that it is the continued public attacks such as the following that does more than anything else to keep the public away from your places:

KEEP THE PICTURES CLEAN.

Evelyn Reilly, principal of one of the large schools of Salt Lake City, has taken a stand in favor of the censorship of the moving pictures to which all the children of that city have access. She says in a report on the subject to the superintendent that the impression made by one bad picture on the mind of a young child is deeper than that made by six good ones, and that for this reason the pictures should be censored.

There is food for reflection here. The moving picture is the great amusement development of the day. The picture show is cheap, easy of access and thoroughly enjoyable when the pictures are good.

The manager of such places of amusement has it within his power to do great good along educational lines, or along lines of innocent amusement. They have it in their power also to do great harm by presenting questionable pictures to the gaze of children.—Salt Lake "Tribune."

A mother claimed that the class of moving picture free shows at a public park in Omaha, Nebr., was the direct cause of the downfall of her son who was caught stealing.

THE MOVING PICTURE WORLD, the one paper always in the lead with news, facts, and information. Watch the procession follow and try to imitate.

The Finish of Moses.

A SAD STORY, BUT A TRUE ONE.

By W. S. Bush.

CHAPTER III. (Concluded)

Promptly at seven the doors of the place were opened, the electric lights blazed forth, the box office was put in readiness, change was lying conveniently in the cash box, Alexander assumed an appropriate pose in the lobby, the ushers in brand new uniform stood at attention—all was ready to receive the palpitating masses. The theater was fairly in the center of the city and hurrying groups passed the place constantly. Neither man nor woman nor child passed within the blazing portals. Alexander was mentally rehearsing his lecture, but as the hour of eight was drawing nigh and not a human being inside the theater except the ushers and Goldstein himself, Alexander abandoned his pose and went out on the sidewalk. Still the people passed by most carelessly. What nocturnal duties of office kept away the Mayor? Where were the Sewer and Water Commissioners? At last a fireman appeared and sadly announced that he had been assigned to watch the booth of the operator. Just as the musicians passed into the orchestra seven people appeared at once; five had passes and the other two paid twenty cents each.

At that moment hope took wings out of C——, the glare of the electric lights recoiled from the gloom in Goldstein's bosom and Alexander looked like Ajax defying the lightning and likewise the rain without an umbrella. The "Life of Moses" indeed went on; it dragged its historic length across the $35 curtain—the special property of the Clarke-Goldstein production; the sepulchral bass of Alexander resounded through an unfilled seating capacity of 1,800; but despair had left her Plutonian shore and sat in sombre triumph enthroned on the moist, pale brow of Goldstein. That night the component parts of the Clarke-Goldstein production sought the hotel, too full, or rather too empty, for utterance. Goldstein just brooded and brooded; he heard the call to breakfast the next morning and kept on brooding, and only when Clarke reminded him that breakfast would be charged against him anyway whether he ate it or not did Goldstein breathe again and develop a very respectable appetite. The first articulate utterance of Goldstein was a quest for information for the best and quickest way of getting back to New York. Like one of Homer's heroes, rallying quickly from defeat, Alexander thus addressed the craven partner:

"Joe, why this despair? After Bull Run—Gettysburg."

This, alas! made no impression on Joe, who had landed in Ellis Island something like forty years after Appomatox and whose activity in the shoe line had given him but scant leisure for historical studies.

"Joe," resumed Alexander, perceiving his mistake, "the fates were against us. We could not have succeeded. The patrons of this theater were not educated up to the life of Moses. What do you suppose was last week's attraction there? 'The Lady Sports of the Bowery.' The jump to the 'Life of Moses' was too much. Let us avoid the big cities hereafter; the people there are altogether too sophisticated and unbiblical. Let us seek out the plain, simple people, though they be rude. I know of a town, but 80 miles from here, where honest miners and lumbermen live—men whose souls are not cramped by the mercurial life of the city; men whose hearts are as open as their purses. Thither let us hasten, and the mine will be deserted, the camp will be empty, when they hear of the Clarke-Goldstein production of the "Life of Moses."

The soul of Goldstein still drooped, but he yielded to persuasion and to circumstances—both Alexander and the operator had cast-iron contracts for a month and a lien on the film and the machine. When, early next morning, a miserable train, consisting of one and one-half passenger and one-half freight car, started on its way beside the muddy, yellow Potomac, the "Life of Moses" and the entire force of the Clarke-Goldstein production were among its precious burdens. The scenery after historic Harper's Ferry was by no means enchanting and consisted exclusively of endless stumps in irregular succession, of dead, diseased and mutilated trees. It reminded the classical Alexander of the entrance to Dante's Inferno, though he said nothing about it to Joe. The train showed no eagerness to break any speed records, but almost in spite of itself it arrived in Davids, their destination, at last. Just as the train arrived in Davids, where on the following day the "Life of Moses" was to set things afire, the daily newspaper of the town was offered for sale at the depot, and Goldstein quickly bought a copy. His eye fell upon the weather news, which in that section of the country was one of the and sometimes the only sensation of the day, and this was the flaring headline: "Fair to-day, easterly winds, heavy frost to-morrow night." If Goldstein had been a Shakespearian scholar, which he most assuredly was not, he would have cried out, "Oh, my prophetic soul!" The three members of the troupe sought humble lodgings, found them, and then waited for the event of the coming day. The "op'ry" house of Davids was by no means elegant and offered but very few points to the student of architectural beauties, but its seating capacity was large. The day passed, the Winter sun seemed glad to withdraw from Davids, and—to borrow the elegant language of Alexander's lecture—night spread her sable mantle over the earth, and as the lighting system of Davids was of but recent institution, the city was left in muddy darkness. Goldstein, the operator and Alexander at last found the "op'ry" house. Its interior was brilliantly lighted, but absolutely empty. It remained so during the entire performance, but for one man, who entered the house shortly after Alexander began his lecture. He sat motionless throughout the performance. The poor man was stone blind and stone deaf, but assured both Goldstein and Clarke that he had enjoyed the performance very much. He turned out to be part owner of the theater. Goldstein after the performance exhibited that horrible gayety sometimes observable in the last minutes of the condemned before execution.

"Vell,' he said to Alexander, "what shall I do mit the 'Life of Moses'?"

Nobly did Alexander stand his ground.

"Joe," said he, "the miners and lumbermen, however simple-hearted they may be, are not religious enough. Let us go into a religious community, Joe. A community, Joe, where they sell no liquor, where they have either local option or prohibition. I have a date we can fill there, Joe, 'way down in Virginia, where they never saw the 'Life of Moses' before and where the owner of the 'op'ry' house is the Mayor of the town. It is only 175 miles away from here."

Involuntarily Joe pulled out his mileage book and gazed at it with sincerest sadness. Thrice he counted the strip and then groaned, "Let us go."

They went, and waited in the historic old Virginia town three days to make a last rally with the "Life of Moses." Every minister and priest had been invited, likewise the faculty of the local college and every other person of promnence. The "Life of Moses" here was to be presented in an old armory left over from ante-bellum days. It was now used as a skating rink. When the train had pulled into the depot of the poor old poverty-stricken Southern town it was remarked by the observant operator that about two dozen yellow dogs with sadly drooping tails had evidently awaited he coming of the train, and when a tender-hearted old lady, moved to pity by the sight of the almost protruding ribs of the unhappy animals, had cast the remnants of a pie and sandwich among them they had fought for the morsels like Siberian wolves for a dead horse in midwinter. Scare and "shoo" them as they would, the dogs followed Alexander and Goldstein with persistent familiarity from the depot to he shack known as the Belvidere Hotel. There or near here the dogs remained, and no amount of brutality could check their affectionate demonstrations every time Goldstein or Clarke left the hotel.

The fatal night, when the "Life of Moses" was to be put on its last trial, had arrived. For three days the weather had been perfect, but about five in the afternoon a sharp, heavy rain began to come down. It kept on steadily all evening, and when the rink was opened the streets were deserted. The dropping rain sounded dismally in the interior of the rink, as it pattered heavily against the shaky old rafters. Fate, however, had decreed that the "Life of Moses," before t went out altogether, should have at least one fitful, dying flicker. To the astonishment of Goldstein, something like wo dozen people came into the rink shortly after 8 o'clock. There was a faint flutter of hope in hearts almost doomed o despair. Every man and woman, boy and girl had brought a pair of skates along and in a minute or two the skating was in full blast. Presently the plot thickened. The curtain for the "Life of Moses" was spread. The skating went on. The operator flashed the signals. The skaters paid no attention. Alexander and Goldstein immediately went to the manager and indignantly demanded that the skating cease instanter. Was it to be imagined that Alexander would deliver his lecture while people were skating around the rink? How could they possibly understand him? The manager coolly suggested that the "Life of Moses" take its course, while the natives skated. The offended Alexander raged in vain The manager of the rink explained, with brutal candor, that the skating and the "Life of Moses" had been advertised together and would have to go on together.

"Do you think," he added, to clinch the argument, the 'Life of Moses' would have brought a soul here to-night in this rain? Don't fool yourselves The folks down here are skating crazy just now and that is the attraction"

Sure enough, the program was carried out, skating, lecture, pictures, all in one grand, wild jumble of pleasure However humiliating it may have been to the pride of the Clarke Goldstein production to share honors with a skating program, the financial result was the most flattering up to date The share of the partners was $4.35.

As the little band gathered on the next morning in the cheap Greek restaurant of the city, the contracts of the operator and of Alexander were just about to expire. As Goldstein handed over the last wages, he cried out in agony:

"Shentlemens, we are disbanded; we are disbanded right now."

There is little more to be told. Alexander is back in the unromantic but safe boarding-house, sure of his three meals per day and waiting for his next annual idea. Goldstein has gone back to selling shoes and is anxious to find a buyer for his machine and the "Life of Moses." The operator has been laughing ever since.

How the Vogue of the Motion Picture May be Preserved.

By Hans Leigh.

The question, "Is the moving picture business on the decline?" is very much to the front just now, and many opinions are being expressed on both sides.

Not many months ago I expressed the belief that the business as exemplified in the theatorium would soon show a falling off unless a good deal of improvement was manifested by the manufacturers; and so eminent a gentleman as Mr. J. B. Clark, president of the F. S. A., occupied two pages of your space to show that there was no cause for complaint and that the business was in a most hopeful condition.

In a later issue of the World I notice an article to the effect that a number of theatorium managers who have recently failed in business attribute their ruin to the poor quality of the pictures sent them by renters.

Editorially you express disbelief of this, and attribute their failure

1. To careless management.
2. To unwise choice of pictures.
3. To lack of accessories.

And you urge the proprietors to strengthen their picture shows by adding better singers, lecturettes, props and what not.

Now, these accessories are either necessary or unnecessary.

If the former, it is idle to advise them. If the latter, it means that the pictures are not strong enough to draw by themselves, and must be reinforced by other attractions.

Why is that the case? A year or two ago no accessories were needed. The pictures drew by themselves. Why do they not draw so well now? Is it because they are not so good in 1908 as they were in 1907? Obviously, no. The pictures are just as good.

There is, then, but one other answer, and that is that the public is less interested than they were when the unsupported pictures commanded their patronage.

Now, if they are less interested in 1908 than they were in 1907, it is a logical conclusion that they will be still less interested a year from now than they are at present; and so on until the moving picture is about as popular as the bicycle—unless the manufacturers do something to brace up the quality of their work, and this improvement must be dramatic as well as photographic.

It is useless to advise the exhibitor, as you do, to make a "better selection" of pictures. The exhibitor has practically no choice. He must take what the renter gives him, and the renter must take whatever the manufacturer chooses to push on him. The question of the exhibitor's success is "up to" the manufacturer, and no number of denials will weaken that undeniable fact.

I write all this feelingly, because my own business has shown a decline in gross volume of from 33 to 50 per cent., and my profits have declined more than 75 per cent.

And yet, I have done all the things which you suggest as cures for a failing business.

To begin with, the decorations of my theatorium were designed by a decorative artist, and while I have seen more ornate interiors, I have never seen a prettier one.

My place is always clean.

When the paint soils it is repainted, and this occurs three or four times a year, inside and out.

It is brilliantly lighted outside and in.

Intermissions rarely exceed five minutes, and we start our shows on time even if we have but one child for an audience.

Our programs are advertised freely both by display and reader "ads."

Our pictures are the best obtainable. They cost me $35 a week, and are better than those for which I recently paid $40 a week. In many cases I have pictures on my screen before they appear in the film review of the Moving Picture World.

My machine is a Power's No. 5, cared for as though it were a watch. I have a direct current of 110 volts and a first-class light.

When the pictures are not very obvious, my singer reads an explanatory article for each, and if the house is crowded, I "spiel" a lecture while the picture runs.

The picture is accompanied by "effects," or what you call "props"—not only the every-day kinds, but many effects which we have improvised ourselves.

Between the acts I have a Victor talking machine, price $120, which plays band and orchestra music, and vaudeville sketches. For some time I gave my audiences red seal records at from $3 to $5 each, but they did not appreciate them.

My pianist is capable and industrious and my singer far above the average. In fact, I have never heard as good a singer in a theatorium. He is a singer of light opera by profession and has a fine, vibrant baritone.

In front I have an Edison Triumph phonograph, kept in good condition, with a change of records every 20 minutes.

In harmony with the house, our audiences are politely made to keep order. Crushing is not allowed. Patrons must take their hats off, smoking is not permitted, and drunkards are put down with a strong hand. I have had five ruffians fined or imprisoned, and our place has the reputation of being the "best" in town. I forgot to say that it is well ventilated by two exhaust fans and is heated in Winter by a hot-water plant.

To-day we are giving a better show than ever before. We are always trying to do better, but business is getting worse.

Why is this? Simply because the manufacturers are not putting brains into their work. They have hitherto lived, and the exhibitors have lived, on the "vogue" of the moving picture. Now the vogue is beginning to decline, and the pictures have not the real merit which can alone secure permanency.

It is idle to compare the moving picture with the drama. A machine can never compete on even terms with actors of flesh and blood.

But the handicap under which the moving picture lies is reduced by the lowness of the price, and it might be still further reduced if the picture dramas were thoroughly well constructed, well acted, and well photographed.

But they are not. A really strong film—"a top-liner," a "drawing card"—is a rarity. Four out of every five films should never be allowed to see the inside of a theatorium. They are weak, poorly acted, badly photographed and often injurious to public morals.

That the vogue of the moving picture is on the decline is proved by the way exhibitors are reaching out for vaudeville, lecturettes, props—anything and everything which may possibly bolster up a failing business.

Now the only thing that can save the business is better pictures and more of them.

And the sooner the manufacturers realize this the better for themselves and the trade at large.

Your publication is a very important factor in the moving picture business. AMERICAN FILM EXCHANGE,
640 Wabash Bldg., Pittsburg, Pa.

. . . We favor your wonderful paper. Wishing you every success. SOUTHERN FILM EXCHANGE,
146-148 W. 5th street, Cincinnati, O.

Trade Notes

Painesville, O.—The Bijou Theater of this city is being remodeled and will soon be opened again for business.

Pawnee City, Nebr.—The Powers Electric Theater was opened in the Horton Block last week.

Sioux Falls, S. D.—Dreamland is a new show in town which is owned by J. V. Brison.

Humboldt, Kans.—A moving picture show has been installed in the old Germania Hall by Robert Pearson & Co.

York City, Pa.—L. E. Miller is putting up a moving picture show on Baltimore street.

Lancaster, O.—A new vaudeville theater on South Broadway will be opened as soon as the seats are installed. Messrs. Updyke and Gardner are the managers of the theater.

Anaconda, Mont.—The Lyric Theater, a new picture show house, opened its doors to the public, on North Main street, near the Daly Bank.

Colorado Springs, Colo.—The Opera House has opened for the Summer. They will exhibit singing and talking pictures as shown by the marvelous Cameraphone.

Grand Rapids, Mich.—M. Content, 477 South Division street, has been granted a license to operate a moving picture theater.

Sioux Falls, S. D.—The Electric Theater has opened its doors to the public, and will show refined vaudeville, motion pictures and illustrated songs.

Hartford, Wis.—The Empire Electric Theater opened a few days ago with a satisfactory attendance. The manager is well pleased with the outlook.

Champaign, Ill.—John Mitchell, of Danville, has rented th vacant room in the Trades Palace Building, fronting on Sagamon avenue, and has prepared it for a nickelodeon.

Plymouth, Mass.—On the first of August a new movin picture theater was opened to the public in the Memoria Building. Messrs. Moning & Connors are the managers.

Canastota, N. Y.—The Mystic Theater is to be reopene under the proprietorship of the Rochester Amusement Company.

Wheeling, W. Va.—Mont Taylor has returned to his forme vocation, as news agent on the B. & O., having sold his picture business to Alfred Tomlison and Will Siverts.

Springfield, Ill., will have another moving picture theate added to its already long list, which will occupy a room o Fifth street, between Monroe and Adams.

Amboy, Ill.—A moving picture theater will be opened i Amboy, on East avenue. Messrs. J. A. King and C. O Schaeffer are the managers.

Norfolk, Va.—Henry V. Vail, formerly of the Lyceu Amusement Co., has gone into bankruptcy. Among the creditors are Miles Bros., of New York City.

Marysville, Cal.—The Grand, Gem, Criterion and Dreamland were closed temporarily by the authorities until the complied with the requirements of the theater ordinance.

Topeka, Kans., is having a "blue" Sunday revival. Al theaters and even cigar stores and ice cream saloons ar closed tight on that day.

Norfolk, Va.—The Royal Theater, a new moving pictur show on Granby street, near College place, under the direction of C. St. John Howard, has opened its doors to th public.

Franklin, Pa.—A one-story structure will be built by Samue Steinfield, and will contain two store rooms and a vaudevill theater. The theater will be fireproof and managed by Brow & Dion, of Kane. The seating capacity will be 500.

Portland, Me.—J. W. Greeley, manager of Dreamland, a moving picture theater at the corner of Oak and Congress streets, announces that he is to build a new theater on the site, with a seating capacity of 1,000.

Portland, Me.—Emil Gerstle, manager of the Congress Moving Picture Theater, situated at the corner of Temple and Congress streets, announced that the theater will be closed until September 1, while carpenters are remodeling the interior of the building.

Trenton, N. J.—The Star Theater is up-to-date (in some respects). Ice cream is being given free to the patrons, but the pictures are of the Thaw-White tragedy. Something even more tempting than ice cream would be needed to persuade some people to sit out this shown.

Chicago, Ill.—The Lyceum is a new 10-cent theater opened at the corner of Cottage Grove avenue and Thirty-ninth street by Messrs. Jones, Linick & Schaefer. The same firm is building the Crystal Vaudeville Theater at North and Washington avenues.

Okmulgee, Okla., July 23.—H. E. P. Stanford, candidate for Republican nomination in the Third Congressional District, has adopted a novel method of campaigning. He has leased a moving picture machine, which is used at intermissions in his speech to draw the crowd.

New York City.—Deputy Commissioner Cozier, of the Department of Water Supply, Gas and Electricity, will hereafter pass on the competency of operators of moving picture machines. He was requested to undertake this work by officials of the Fire Department, who regard the safe operation of the machines a dependent largely on the ability of the operators. Hereafter Mr. Cozier's assistants will examine all who ask for certificates.

Pine Bluff, Ark.—Manager Haney of the Theatorium says that he has now one of the coolest places in town. The warm weather had a tendency to cut down the attendance, but the hall is now well supplied with electric fans and he reports a full house at each performance. His amusement place was opened Decmber 27, and with the exception of Sundays it has never closed its doors. With the increased attendance Mr. Haney announces that he will have a complete change of moving pictures daily and that he will cling to his motto, "B. P. O. E."—best pictures on earth.

The managers of the Santa-Fe Railroad have secured from the Indians the exclusive photographic privilege for making moving pictures of the Indian corn dance festivals of the natives of Santo Domingo. The films will be made by a Chicago firm and the railroad will use them for advertising purposes.

SHOW TICKETS FOR DOGS.

Tarrytown, N. Y., July 30.—Pound Master William Martin has put this advertisement in the Tarrytown News:

> DOGS WANTED.—To any boy who will bring me a dog I will give him six tickets for the moving picture show that will give him an opportunity to enjoy himself every night in the week.
>
> WILLIAM MARTIN, Pound Master.

Martin gets $1.25 from the village for each dog he kills, and as the tickets cost him only 25 cents he expects to cash $1 on each dog and make $25 a day.

The boys are now searching the village for dogs, and they say when the supply in Tarrytown runs short they will go to other villages and ring them in. The moving picture man is also happy.

DAKOTA SECRETARY OF STATE WEDS NICKELODEON PIANIST.

Bismarck, N. D., July 26 (Special).—Alfred Blaisdell, Secretary of State of North Dakota, renewed a boyhood love when he strolled into a 5-cent theater at Minot, N. D., and there met Miss Grace Emmons, the pianist, whom he had known as a girl in Minnesota. The meeting resulted in their marriage here yesterday.

Miss Emmons is the daughter of G. H. Emmons, postmaster at Emmons, Minn. Mr. Blaisdell was born at Fairmont, only a short distance from Emmons. They were sweethearts as children and had not see each other for many years when their chance meeting occurred.

Miss Emmons became a professional musician and obtained a position at Minot, N. D.

SHOWMAN FINED ONE THOUSAND DOLLARS.

Little Rock, Ark.—For displaying a lithograph made by a Newport, Ky., firm in front of his moving picture playhouse, at Ninth and Arch streets, W. V. Hetteger theatrical man from Pittsburg, Pa., was fined $1,000 and committed to jail in default of bond.

Hetteger was found guilty by Judge Sanders of violating the statutes covering "obscenity." The objectionable lithograph pictured a negro minstrel cakewalking with a show girl, which, it was proved in court, represented a white woman. The prosecution introduced several prominent citizens as witnesses. The minimum fine for the offence is $50. Hetteger will appeal.

CLEVELAND (O.) TO ENFORCE LAWS REGULATING SHOWS.

With the question of revoking the license of Thomas Wathey, manager of the Eureka picture show, 717 Superior avenue, N. E., will begin the enforcement of the moving picture show ordinance and a crusade which Building Inspector W. S. Lougee is to wage against any shows which do not comply with the law.

Wathey is charged by Mr. Lougee with allowing Joseph Brown, twelve years old, to operate the picture machine. The city law, which became effective April 15, provides that only license operators more than eighteen years old may run the machines.

"This is only the first case," said Building Inspector Lougee yesterday after his officers had reported to him concerning the case. "We will follow it up, and will see that any persons, no matter who they be, who violate the law are punished. We intend to keep the shows inside of the law if we have to arrest every picture show proprietor in Cleveland. The fire marshals reported this case to me."

Fire Marshal Neiswinter, in whose district the Eureka show is located, said that he had found the twelve-year-old boy operating the machine. He declared that he had warned the proprietor of the show, but that the violation continued.

TALKING PICTURES SEEM TO BE POPULAR.

Pueblo, Col.—The Cameraphone is a hit at the Grand Opera House.

Los Angeles, Cal.—The Chronophone has been installed as a permanent feature in a theater named for itself.

Helena, Mont.—A legal fight is on between the Western Film Exchange and the Cameraphone Company of New York over territorial rights.

Columbus, Ga.—The Cameraphone is proving a success at the Elite.

Youngstown, O.—The Cameraphone is drawing large crowds to the Grand.

Baltimore, Md.—The Holliday Street Theater is continuing its successful exhibitions of the Cameraphone.

Houston, Tex.—The Synchroscope, the latest talking moving picture machine, is being hailed as the "eighth wonder of the world" at the Superba on 403 Main street.

Marion, O.—Talking moving pictures with vaudeville comprise a good show at the Grand Opera House.

THE ACTOLOGUE.

An experiment is an experiment only; chance may make it a "fad." The virtue of a fad is more to the credit of experiment than it is to the honor of the fancy, yet when experiments become fads, success must surely follow.

The "Actologue" is an experiment that has become a fad, yet a worthy fad and one that the public appreciates as a valuable adjunct to numerous hitherto either misunderstood or not understood subjects that are beautiful and interesting yet not comprehended stories.

With the appearance of the "Actologue" new interest is lent to the subjects, and the effect, in "toto," is to present a drama in tabloid form. A drama presented by capable actors, with every detail beautifully worked out, every effect added and played in a creditable manner throughout.

The ten companies already out are meeting with unparalleled success among the best audiences possible, and The National Film Company have reason to congratulate themselves on the rapid strides they are making.

Why not send your Subscription now?
Six Months, $1.00; One Year, $2.00.

NEWSPAPER COMMENTS ON FILM SUBJECTS.

"King Scatterbrains' Troubles" is a film which generates great laughter.

"The Great Northwest" is a film subject of an educational nature.

"The Tale of a Hat" has numerous hearty laughs, and many a man could recall many similar episodes in his youthful days.

"The Boston Tea Party" is an exciting historical film.

"Mystery of the Mountains" is an excellent dramatic film picture.

"Around New York" is an exceptionally good subject.

"The Swiss Alps" is a picture of travel, and is also of great instructive benefit.

"The Multnomah Falls" is a beautiful picture of natural scenery in Oregon.

"Sleeping Beauty and Prince Charming" is a subject of fairy tale fame.

"Troublesome Husband" is a new production in comical motion pictures.

"The Poor Officer" is a neat little love story taken from life in an army corps.

"In the Hands of the Enemy" is a film story of the dark days of the Civil War, and is very interesting.

"French Dairy Farm" is a good entertaining and educational subject.

"Cast Off by His Dad" is a subject to sit and laugh at.

"The Drunken Mattress" is a subject that amuses both young and old.

"The Third Degree" is well exemplified in this picture.

"Winter Sports" is an interesting subject showing some very fine scenes.

"Modern Hercules" is a comical subject, full of excitement.

"Home Life in China" is a film showing many of the occupations carried on by these people.

THE GILLES ARC REGULATOR.

This is a new device which will be noticed in our advertising pages, and according to the testimony of a reader who has had one in use for two months, it gives perfect satisfaction. It is designed principally for alternating current, as it eliminates the sputtering of the arc and holds it in a fixed place in front of the carbons next to the condensors and forming the crater there, thereby giving the greatest possible amount of light. It burns the carbons perfectly even and causes them to burn a little faster in the front than in the back, thereby giving a light that is free from shadows and perfectly steady. The regulator is connected in series with the lamp and does not use any extra current to operate, and is designed to carry a current of 50 amperes. The regulator is guaranteed for one year, and any part proving defective will be replaced free of charge. Operators who are having trouble with their arc should write to the Richard L. Gilles Company, Electrical Brokers, Helena, Mont.

CHASING THE "VILLAIN."

There is an amusing story going the rounds of the press of the making of the film showing a young lady escaping from a house where she had been held a prisoner by an admirer. A young fellow was coming up the street in his auto when he suddenly heard a woman cry for help and turning around saw a young lady running toward him. He stopped and she jumped in with him and begged him to save her from the villains. He started his auto at a fast rate, when the pursuers secured another one and started in pursuit. The faster the man with the maiden went the faster the others followed. Soon several shots were fired at the two in the lead. The chase kept up for a number of miles, when she asked him to stop the machine. He finally did so and was surprised to see the young lady get out and get in the other machine and with a "thank you" to the rescuer rode away. When he found out that they had simply used him to help make a picture film he was indignant and threatened suit if the film was used. Whether the case ever was brought or not, the film was used and proved one of the most popular ones ever shown.

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.

NORDISK FILMS AT THE INTERNATIONAL EXPOSITION.

The above illustration shows a corner of the International Cinematographic Exposition at Hamburg, Germany, and the booth of the Great Northern Film Co. As stated in a previous number, the Great Northern Film Co. (Nordisk Films) received the gold medal at this exposition.

RAISING THE WIND IN NEW BEDFORD, MASS.

Moving pictures which moved so rapidly that patrons of the show could not see them, and a picture operator who added to the realism by moving hurriedly out of town, formed an entertainment which interested but did not delight hundreds of Portuguese residents of this city.

The sight of hundreds of people about the vicinity of the entrance to Odd Fellows' Hall attracted attention and inquiry revealed that most of the members of the gathering were 40 cents apiece short on account of an exhibition which they expected to see in the hall, but for which the hall had not been engaged, in spite of a ticket sale and advertisements in Saturday's papers.

The deus ex machina was Joseph Morris, late of this city, present residence unknown but the object of earnest inquiry. For three or four weeks past, Mr. Morris has been selling tickets, at 40 cents a head, for an exhibition of moving pict-ures, comprising a collection of views of Portugal and the islands. He found a lively interest in this show, and the tickets sold rapidly. A newspaper advertisement announced "Devine Moving Pictures, April 5th and 6th." The promoter paid for his advertisement, paid the Portuguese job printer who printed his tickets and programmes, and everything seemed correct until a clothing dealer who had been furnishing Morris with goods on credit grew suspicious of him, and communicated his suspicions to the police.

Inspector Gendron was sent up to Odd Fellows' Hall, and on interviewing the janitor, learned that the hall had not been engaged for any picture exhibit. Then Inspector Sylvia was sent to Morris' residence on South Orchard street, only to find that Morris, his wife and three children, all arrayed in new Spring garments, bought on the dollar-down plan and still unpaid for, had made their departure without leaving word of their next stopping place. On Morris' door were the last messages of several credit firms, one with reference to a gold watch, another to gold eyeglasses and another bearing upon $31 worth of clothes.

Morris has lived here for over 12 years, but was not known to have worked of late, with the exception of his get rich quick project. A few years ago he attempted to start in the moving picture business with a little Edison machine, and advertised exhibitions in two halls, but was unable to make the machine work. On this occasion he acted with perfect honesty, refunding the money to all who had purchased tickets.

In his latest venture, it is estimated by the printer who provided the tickets, that Morris cleaned up between $400 and $500. He had 1,304 tickets printed, but the printer sold some of them for him, and still has the money to return to the purchasers.

HARD LUCK STORY OF A REPORTER WHO WANTED TO CHEER UP, BUT HAD ONLY A CAR TICKET AND FIVE CENTS.

The other day a reporter had faithfully covered his assignments, but for him there had been "nothing doing." Furthermore, in his desperation he had even traveled out to the old Exposition grounds. What he saw there, however, did not add to his cheerfulness. Buildings, once the scene of many glories and pleasures, now going to rack and ruin. The grounds, once so beautifully and artistically laid out, now a broom grass field. Where all had been life—the very air laden with music—there was stillness. The once famous Midway a ploughed field!

Being, however, still the happy possessor of five cents—and on the very eve of pay day, too—he braced himself up and upon again entering the city stopped at one of the moving picture shows on King street.

The music hall was all right and he felt a little more cheerful. Women, attractive and otherwise, girls, attractive and more so, were there in full force. Just in front of him were two vacant seats. A few minutes later, however, they were occupied by two young ladies—one a blonde, the other a brunette. They were both handsome, the brunette especially so, and both stylishly dressed. The blonde appeared happy and inclined to talk; the brunette thoughtful and reserved.

The show began and the pictures thrown upon the canvas were amusing. Then came the last—pictures beautifully colored and illustrative of suburban life—the devotion of a boy and girl; the growth of their affections; their separation; his return after many years, no longer a youth: his efforts to find the girl of his younger days, only to find her grave, at which he is seen to kneel. Throughout it all a song is sung, sweet and pathetic, and the words of which the pictures were illustrations.

At the conclusion there was applause and the hall was again brilliantly illuminated. The two figures were still in the front of the reporter. Both were quiet. The blonde was looking straight in front of her; the brunette's head was resting on her left arm. The blonde said something, but there was no response. Then turning, she touched the brunette, who looked up. Then the blonde broke out in a laugh and said:

"Why—you baby!"

"Why?"

"You've been crying."

"I-t-'s n-o-t s-o."

But her face was turned away from her companion—a handkerchief went up and there was silence. The reporter went out, borrowed fifteen cents from a policeman, disappeared through the doorway of a building across the street, only to emerge a few minutes later with a cheerful smile upon his face and in a more cheerful frame of mind.

WONDERS OF THE CINEMATOGRAPH.

The cinematograph is about to come into our daily life. It has hitherto been used to amuse us, but in the very near future it will be pressed into service for our instruction. Mr. Martin Duncan, a prominent cinematographer of London, for example, stated a few days ago that before long it might be possible to secure animated pictures showing the changes undergone by the parasites in malarial fever, says a writer in the London *Mail*.

It is a part of Paris nowadays, the cinematograph entertainment. In a gaily decorated theater, for one or two francs, it is possible to obtain a reserved seat for a performance which lasts for perhaps three-quarters of an hour or an hour, and a string orchestra accompanies the living pictures with appropriate music. These "theaters" are immensely popular all over the Continent, and draw a full house at almost every performance. They are at present largely in the hands of the Pathe Company.

It Is Wonderful.

One cannot help wondering when witnessing, say, a trip to the moon or a dive into fairyland, how such photographs can be obtained. A sudden explosion, an abrupt change of scene, a performance which one would think absolutely impossible, even on the stage—these are subjects which are presented to us every day. But for the production of such films, which are technically known as "trick" films, not only is a special theater required, but a set of actors, highly trained, and all experts at their work, is also employed. A new theater for the production of cinematograph films is shortly to be erected in London, on the top of a large building, so that as much light will be available as possible, and a perfect galaxy of furniture, scenery and equipments of all kinds will be necessary to assist the performers to make a life-like representation of imaginary but thrilling and delightful incidents. It must not be thought that the pictures which are shown us of life on a cattle ranch, events of distant lands, and so forth, are mere delusions. The wonderful artifice of the cinematograph stage is only resorted to in the case of production of purely imaginary or fantastical pieces. Enormous expenditure is necessary to obtain many of the animated pictures which give us such instructive ideas of what goes on in other lands, and the men who secure them are often of high standing and considerable ability.

Photographs of Bird Life.

Marvelous photographs have been taken of bird life, when the operator has had to conceal his apparatus most ingeniously from the birds, and animated pictures have been obtained—only after infinite patience and the employment of noiseless machinery—of the mother bird feeding her young in the nest, and of similar and equally fascinating subjects, all of which it would be impossible to observe in ordinary circumstances. Pond life has been cinematographed by means of special micro-photographic apparatus, and even the movements of bacteria—the smallest organisms known to the scientist—recorded.

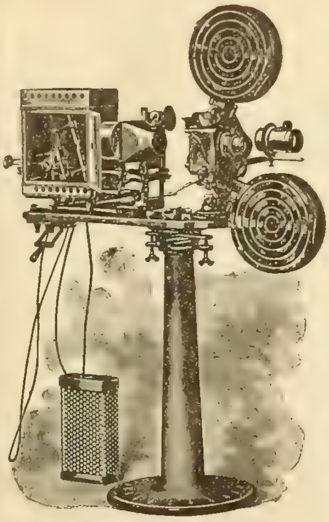
As regards the rapidity with which daily events can be photographed, and shown within an hour or two to the general public, the following account of the arrangements made for the Grand National 1907 Race will suffice to give some idea: Six taking machines were at work on different joints of the racecourse, and a special van was in readiness for the films to be developed while en route for London. The moment the race was over the train started, and while running full speed homeward the operators were hard at work developing. Indeed, not only were the films developed, but they were washed and dried on a special mechanical drum. On arrival, a motor car in waiting carried the film quickly to the printing establishment, where five hundred and twenty feet of it was printed on to the positive film. As soon as this was dried it was rushed off to the Alhambra, Empire and Oxford Theaters and shown to an almost incredulous audience. When the final cup tie was played at the Crystal Palace a motor car drove the film to London, and within three hours a cinematograph display of the match was given.

Remarkable Celerity.

The royal wedding which took place recently at Wood Norton was another occasion on which remarkable celerity was displayed by the energetic cinematographers. The Bourbon bridegroom and the procession—a view of which will be of permanent interest owing to the number of crowned heads which were present—were photographed with apparatus which had been perfectly adjusted beforehand. The moment the necessary photographs were secured the films were rushed through at breakneck speed, and, as is well known, the wedding ceremony was shown to Londoners on the evening of the same day.

Yet another innovation was introduced a few days ago—the application of cinematography to medical science. A display of the characteristic movements of patients suffering from various forms of paralysis, brain diseases, blood poisoning, etc., was given before a distinguished gathering of medical men in the west of England, and later on some animated photographs of an actual operation were shown. The latter were prepared in France, owing to the prejudice which exists at present in Great Britain in the matter. It has been unanimously agreed that the cinematograph will almost immediately be adapted to medical and surgical teaching, as when once a film has been obtained of the eye or limb movements of some interesting case, a permanent record of it results, which will obviously serve the same purpose to the demonstrator as a living example.

Already the educational authorities have the matter of using the cinematograph in general education, under consideration, and that they will utilize it before very long in the teaching of natural history is not for a moment to be doubted.



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PASTOR SAYS FIVE-CENT SHOWS ARE SCHOOLS FOR CRIMINALS.

Philadelphia, Pa.—In a sermon on "The Evil City" the Rev. Milton Tweedle, pastor of the Calvary Evangelical Church, 1417 Columbia avenue, declared that Mayor Reyburn, as head of the present city administration, is responsible for immoral pictures that are being shown daily in the cheap five-cent theaters.

"I do not see how the Mayor of our city and the other authorities, who are supposed to look after the welfare of our youth, can allow vile pictures to be spread on canvases in the cheap five-cent shows," he said. "These picture shows become schools for degenerates and criminals, and by sanctioning them the Mayor and all the others merely forward vice in our midst."

Further, he urged his congregation to get up a petition against these shows and present it to Mayor Reyburn. The Rev. Mr. Tweedle added that he had made a personal investigation of conditions and was ready to back all his allegations.

[The reverend critic must have only visited a few places which are running old junk which ought to have been cremated long ago. No films of recent manufacture can be classed as "vile."—Ed.]

THE CULT OF THE MOTION PICTURE SHOW.

Most Popular of Public Entertainments.

From the rock-ribbed coasts of Maine to the sunny slopes of California; from the Great Lakes on the north to the—well, in short, all over the country—Brooklyn included, mankind's chief form of amusement is rapidly becoming the moving picture show.

You can scarcely turn yourself about in this city (Brooklyn) without stumbling on a theater devoted to this sort of entertainment. It may be in the rear of an ice-cream saloon, or it may be one of the big theaters, but wherever it is, you may be sure that it will always be crowded with men, women and children.

Strange as it may seem to the observer who glances only at the face of things, the audiences are made up largely of men—not of men who are out of work and have nothing better to do, but substantial business men, who find relief in the coolness of the theater and the humor of the pictures which are thrown upon the screen.

There is, indeed, a sense of relief from the care of the world in a moving picture show, where it is cool and where the bright light of the sun does not permeate, if it is day, and where the subdued gleam from the electric bulbs cast a calm over the scene, broken only by the music of the piano and the soft rattle of the moving picture machine. Of course, in very many cases, the piano music is extremely indifferent, and often it might be better for all if it were dispensed with.

Some of the more ambitious shows have "vaudeville" acts sandwiched in between the pictures. These "acts" are either of the monologue or the song variety. To be exactly correct, the applause which they receive from the audiences is not of the most enthusiastic kind, yet the artists seem satisfied with the work and there have been no complaints received from the audiences.

It is the pictures, however, which attract the audiences. There are a great many of the films imported from France, where the art of making them seems to have reached a very high plane. The American-made pictures, however, are most true to life, and they are the ones most appreciated, since many of them are made right here in Brooklyn and depict familiar scenes.

There is scarcely a subject which one can mention that has not been depicted in the "life-pictures." The most popular subjects, however, are those in which long drawn out chases involve the principal actors. These chases are in the air, on the earth and in the waters under the earth; and one marvels at the ingenuity which prompted their origin.

Young Brooklyn prefers the motion pictures to a game of baseball, while his father and mother welcome with equal pleasure an opportunity for easily acquired entertainment, and during the tightness of the money market and the reluctance of the laboring man to spend fifty cents or a dollar to provide a trip for his family to the seashore, this form of entertainment is a veritable God-send.—Brooklyn (N. Y.) "Times"

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Flim Review.

THE BANDIT'S WATERLOO (Biograph).—**The Outwitting of an Andalusian Brigand by a Pretty Senora.** The hills of Southern Spain were infested by a gang of lawless freebooters who terrorized the country and made travel in the mountains a hazardous pastime. They waylaid, robbed and often murdered the unwary tourist who chanced their way In the opening of this Biograph picture a party of these Andalusian bushrangers, in command of their chieftain, are seen hiding behind a huge rock in waiting for prey. They haven't long to wait, for after having held up and relieved several pedestrians, a stylish landau approaches in which are seated an old gentleman, a duenna, and a pretty young Senora. The inevitable happens—all are relieved of their valuables, and while the gentleman and dunena are sent on their way, the girl is held a prisoner. She realizes her helplessness, and at the same time assumes that her beauty has made an impression on the chief, hence resorts to woman's wiles to captivate the bandit. In this she succeeds, but must use strategy to regain her jewels, which are still in his possession. Her subtle artifice is promising, when they are surprised by the police, who take them in hand, but the sergeant finding them possessed of so much wealth, is content to take that and let them go. From here they go to the mountain inn, where later the sergeant again puts in an appearance, so Senora bribes the waiting maid to allow her to act in that capacity, and as the sergeant does not recognize her, she having been veiled when they met in the road, he is lured to a private room, where he is overpowered, bound and gagged by the bandit, who regains the jewels, and with Senora flees to another hostelry. Here Senora piles her conquest with cajolery and wine until he falls into a drunken sleep. Now is her chance. She secures her jewelry and after leaving a derisive letter for the enamored bandit, departs to rejoin her friends, chuckling in anticipation of the chagrin of the pillager upon his awakening. Length, 839 feet.

A CALAMITOUS ELOPEMENT (Biograph).—**How It Proved a Windfall for Burglar Bill.** The maxim, "The course of true love never ran smooth" was never more clearly verified than in this Biograph picture. Frank loved Jennie and Jennie loved Frank, but Papa couldn't see Frank with field glasses, so he was forbidden the house. "Faint heart ne'er won fair lady," and Frank's heart was anything but faint, so he braved the terrors of Papa's No. 8's and intruded. He has hardly arrived when Pa puts in an appearance and he is unceremoniously evicted. But dauntless still, he appears that evening in the garden, and with a signal calls his fair charmer to the window on the balcony. He suggests an elopement that night, to which Jennie acquiesces, and then goes to arrange matters. Here our old friend Bill the Burglar butts in on the scene, ties up a rope ladder and is about to ascend to relieve the family of some of their wealth when Frank returns. Bill hides, and Frank thinking Jennie had supplied the ladder, attempts to climb it. His work here would never pass in a naval examination, and after almost breaking his neck, gives it up and secures a more solid form of ascent. Making the balcony, he, assisted by Jennie, lowers her trunk. It falls with a bang on the ground, arousing the constabulary gentleman of the beat from his nap, who rushes up as the elopers are struggling with this bothersome baggage. The copper, as you may imagine, takes them for a couple of housebreakers and carries them to the police station. Bill coming from his hiding seizes the trunk and skiddoos. After carrying it several blocks he sets it down to rest. Someone is coming; escape is cut off, so he vamouses by the trunk line, that is to say, gets into the trunk. A copper coming up sees the lone trunk, calls aid and takes it to the police station, arriving as the lovers are trying to explain matters. The arrival of the trunk helps them materially, hence they are finally released, taking the trunk with them—Bill, of course, inside. At the hotel, a telegram calls Frank and Jennie to the parlor for paternal forgiveness. While they are absent, Bill comes out of the trunk, packs into a couple of suitcases all that is worth taking in the room and beats it. 'Tis an ill wind that blows no good. Furthermore, Frank and Jennie are too happy to mourn their loss. Length, 738 feet.

TALES THE SEARCHLIGHT TOLD (Edison).—

The Farmer's Visit: "Si" Slocum visits Coney—Mounts the Observation Tower at Dreamland—Hires a spy-glass—Running comments create amusement—He sees it all—And a few things—Rare sights.

Panorama of Coney Island: Perfect bird's-eye view—Taking in the entire Island from the top of the tower—Inland and ocean front—Bathers—Lifesavers—Boats—Throngs on Surf avenue.

What "Si" Sees First: Into range comes the giant swing—Visitors riding the camels—Indian girl shooting at glass balls—Shooting the Chutes—With long water glide—Diving horses—Diving horse and rider The Great Divide—Looping the Loop—Virginia Reel (this is a laugh-maker)—The immense Ferris wheel—"Si" spots a young couple in midair indulging in a Soul Kiss—"Where ignorance is bliss, 'tis folly to be wise."

Coney Island Illuminated: Darkness gradually descends—Daylight fades—One by one the lights come out—A beautiful effect—Like a real fairyland—One blaze of moving light—Like festoons of glittering diamonds.

"What Are the Wild Waves Saying?": "Si" now follows the searchlight—Operator humors him—"Si" nearly topples off the tower—Such is his delight.

In the Surf: Two little tots come into view—Clothes tucked up—Hand in hand—Wading in the ocean—No "kick" from them, though.

Teaching Her to Float: "Si" picks up a couple—Gent teaching the timid creature to swim—How she clings to him—How he "kicks" when the searchlight finds him—Starts for operator—Next a lovely, lone lady, built like a model, fills the lens—"How 'Si' lingers"—But she objects and starts for the tower.

The "Sandman": A big fellow is next discovered buried by his girl in the sand—Hates to be disturbed—Motions operator to turn off the "light"—No use—Another mad couple go for the operator.

On the Ocean's Wave: "Si" almost paralyzed—(An old man and young maid)—United in one long "Soul Kiss"—"Si's" mouth waters—They catch on—Break away—Start for tower—And so from scene to scene.

Operator "Gets His": Up on tower—Sudden invasion—"Si" dumbfounded—Crowd rush operator—"Husky one' carries him off bodily—Rest follow—"Si" sees him taken to beach—Out in deep water—Soused repeatedly.

Suspended Animation: Last scene of all that ends "Si's" strange experience—Turns the searchlight himself and discovers his erstwhile friend hanging to a spile in the deepest water—Kicking like a crab and no help, while on the beach his victims stand and "laugh last." Length, 995 feet.

THE SENSATIONAL SHEATH GOWN (Lubin).—Miss Fluffy Ruffles is up to date in her gowns. She only wears the latest. She creates quite a sensation with her elegant sheath gown, so much that wives take their husbands from her side while at the ball. Embarrassed and angered, she leaves the ball. To get even with the mashers, however, she lets her colored maid don the gown and she, heavily veiled, accompanies one of the ardent admirers on a stroll through the park.

She creates a commotion in the street car, is the cause of an ambulance going empty to the hospital and creates all-around excitement.

At last, when alone with the admirer, he insists on lifting the veil. He has not been seen since. Length, 600 feet.

POLICEMAN FOR AN HOUR (Lubin).—One of our finest, quite tired, lays down for a rest. Being too hot, he takes off his coat. A tramp seeing his chance for a little fun, dons the policeman's coat, takes his helmet and club and sails forth.

He is policeman for an hour and has an all-around good time until he is discovered. He is now laid up for repairs. Length, 300 feet.

THE BOGUS LORD (Lubin).—Lord Gumboil is a very exacting man with his servants. One thing of all others he insists on, and that is sobriety. "Perkins," his valet, has stolen the keys of the wine cellar and become drunk. The Lord is furious at his absence and dispatches the other servants to find him. They do so. The valet proceeds to wait on his master and, in doing so, empties the contents of a tray over his Lordship' head, who immediately cuffs and kicks him out. Smarting under the blows he resolves to get even. He hires a wig and mustache and proceeds to change his appearance to look like his Lordship. The resemblance is startling. The real Lordship invites his fiance to a lawn party. The Lord and future mother-in-law stroll off and the bogus Lord comes in. Consternation reigns at the apparent insanity of his Lordship. His Lordship's fiance is treated to a terrifying experience. "Perkins" soundly thrashes two officer friends, who in turn thrash "Gumboil." Mistaking "Perkins" for the Lord, the lady goes boating with him. He tumbles overboard and is chased over hill and dale, and finally captured and arrested after profuse apologies all around. Length, 830 feet.

Pathe Freres issues:

MISS HOLD'S PUPPETS.—This wonderful and beautifully colored picture is difficult of description, and one must see it in order to appreciate it.

We note with wonder the ingenuity of the photographer who has here made full-grown men appear like midgets measuring not more than six inches in height. We first see these tiny people as they stand on a table performing many interesting tricks under the direction of the Mistress of Ceremonies, Miss Hold, who exercises a sort of magician-like power over them, making them appear and disappear at will.

In the first picture we see Miss Hold on the stage with two men, who place a table in the foreground and hand her a magician's outfit. She now takes a piece of paper, which she rolls up, then cuts it in half, and out of each half she forms a cone, from which emerge tiny acrobats. These cunning fellows amuse us with many wonderful stunts, and when they have been restored to their respective cones, a number of wee ballet girls, who execute some very pretty figures, take their place. A man, disguised as a woman, next appears, and when he hops up on Miss Hold's finger we all look on aghast, as we know him to be of ordinary size, and to see him there poised on the woman's finger as she holds it extended seems to us little short of marvelous. A clown then jumps up and proceeds with all kinds of funny antics.

Three steins are now placed on the table, and when the lids are removed out pop three little clowns. These funny fellows amuse us with a droll pantomime, and when they have finished each returns to his respective stein, the lid of which is tightly closed down by Miss Hold.

In the last scene we see Miss Hold carrying a basket containing flowers, which she throws in a heap on the floor, when all at once out of each blossom steps one of the characters who has taken part in the performance, but now, instead of midgets, we see women and men of ordinary size. They group themselves around Miss Hold and form a beautiful picture as the film closes. Length, 524 feet.

THE KNOWING BIRDS.—In this wonderful film we see how little birds can be taught to do tricks with seemingly human intelligence. They perform on a trapeze, horizontal bars and do many things that are extremely interesting. One shoots off a toy cannon, and another draws a little carriage with a coach and footman in their respective places. The man holds out his hand and the little things perch on his fingers, looking quite like a family party, and eat out of his hand, apparently enjoying the situation as much as the spectators. Length, 228 feet.

JEWEL OF A SERVANT.—The Simpkins family are here seen in a high state of elation over the fact of having secured the services of a new manservant, who is the possessor of credentials of the higlest charac'er. Their pleasure is short lived, however, for of all the awkward simpletons that ever walked into a well appointed house, this scatterbrains is the limit. His first duty is to awaken his master in the morning, so he comes on the scene armed with a large bell, which he rings so strenuously his master's hearing is almost ruined as a consequence. He next brings in the coffee, which he upsets all over Mr. Simpkin's head, and instead of being disconcerted by the unfortunate occurrence, we see him convulsed with laughter at his own stupidity. He is equally unlucky in his endeavor to dust the ornaments and articles lying about on the mantelpieces and tables; everything is smashed regardless of its value. When his master calls to be nelped on with his coat, the new servant, with his usual adroitness, mixes things up to such an extent that Mr. Simpkins has difficulty in extricating himself. His next performance is the taking of an impromptu bath in the most expensive perfume in the house, and then descending to the drawing-room he piles the costly furniture in a heap on the floor, preparatory to giving the room a thorough cleaning. All at once his appetite is aroused by the sight of two nice wax candles ornamenting the piano, and he hastily devours same. Just at this moment the mistress of the house enters and flees in horror at the sight that greets her eyes. But the "jewel of a servant" has not yet completed his devastations, for the dining-room still remains intact, but after his efforts to clear the table and tidy up the room, one would not recognize the place—it would seem as if a whirlwind had swept through it, wrecking everything in its trail. The head of the house, Mr. Simpkins, by this time has come to the end of his patience, so without further parley he preemptorily kicks the stupid fellow out into the street. Length, 492 feet.

THE CURSE OF DRINK.—In this picture we see a happy little home, where the mother and son are awaiting the father's return home from his daily toil. He comes in, with a companion, and tells his family that he is going to the tavern to have one social drink with his friend, and that he will return immediately. They go out and have their drink, and start back home, but stop to have another, and after a few more, the man forgets all about his loved ones, who are anxiously awaiting his return. He goes on from tavern to tavern, until the accursed beverage takes its usual effect, and changes him from a kind, inoffensive man to a raging fiend. In one place he becomes boisterous and wants to fight, and when the proprietor remonstrates with him, he seizes a chair and strikes him severely over the back. He then grabs a bottle and brandishing it in the air, keeps the rest of the crowd at bay while he makes his escape.

In the meantime his wife is becoming anxious, and sends her son out to look for the father. The young man goes to the different taverns in the neighborhood, but at each place is told that his father has gone home. As the youth starts back he sees his parent coming toward him, pursued by an angry mob. He hastens to his father's assistance, but the latter, in his stupor, strikes him over the head with the bottle, thereby inflicting a terrible wound, and leaving the boy prostrate on the ground. He eludes his pursuers, and returns home to his anxious wife.

Not long after his arrival the injured boy is borne in, and when he accuses his father of the ghastly deed, the latter becomes violent with remorse and is carried away a raving maniac.

The last picture shows him being placed in an asylum for the insane, a hopeless lunatic from the effects of his first drink. Length, 175 feet.

A WONDERFUL FLUID. A wise old chemist has just compounded a wonderful mixture, which causes leaves and blossoms to grow on empty bushes, or when applied to the face or head, brings out a rich crop of hair. He has a very jolly time with his experiments, and causes the curious crowd that follows him no end of amusement. He experiments first with a bare twig, and when he pours some of the fluid on it, we see it sprouting with a beautiful foliage. He then pours a little on a fellow's nose, and behold, up springs a sort of bramble. He then applies it to a woman's face and immediately she becomes the possessor of a luxurious beard. Next he sprinkles a little on a lamp post, around which a beautiful vine entwines itself. The fellow's hat takes on an enormous size from a few drops, while the flowers on a woman's hat become a real flower garden, and a man's overcoat turns into a heavy fur coat when sprinkled with the fluid.

Finally a funny fellow steals the bottle, and when he drinks some, a heavy beard sprouts out on his face. He is carrying a small plant, and when it receives a few drops of the famous elixir, it grows to be a large tree, and the fellow has his troubles carrying it home. It knocks over every one that he meets, and causes no end of trouble and excitement. He is followed by a mob, and when he arrives home he gets a beating from his wife, but she saves him from a similar fate at the hands of the infuriated crowd. Length, 492

THE INCONVENIENCE OF TAKING MOVING PICTURES.—In this picture we see how the artists engaged to pose for the pictures make the scene so realistic that they get themselves into all kinds of trouble in the city where people are not familiar with their mode of doing things. The first picture shows the camera set to take a picture of a tragic hold-up. The manager gets the people in position, and when they are ready, a woman and girl are seen walking along the street, when three men spring out from behind a wall, and, after stabbing them, go through their pockets, relieving them of all their valuables. When the performance is finished they all start away to the next place to pose for another picture.

A young boy sees the performance, and mistakes it for a real hold-up, and rushes off, spreading the terrible news through the town, and summoning the police. A large crowd start to the scene of the great tragedy, and when they arrive, they find no one there. They rush off in pursuit of the artists and soon overtake them. After a desperate struggle they are carried off to jail, followed by the excited crowd. Although they make an effort to explain the situation to the magistrate, he refuses to listen, and so they are ignominiously thrown into a cell.

When the manager of the moving picture show hears of the trouble, he hastens to the assistance of his artists. Arriving at the station house, he succeeds in explaining matters to the satisfaction of those in authority, and the prisoners are released.

The next picture shows a real hold-up, and when the police are notified, they believe it is still the moving picture men at work, so quietly walk to the scene where the robbers have a man bound and gagged, and after putting the crowd to rout engage in conversation with the astonished highwaymen. They then go back to the station house, while the robbers go on their way, congratulating themselves that they have the protection of the police. Length, 442 feet.

AN IMPROVISED STATUE.—A poor country jay goes to the city of Paris to see the sights, and not being schooled in the tricks and ways of the students, who abound in that city, he is easily taken in and made the butt of the crowd of practical jokers, who escort him around the town and have no end of fun at his expense. He is taken down the boulevard, and to the amusement of the spectators, they make him bow and salaam to the statues. Finally they go to a part of the park and put a sign on a pedestal offering five dollars an hour to any person who will stand on the pedestal for two hours without moving. The country fellow is induced to try it, and we see him climb up and strike an attitude in an endeavor to resemble as nearly as possible the other statues in the park. He tries to remain still, but the flies

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and mosquitoes bother him, and it is an impossibility for him to keep from moving about. The people passing in the park notice that he is not a real statue, and call the police, who try to remove him, but to no avail, for he is determined to win the reward. Finally they get the gardner with the hose, and he turns a stream on him, and we see the fellow standing his guard and taking the ducking with iron determination to remain in place until the allotted time expires. When the time is up he comes down off his perch, and is arrested for causing so much excitement, and is led away while the jokers look on highly amused. Length, 442 feet.

THE MASQUE BALL.—In this funny picture we see two men reading a notice in a paper advertising a fancy ball that is to take place in the town, and at which, the announcement states, a prize will be awarded the person appearing in the most original costume. Bent on winning the reward, an idea comes to one of them which he communicates to the other, and which they proceed to carry out. They secure a small cabinet, and after sawing holes in it for the head and arms, one of the fellows gets into it and it fits around him like a coat. They start off to the ball, and the next picture shows them on the scene, where the judges are viewing the different droll characters that are portrayed. Finally our friend saunters up before the judges, and the vote is unanimous in favor of his costume. When the judges and the rest of the guests retire, the pair, not being satisfied with winning first honors, decide to lay in a store of the good things set out on the table for the guests, and use the costume for this purpose to very good advantage. They go over to a table that is laden with wines and good food, and the cabinet is quickly filled with the delicacies. Before the guests return they beat a retreat, and when they get out on the street the fellow in the cabinet crouches down, resembling somewhat a turtle, while the other man loads the burden on the back of a carrier, who starts off staggering under the terrible weight. Next he puts it on a wagon and in a short time it is delivered at their home. The fellow then comes out of his shell and the pair sit down and enjoy a hearty meal on the provisions secured under such trying circumstances. Length, 574 feet.

THE BOUNDARY.—There is a long-standing feud between the families of Bart and Willis, who live on adjoining farms, as to the boundary line between their possessions. Old Mr. Bart one day removes the stone—the boundary mark—a few inches, and when his neighbor, Willis, discovers what he has done, he hastens to the farmer's cottage and remonstrates, but gets very little satisfaction. The next picture shows the Willis cottage with a farmhand sitting outside making love to his master's daughter. All at once young Bart, who stands in favor with his enemy's daughter, comes on the scene and is earnestly conversing with the girl when her father appears and orders the young man off his premises. The old man, who is wrought up to a murderous temper over the affair, threatens to shoot his old neighbor, but the girl dissuades him and soon has him calm. The farmhand takes it upon himself to get revenge for the injury done his master, and, taking his gun, goes to the Bart home and, as the family are saying grace before their evening meal, he levels the gun through the window and shoots the old man. The son rushes out, but the murderer has made his escape, leaving the gun behind. The young man hastens to the police, who go with him to the home of Willis, where the old man identifies the gun as his and is placed under arrest, charged with the crime. The poor girl follows them to the station and pleads for her father's release, proclaiming his innocence. Terror-stricken, she rushes off to the river to end it all, but she is overtaken by the real murderer, who tries to turn her from her ghastly purpose. He pleads with her and finally confesses his guilt. The young rival is directly behind them, and when he hears the confession he grabs the culprit and throws him into the river, where he sinks. Thus avenged, he takes the girl back to see her father released. Length, 688 feet.

SUSCEPTIBLE YOUTH.—In this funny picture we see a young man who is possessed with an over amount of admiration for the fair sex, and his lack of discretion in forcing his attentions on every woman that he meets leads him into many embarrassing positions, out of which he emerges as a rule much the worse for wear at the hands of a strong brother or father. The first picture shows him following a beautiful young woman down the street, and into an apartment where she goes to look at rooms. When the janitor shows the lady in the masher is close at her heels and tries in every way to attract her attention. His efforts are unsuccessful, however, as she utterly ignores him. But finally, so persistent does he become, that she, in an effort to rid herself of his presence, throws him on the floor and rushes out, locking him in the room. Soon we see him climbing out of the window and crawling along the ledge to another apartment in which a woman is seated reading. She is horrified when confronted by the stranger, and is remonstrating with him for his audacity, when her husband enters, and mistaking the intruder for one of his wife's admirers, proceeds to give the innocent woman a beating, and follows the fellow down stairs, kicking him at every step.

Undaunted by this harsh treatment, the young masher climbs up on a tram car, and seats himself between two women. He forces his attentions on one of the ladies, and at last becomes so obnoxious that her escort throws him down into the street and jumps down himself to have it out with him. The fellow overtakes a cab in which a young lady is riding, and to escape his enraged pursuer, he jumps in and explains the situation to the young woman, who is powerless to resist his entreaties. They soon arrive at the girl's home, and when they get out she tells her father of the stranger's conduct. The former not only administers a well deserved beating to the offender, but wipes up the thoroughfares with his remains. Length, 360 feet.

THE COWBOY'S BABY (Selig).—A grim reminder of pioneer days, but a story that carries with it the saving grace of honor.

The first scene is without doubt the most accurately staged presentation of an Indian massacre ever used in a motion picture, utilizing as it does the services of over 100 real Sioux warriors, mounted on their spirited ponies, we see them swoop down on a wagon train of early settlers. The doomed pioneers fight with the courage of despair, but the odds are too heavy and they are annihilated. The victorious Indians first loot them, fire the wagons, then scamper away to secure the stampeded mules of the murdered settlers, when a party of cowboys ride up to the scene and view this tragedy of the plains. A great fight follows, and they succeed in driving the Indians off to the mountains, and when they return and prepare to give the dead a Christian burial, they are amazed to hear the wail of an infant coming from under the cover of one of the wagons that has escaped the torch of the Indians. A big-hearted cowboy, Joe Dayton by name, clambers into the wagon and reappears with the sole survivor clasped awkwardly in his arms. "What ye go'en to do with him, Joe?" "Adopt him, of course," answers Joe. When he rides up to his ranch and presents the baby to his astonished housekeeper, that worthy old lady is in a flutter of joy. She soon discovers a note the heart-broken mother has pinned to the infant's clothing, showing that even in the face of death she was hoping against hope that her darling's life might be spared.

We next see the foster father of the little infant just about buying out the country store in his awkward attempt at getting together things the baby might want. Then we see Joe wheeling a baby carriage and trying to quiet his little charge, but the hopelessness of his task dawns upon him and he puts into execution a cherished plan. Mabel Deering, the daughter of a neighbor, has won the heart of our hero long before our story opens, but she has other admirers—among them a prosperous Mexican cattle king, and though being courted has hesitated about giving up her freedom. But Joe leads trumps, he pens the following note to his coy sweetheart: "Dear Mabel: Twice you have turned me down, but I am now the adopted daddy of a fine baby boy. Won't you be his mother? Answer quick. The kid is too much for me. Joe."

Mabel is listening to the proposal of the wealthy Mexican when Joe's quaint offer arrives. The girl's heart goes out to the motherless child, and Joe gets the answer he is hoping for. The wedding takes place, but the greaser swears vengeance. He determines to steal the helpless infant. An opportunity soon offers. Sing Low, Joe's Chinese servant, has put the youngster to sleep in his baby carriage and leaves him to attend to culinary matters for a few moments. The Mexican's hirelings are on the watch, they grab the sleeping babe, mount their horses and dash away. Sing Low returns, misses him and gives the alarm. Then begins a race for life. Joe gets together his own men and goes in pursuit. The news spreads and soon the whole countryside is aroused and the ranchmen from near and far congregate for the man hunt. Even Sing Low mounts a borro and joins in the chase. Over prairies, up mountains, across rivers, through dense woods, the ranchmen pursue the cowards, until on the bank of a swift-rushing stream the villains, fearing the cries of the infant will lead their pursuers to them, throw the helpless child into the river. But assistance is at hand. Joe and his men arrive, rescue the baby and mete out swift Western justice to the cowardly Mexicans. The baby is once more returned to his adopted home. Sing Low is roundly cursed for his carelessness, and vows never to let the cowboy's baby get out of his sight again. Length, 990 feet.

AN INDIAN'S HONOR (Vitagraph).—In a fron-

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ther bar-room men are lounging about, playing cards and drinking, when two gamblers enter, go to the bar and order drinks. While they are drinking an Indian enters, also orders a drink, and in paying for same displays a roll of bills which the gamblers see and immediately covet. After a whispered conversation they pass to one of the tables and begin a game of cards, inviting the Indian to join them. He agrees. The game proceeds. One wins and then the other. One of the sharps starts a dispute and restrains the Indian from taking the money which is his by right. The Indian insists. The gambler draws a knife, rushes at him, when the Indian, in self defense, fires his gun and kills the gambler. He then calmly gathers the money and is about to leave when the sheriff enters, notices the general disturbance, ascertains the cause and arrests the Indian. The trial takes place in a frontier cabin, the evidence is submitted and the jury renders a verdict of guilty. The prisoner is about to be led away when another one of his race, who has witnessed the trouble, comes forward and offers himself as substitute prisoner until the time set for the execution. (This custom prevailed in the time of the early West, and the convicted man was given temporary freedom, his substitute agreeing to forfeit his life in case the condemned man failed to report in time.)

In the cabin used as a jail the convicted Indian is finishing a meal as his friend enters and signifies his readiness to take the place of the prisoner. The men clasp hands. The sheriff releases the condemned man, who returns to his old haunts for just one more spree before his death. He visits the saloon, the scene of his trouble, imbibes freely and falls asleep at a table. The surviving gambler of our opening scene comes in, sees the drunken man, and as the bartender turns aside, steals the Indian's money and goes away unmolested. The bartender returns, rouses the sleeper, who finds his money gone and no means of returning to the jail, a place he must reach by sundown. The saloonkeeper refuses him a loan, as do various other persons to whom he appeals for aid. Every resource failing, the journey must be made on foot.

At the jail, as the time draws near for the execution, the sheriff grows impatient. The substitute prisoner is indifferent and has confidence in his friend. Finally several men, presumably minor officials, enter. The sheriff tells the Indian the time is up. Still showing indifference, the prisoner accompanies his executioners to a tree where an improvised gallows has been made ready. Meanwhile the real prisoner is with difficulty making his way over the country roads, through swamps and underbrushes, until he comes in sight of his friend being prepared to pay the penalty of his crime. He waves his hands frantically, shouts, and staggers forward. He reaches the officials, pushes aside his friend and tries to take his place, but falls exhausted to the ground. An examination reveals the fact that he is dead. The substitute Indian is freed, and as he walks away he tenderly covers the form of his friend. Length, 664 feet.

THE PROMISE: Henri Promises Never to Gamble Again (Vitagraph).—In a handsomely furnished sitting room, Henri, his wife Jeanette, and Marie, their little child, are sitting at a table. A servant enters and admits three friends, who ask Henri to accompany them to the club to play roulette. Jeanette objects to this and the young men depart. The maid enters, takes the little child to bed, the mother following. Alone, Henri falls asleep and dreams that he is leaving his chateau with his friends and proceeding to the clubhouse. Here he is warmly welcomed by everybody, and in playing at chance he is a constant winner. One of his friends, exasperated by continual losses, slaps his glove in Henri's face. The two men draw swords and fight. Little Marie enters unexpectedly and Henri's sword is thrust through her body and she falls to the floor dead. Henri is arrested, and we find him in his cell, an officer reading the death warrant. A priest enters and prays with him. Four gendarmes appear, bind the prisoner and lead him away. His wife meets the procession, falls on her knees and begs them for his release. The officers are dumb to her entreaties and the condemned man is ordered on.

At the public square the guillotine is erected, the executioner tests the death machine and stands ready to do his duty. Onlookers are all about, drinking and smoking, as the death cart containing Henri appears. He ascends the steps and bows his head for the final stroke.

His wife Jeanette enters the room, slaps him on the back, and he awakens to find it has only been a dream. Length, 318 feet.

THE WATER SPRITE: A Legend of the Rhine (Vitagraph).—Count Rudolph, a bankrupt German baron, is seated at a table in one of the rooms of his castle. There is but little furniture, and that is of the shabbiest. His dress, originally of good material, is disordered and shabby. He looks utterly miserable, and as if to drown his sorrow, from time to time takes heavy draughts of wine from a vessel before him. Hans, an old servant, enters, looking frightened and wearied, speaks to his master and is angrily ordered away. As the servant turns to go several tradesmen enter and demand payment of their accounts. As the visitors become more excited and refuse to be pacified, Rudolph, in desperation, flourishes his sword and chases them away, then sinks in a chair burying his face on his arms. We find him at night emerging from the woods, staggering as if drunk or in utter despair, and with a gesture of misery he throws himself on a rock beside the river Rhine. He points to the water as if intimating that he would drown himself. At that moment Lurline, the queen water sprite of the Rhine, clothed in diaphanous robes, rises out of the water before him and beckons him to follow. He stands surprised and motionless. She seizes him by the hand, and together they plunge into the river. They reach the cave of the water sprite, where Rudolph is given food and drink and bags of gold and jewels. After making an agreement to return "in a year and a day," he returns to earth again. He proceeds to his castle and finds Hans surrounded by his creditors, who demand the master. He enters attired in magnificent clothes, carrying a bag of gold in his hands. He pays the tradesmen and kicks them out as the servant enters with more bags of diamonds and jewels. With his good fortune Rudolph forgets his benefactor and makes strenuous love to Gertrude, daughter of Baron Bernstein. His suit is successful and preparations are made for the wedding. The day arrives, the procession starts. Suddenly the lightning flashes, the wind moans, increasing in volume each minute. There is an unusually loud crash of thunder and a flash of lightning which illumines the whole scene, and in the weird light in the window stands Lurline. She holds aloft the paper which Rudolph signed and motions him to follow. He tears himself from Gertrude and with the water sprite runs to the river, into which they plunge, the waters closing over them. Length, 518 feet.

THE LITTLE DETECTIVE (Vitagraph).—A woman, richly dressed, carrying a well-filled purse and lavishly adored with jewels, stops before a real estate office and looks at a list of "To Let" signs. An evil-looking man, passing, sees her and shows by his actions that he means to rob. The woman enters the office, followed by the man. Inside a bargain is reached, and the agent hands his customer a key with a card attached. The robber sneaks up behind, reads the address on the card and leaves the office. He lingers outside until his victim appears and starts for the house, then hurries on ahead. Arriving at the address, he looks about cautiously, pries open a window, enters and conceals himself in a closet. In due time the lady arrives, examines the different rooms, and finally comes to the one in which the man is hidden. As she opens the door, the man pounces upon her, stabs her to death, possesses himself of the money and valuables and jumps through the window. He looks around in a frightened manner, throws a piece of the woman's waist, which was torn in the struggle, into the ash can and hurries away. In his haste the murderer drops a watch, which a small boy in passing picks up, and hurries after the fleeing man. The thief reaches his shanty. The boy notes the building, looks about to assure himself that he can return, then starts for the police station.

Returning to the empty house, a rag-picker in scouring about, comes upon the piece of waist thrown away by the murderer. He places it in his bag, discovers the open window, and climbs through. He comes upon the body of the murdered woman, is horror-stricken at the sight, and is leaving to inform the authorities when two officers note the suspicious move, ask the cause and hustle him inside again. The police find the body and also a portion of the waist torn from the woman in the rag-picker's bag. They call two fellow officers, who take charge of the body, while they hustle the Italian to the station-house. The evidence points to the rag-picker's guilt, and he is committed to prison. In a few moments the little boy enters the station-house, tells his story and hands over the watch. Inside is a photograph of the victim, and being satisfied that the murderer is the man who dropped the watch, the judge tells the officers to go to the shanty. The boy accompanies them, signals the police, who enter and overpower the real murderer and drag him away. He is searched and the money and valuables are found upon him. His guilt is fully established and he is sent to prison, while the rag-picker is released through the little boy's ability as a detective. Length, 438 feet.

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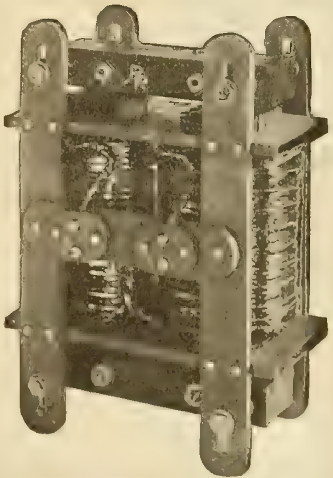

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Editorial.

Why Some Renters Don't Succeed.

There has been a lot of talk about the poor quality of some subjects that have been sent out by the manufacturers lately. On the other hand, there has been the highest praise extended to certain subjects which seemed to stand out from all the others as headliners. Those critics who are most bitter probably have no idea of the immense cost and amount of brains and energy required to produce a headliner, or any film subject for that matter. If the manufacturers have been falling off in quality or in the elaboration of their subjects, rather, there is good reason. Especially during the Summer months the sale of prints has fallen so low that when all the expenses of production are considered there is nothing in it. A good many copies of a subject have to be sold before the manufacturer gets back the amount of money invested. The manufacturers who cater to the F. S. A. fare somewhat better than the independent manufacturers do at the hands of the independent renters. We know many independent renters who boast of the fact that they have not purchased a new film for months. They have an accumulation of old junk which is being patched up, cleaned and tinted and run as long as a sprocket hole remains. They also boast of the fact that they can get possession of all the F. S. A. film they want after it is a week or two old. This is consistency with a vengeance. Are these so-called "independent" renters aware of the fact that if there were no independent manufacturers then their own existence would be snuffed out like a candle? If the independent renter is not penny wise and pound foolish he will advance his own ends by purchasing more liberally from the independent manufacturer. If not, he may eventually find himself up against two alternatives, either of which would mean his ruin. Suppose that the independent manufacturers should unite with the associated manufacturers so as to more thoroughly control the situation: Suppose that the independent manufacturers, to find an output for their products, should establish their own branch offices throughout the country for the direct rental of their films: In either case the lease of life and prospects of the man who depends altogether on the renting and re-renting of old junk would be brought to a speedy and ignominious finish.

Harmony Is Our Slogan.

While it may seem strange, it is nevertheless a natural instinct of some animals to make an effort of self-defense even though that same instinct should and does dictate that to withdraw into the hole and "pull the hole in after them," to use a somewhat ludicrous phrase, would be more to their interest, and more consistent with the policy of good sense.

We have endeavored in our humble way to show in past issues that the advocation of everything that can be beneficial to the moving picture business is preferable to the advocacy of discontent and strife among and between the various classes and branches connected with and interested in the business. We do not believe in arraying the employee against the employer, or vice-versa. We do not believe in provoking quarrels between the manufacturer of films and the renter or exhibitor, or between the renter and exhibitor, or between the exhibitor and the operator. It is against public policy to try and make one believe that the other is his enemy; it is against common sense to try and make anyone believe that peace of mind, promotion of trade, or confidence can be established by the flaunting of the reg flag, the swashing of the flaming torch, or the waving of the sword. Prosperity's seed never took root in any such soil, and those who maintain a doctrine that has such measures for a basis should be shunned in a most decisive manner.

Some radical people tell us that the manufacturers and renters of films are dependent upon the exhibitors and the operators, and that it is to these that the public look for enjoyment. Such arguments are made solely and only for the applause of the gallery. Diagnose the situation and get down to the truth. Dissect the sentiments and unearth the motive. The sentiment expressed comes from the pen of one who has always played to the gallery. He has tried to become the journalistic representative of the operators, and now he seeks to father the unionism of the exhibitors, and, in his zealousness, to prove that he is a friend of both these branches of the business, he arrays them against the manufacturer and the renter. If he claims he is not doing this he must, to be truthful, admit that he is not doing anything that will bring them closer together.

The wolf cannot parade long in sheep's clothing. He must in time betray himself. The man who thinks his pen can cast into the eyes of the thinker an ink that will permanently blind, is foolish. The says of many years ago remains true to-day: "You can fool all people some of the time; some people all the time; but you cannot fool all the people all the time." Sowing seeds of discord may appeal very strongly to some people sometimes, and at times it may afford amusement to a great many; but in time such a policy becomes monotonous, and in time disgusting to the very people in whose interest it is supposed to be directed.

As an impartial trade paper we have strongly advocated a condemnation of the irritation of feeling between the two classes of renters, and we have reason to believe that, bitter as the competition between these two for trade may be at the present, we will be fully vindicated. No good purpose can be promoted or attained by lending hand to any course that will embitter one against the other. Let them fight it out between themselves and in time one or the other will eventually win out, if a truce is not declared before that point is reached.

Why embitter the renter or exhibitor against the manufacturer? Why embitter the exhibitor against either of the former? And, why should the operator be urged to wage strife against any of them?

Where is there an exhibitor who honestly believes that if he closed his doors the film renter would be obliged to close his shop and the film manufacturer would be compelled to stop making pictures? The idea is really silly. The advocates of the radical theories to which we refer seem to be suffering from the narrowest kind of a vision. They lose sight of the fact that the nickels and dimes that go in the aggregate to pay the operator, the exhibitor, renter and the manufacturer comes from the pockets of the people at large! In whom are the people interested? Surely not in either the manufacturer, the renter, exhibitor or the operator, but in the pictures themselves. If the pictures fail to draw, none of the producing factors mentioned would amount to as much as a ripple on the surface of the ocean. The truth stands out that all the factors referred to are dependent to a more or less extent one upon the other, and for that reason efforts should be made to draw them closer together and bring harmony and good will between them, rather than incessantly urge discord.

Character of Your Pictures.

By Burton H. Allbee.

Specially contributed to the Moving Picture World.

No exhibitor can hope to satisfy everybody with his pictures, no matter whether he uses moving pictures exclusively, slides exclusively, or a combination of the two, together with short, pungent lectures or explanations. If he shows to full houses on circuit, or maintains a permanent show in some town or city, the same observation will apply. He will find some who are dissatisfied and some who will criticise.

It is well to understand this feature of the business, so it will not discourage an exhibitor and will not cause him to feel that his show is not entirely successful. There are always critics who find fault because they misunderstand or because they want to criticise. Whatever the cause may be, the effect is the same.

One thing the exhibitor should always bear in mind, and that is to hold the quality of his pictures up to the very highest quality. The public is entitled to this consideration and it should be granted them regardless of all other features of the business. Poor pictures, using the word poor in the widest possible sense, should not be tolerated. No exhibitor, whether on the road or in his own theater, should ever introduce anything which is not up to standard. If in any degree, whether in point of workmanship, or in quality or film, or in moral influence, the picture should be eliminated before it is produced. In a degree this will do away with one fruitful cause of criticism and will reduce the danger of any carping critic having any substantial basis for his complaints.

Many exhibitors go almost to the limit in producing pictures, offering films and slides that offend by suggestion, if not by actual representation. In numerous cases the suggestion is worse than the actual picture. Morally its influence will be worse and the effect upon the young, particularly, will be even worse than the actual representation. It is easy to understand the influence of the actual, but the subtle influence of the suggestive picture grips one and cannot be shaken off. It attracts, but does not disgust like the picture which represents the real object. Therefore, all suggestive pictures should be abolished.

Sometimes one is disposed to think that the contention of those who want to see anything which indicates crime or immorality of any sort stricken out of the category of film manufacture, is correct. There is a subtle connection between suggestion and actual crime which can often be traced to a train of influences started by a picture. If anything as lifelike as a motion picture is seen and this picture suggests crime by illustrating a hypothetical instance, it would seem as though the contention is correct. It would seem, too, that there may be a more important connection and influence here than is generally supposed. It is stated over and over again that books which treat of crime, or even newspaper articles which describe in minute detail a crime, will often be followed by an outbreak of similar crimes wherever the influence may extend.

Assuming that there is a psychological connection between these two, it would seem as though the influence exerted by pictures would be even greater. The motion picture, particularly, would be a stronger influence of this character than reading the story. The scene is enacted with lifelike vividness before the eyes of the audience. It ought to be comparatively easy for anyone to go out and do likewise. It is impossible to be too careful about these influences. They are subtle and persuasive and their effect is far more powerful than anything that can possibly be written. Exhibitors and lecturers should understand this phase of their business and refrain from doing anything which will tend to corrupt the morals or increase the danger of falling into evil ways of their audience. It doesn't matter if they are strangers. The moral responsibility is quite as strong and the opportunity to exert a beneficial influence is quite as marked. There should be nothing of the sort allowed, and sometimes one is disposed to believe that the authorities will be doing only their duty when they promptly suppress all such pictures.

The future of the moving picture business and illustrated lectures depends wholly upon the attitude assumed by those who are catering to the amusement of the public. In the long run the public will condemn all pictures, whether moving or otherwise, which do not maintain the average high standards of morality practiced by the bulk of the public. There are always a few who are looking for sensational thrillers and who in consequence favor those which are more or less spiced with crime or what borders dangerously near to it; but they do not constitute the majority of an exhibitor's patrons, and he should not lose sight of this fact, no matter how vigorously these slightly off-color pictures may be applauded.

Good, live subjects are so plentiful that one wonders sometimes why it has been necessary to resort to some of the subjects which have been offered. They are, in plain terms, vulgar, and their influence is against the high moral standards which ought to prevail and which ought to be inculcated. And in exactly the proportion that the exhibitors allow themselves to be deluded into the belief that the undesirable pictures are what the people want, will they eventually lose custom. The exhibitor, whether in his own hall or on the road, who forgets that the bulk of the American people have little use for thrillers that teach wrong conceptions of life, the sooner will his crowds increase.

This does not mean that the pictures should be dull, or uninteresting, or should even preach sermons. Perhaps they may do the latter, but if they do it will be the subtle sort which are never recognized as sermons and which influence the audience by the quality which is so elusive, but so powerful, and which cannot be adequately explained. Every exhibitor knows this and realizes it to some extent; but in far too many instances they have been carried away by the applause which has greeted the exhibition of sensational and somewhat risque pictures and they have felt that this was the royal road to success.

There is no reason for an exhibitor to assume the role of the minister or the teacher, but the exhibitor can show lively pictures which will supplement the work of those two important and necessary individuals and at the same time fill his own coffers. The public will pay for good pictures and crowded houses will greet the man who has such pictures in his list.

One man in particular might be mentioned who has traveled for a number of years with moving pictures and in nearly all towns has to turn away those who want tickets. Yet he has never shown a picture which is in any sense immoral or which would in any degree inculcate a sentiment not in accord with the best traditions of morality and correct conduct. His success is sufficient proof, if, indeed, any were needed, that the American people want to see and hear the good things, not those which may be sensational and for a time, perhaps, in a degree, attractive. Give the public the better grade of pictures and give them all they want. They will reward you with that portion of money which will swell your profits and make you familiar with the appreciation which is always inseparably connected with a good thing, no matter whether in pictures or whatever else it may be.

If one proceeds upon this basis, the moving picture and illustrated lecture business has only begun. It is a satisfactory and inexpensive form of amusement, and with the best traditions of art and literature remembered and followed the future is assured.

MISTAKES AND POSSIBILITIES IN THE MOVING PICTURE BUSINESS AS REVIEWED BY AN OUTSIDER.

Competition Too Keen.

Unfortunately for the moving picture business, there are many sections where two or three such theaters are found in one block, following the example of the saloon. Competition is healthy, but such wildcat speculation is ruinous to the small manager. He thinks that to have his machine and to rent his films are sufficient. He does not calculate upon whether or not the location is good; he does not plan how to manage his audiences; he believes—judging by the profits that others have made—that the show will run itself, whereas it is subject to the same rules as other businesses. The average exhibitor of moving pictures must either show brains—which he is not doing—or else go under. Though his outfit may be mechanical, his audience is not; the people have definite tastes regarding what they see, and the exhibitor, the manufacturer and the renter must watch this public in order to sound its varying desires.

It must be borne in mind that the exhibitor has to deal with the manufacturer through a middleman. There is a film trust, just as there is a theatrical trust, and the exhibitor is not allowed to rent directly from the manufacturers. There are two dangers consequent upon this arrangement. The exhibitor often has no choice but to take what the renter gives him. If he receives a good subject one day he has to expect a poor, a sensational, a common subject the next. This would be obviated, provided the exhibitor could select his films for each show directly from the manufacturer. To judge by investigations it will be found that the exhibitor has not yet discovered that he is not obliged to take what he does not wish. The trust situation, as it confronts the kinetoscope business, is a struggle carried on between several organized manufacturers on the one hand and a number of independent firms on the other. The exhibitor, therefore, has reached that stage when he grabs what he can get.

Educational Possibilities.

The important point regarding the moving picture is that it has educational possibilities. The five cent audience is not only a clean audience but ambitious as well. The manufacturers of films have thus far produced much that is trash, especially in their comic or what they call harmless scenes. They have unnecessarily sensational stories, showing that much of their object is simply to supply a wildcat demand rather than to improve that demand. The five cent audience is always interested in desirable subjects that will describe the occupations, customs, architecture and chief racial characteristics of the nations.

The five cent audience is interested in wild animal life and in historical views much more than in the ridiculous comedies that are not so suggestive as they are inane. Of course the police have been obliged at times to put a stop to certain subjects thrown upon the screen, not because of their outward suggestiveness but because of their lack of healthy moral. The Children's Court has had to consider cases of grand larceny inspired by the moving pictures of a burglar. There have been petty thefts committed by children who for five cents have been taught the best way of getting what belongs to others. But as a general rule the nickelodeons, or moving picture theaters—of which there are some three or four hundred in New York City—present a harmless bill of fare if not a very educational one.—New York "Herald."

TEACHING BY MOVING PICTURES.

Surgical Operations and Nervous Diseases Before the Camera.

One of the new uses to which moving pictures are put is teaching, and at least one house dealing in films publishes a list of some hundreds intended for class room use.

Most peculiar of all are the pictures of operations intended for display in hospitals and medical colleges. In fact it is explicitly stated that medical and surgical films are restricted to exhibition before such institutions and cannot be leased except under strict guarantees that their use will be so limited.

Perhaps, however, the general public would not care to sit through a vaudeville show and at the end as the house was darkened read in letters of light upon the screen: "Removal of a myxomatous tumor of the thigh," or "Extirpation of a bilateral exopthalmic goitre."

The catalogue, which describes these films and which promises many more than are contained in the issue for this year, describes them in great detail. One series consists of half a dozen operations, all of the same general nature, the "Extirpation of encapsuled tumors," and in all more than one-fifth of a mile of film is needed.

Surgery is not alone in being thus illustrated. Medicine has its pictures, more particularly to illustrate the diseases in which there is a characteristic walk. Various forms of paralysis where the diagnosis is dependent on the gait are shown in detail. The pictures of such a disease as paralysis agitans show the characteristic rigidity of the body when the sufferer is walking and of the face muscles when talking.

An unusual series illustrates the effect of beri-beri on the natives of Borneo.

Moving pictures also have their use in solving problems of agriculture and public health. The dealers in films announce that by a process which they describe as micro-kinematography they can show the typhoid bacilli magnified 850 diameters in all stages of growth and movement. Similarly the circulation of blood in the web of a frog's foot is shown, and the movement of the chlorophyl or green coloring bodies in the leaf.

The possibility of teaching geography in this way is easily understood, and the motion picture camera has invaded most parts of the civilized world. Even the religious field is not neglected and the attention of Sunday schools and missionary socieites is called to such subjects as "Open air Bible classes in India," conducted by native evangelists, or "Outcasts of India: Procession of men, women and children who have embraced the Christian religion."

Zoology offers a list of subjects that ought to charm any child into forgetting that he is learning. The subjects range from polar bear fishing to camels crossing the desert. Very many of these pictures have been made in the famous wild animal park of Carl Hagenback near Hamburg.

Of the microscopic picture some 600 feet is devoted to the one subject of "Life in a water butt," with a cheerful collection of views of such creatures as megatherium bacilli and paramecium, or a swarm of water fleas.—New York "Sun."

Trade Notes

Joliet, Ill.—L. M. Rubens will open a five-cent theater on the Werner Block, Chicago and Van Buren streets.

Antigo,. Wis.—A new moving picture theater, under the name of the "Gem," has opened its doors to the public.

Marinette, Wis.—The "Queen," a new five-cent theater, has been opened in Marinette. Mr. S. M. Stem is the manager.

Minonk, Ill.—Carl Everetts and Sabatino Di Bartolome opened another moving picture theater, which is located in Hillard Carls' building.

Brockton, Mass.—The Orpheum Theater, on East Main street, under the management of F. U. Bishop, will be opened for business about August 31.

Iowa Falls, Ia.—The Bijou, the only moving picture show in this city, has been sold by Nelson & Black, of Webster City, to Boughton Bros., of Vinton.

Rutland, Vt.—Dreamland Theater, on West street, has been leased by the Co-operative Film Service of America and will be managed by Guy W. Whitcomb, of this city.

Brockport, N. Y.—Work has begun on the new Lyric Theater, located in the Winslow Building, on Main street. The manager expects to open the theater in about two weeks.

Albuquerque, New Mex.—Mr. Orendorff, manager of the Crystal Theater, kindly donated the receipts of one evening to the Woman's Christian Temperance Union of this city and provided special and appropriate subjects for the evening.

Mauch Chunk, Pa.—Hugo Eggenweiler has sold his interest in the Orpheum moving picture show at Nesquehoning to Charles Rotet, who was his partner in this popular business and will continue the same with many new and up-to-date pictures and other features.

The Alamo Film Exchange (Independent) are branching out, which means that business is good with them. The main office of the concern is at 405 Main street, Dallas, Tex., and a flourishing branch office at 304 Conroy Building, San Antonio, Tex.

The Electrograph Company (Inc.), now under the supervision of Mr. Fred. Beck, president and general manager, have removed to new and commodious quarters at 8 East Fourteenth street. With elegant showrooms and a full line of supplies, as well as a repair shop under the care of an expert, they are now prepared to meet any requirements in the moving picture line.

Marion, O.—Hart Bros., who are proprietors of the Wonderland and Majestic theaters in Bucyrus, Ohio, have opened a new theater in Marion in the place formerly known as the Lyric. The theater is called the New Wonderland and will run only strictly high-class pictures and songs. Hart Bros. report that business is good in all their places. They are open for engagements or for the purchase of other suitable locations.

A Canton (O.) theater is said to have drawn record audiences last week with "The Renegade" and "Pioneers Crossing the Plains in '49." Good, clean drama can never fail to please any audience. The Nickel Theater, of New London, Conn., also reports that this house was packed with "The Dumb Hero" as a headliner, "The Secret of the Iron Mask," a dramatic story, and "Wanted—A Son-in-Law" as comedy.

Savannah, Ga.—A new law is being drafted limiting the number of patrons who may enter a moving picture theater to the place's seating capacity. When the seating capacity is exhausted then no one else may enter until someone comes out. The maximum number of patrons the house can accommodate will then be the number of seats that are provided. The "Standing Room Only" sign will be a thing of the past about the vaudeville houses, as there will be no standing room for sale. A chain will be placed across the general entrance when the seats are all filled and patrons must wait outside until seats are vacated before entering. The entrances and exits are required to be kept clear at all times, except for the one entrance where a chain easily detached will regulate the number of admissions to the house

Philadelphia, Pa.—The Victor Theater, Kensington and Lehigh avenues, having changed ownership, will reopen Friday evening, August 21. The proprietors have secured the services of Mr. Edwin R. Sonneborn as manager. Mr. Sonneborn is a member of the profession and he will utilize his wide experience to give the patrons of the house the best entertainment possible. Now, how is this for a bill of fare? Strictly high-class motion pictures, foreign and domestic; latest illustrated songs and vaudeville surprises at every performance; vaudeville and pictures changed nightly—and all for five cents! For the opening night the following will be the vaudeville: Tommy Burns, world-famous buck and wing artist; Francis X. Kuel, elocutionist; Forans Orchestra; Prof. Wm. Hamilton, hypnotist; Kennedy and Malond, black-face comedians. We wish the Victor Theater all kinds of success, but do not see how they can keep up the standard they have set with only a five cents admission. Ten cents is little enough to charge for such a show and the public will cough up the dime just as readily as the nickel if the show is good.

IMPELLED TO SLAY BY PICTURE SHOW.

Fresno, Cal., Aug. 3.—After a silence of about a week in jail, Charles H. Loper has confessed to the brutal murder of his friend and patron, Joe Vernett, a well-to-do stockman, at Sentinel, in the foothills, thirty miles from Fresno.

Loper told the story in all its grewsome details with little show of feeling of any kind. He declared that ill success in a number of undertakings had caused him discouragement and that attendance at a number of moving picture shows where nothing but murders and burglaries were depicted had put it in his mind to kill.—Los Angeles (Cal.) "Examiner."

PRODUCING THE EFFECTS.

Just fifteen persons are employed to offer "Music and Poetry," the headliner, which was introduced on the bill at Hopkins' Theater yesterday, but the audience saw only one of them—the lecturer. The second man operates the machine which casts the picture. The other thirteen are behind the great white screen on which the picture is projected. The story is a comedy. It tells of the trials of a poet who seeks to court the muse while rooming next door to a trombone player.

"If you think it is easy to run a motion picture, come with me to the stage," said Edward W. Dustin, manager of the Hopkins, last evening to a reporter. "Music and Poetry" was just starting. Every motion of the picture could be seen as plainly on the reverse side of the screen as from the front. Thirteen alert men and boys were on hand. There was a man with a trombone. Two men operated base viols that had seen better days. An Italian was there with a hand-organ and over in one corner lay his monkey, apparently delighted with the opportunity for rest and sleep.

Half a dozen boys were equipped with bells, tin cans and other instruments of torture to the ear, while in the rear of the stage one "artist" operated a big "horse fiddle." The story of the picture required that all these instruments should be used at one time. The supers did their work well. The reporter quickly found it a more comfortable and congenial atmosphere out in front, where the audience was roaring with delight over the comedy. Truly it takes a heap of people to properly present a picture like "Music and Poetry," but apparently, from the enjoyment the audience gets out of it, the effort is worth while.—Louisville Courier.

The Thaw-White trial pictures were suppressed in New Orleans last week by the chief of police.

Wellington, O.—Mr. Ben. Aring is the new proprietor of the moving picture show in the Wooley Block. E. L. Christman is the manager.

Memphis, Mo.—Frank W. Hudson has bought the interest of Chas. W. Harding in the Aeolian and will continue to run it as a high-class moving picture show.

OUT OF BUSINESS.

Fairbury, Neb.—The Parlin Theater has closed its doors.

Auburn, N. Y.—The Novelty, on Genesee street, is to be closed. Opened two years ago, it paid for a time, but patronage fell off. The theater was fitted up at great expense and now the promoters have to face a bond of $5,000 which was given to restore the premises to its original condition.

HINTS TO CPERATORS

By Mark Light.

Have your condensers fit [illegible] in the case.

* * *

If they are too large, you can grind them down on an emery stone.

* * *

Your condensers expand when heated, therefore room must be allowed for expansion.

* * *

The "cut-off corner" stereopticon view is the fault of not having the proper size condensers.

* * *

To get good results, clean your condensers twice a week, and oftener if necessary.

A little wood alcohol will polish them nicely.

* * *

A cold draught coming through your lamp house will cause the condensers to crack.

* * *

By keeping the back and top of your lamp house closed you can avoid that.

* * *

You can easily avoid trouble by doing things properly.

* * *

Now for the film: It should have its proper care as well as the other parts of the mechanism.

* * *

Most breaks in your film are due to careless splicing.

* * *

Keep your film tension springs and picture guard plate free from dirt.

* * *

When making splices avoid cutting off too many pictures.

* * *

When splicing, have both ends with emulsion side up.

* * *

The film drying causes it to break and crack.

* * *

Keep it from being exposed as much as possible.

* * *

When not in use, keep it in a tin box.

COMMENTS ON FILM SUBJECTS.

"The Tercentary Celebration." This film is a reproduction of some of the most important events of the recent celebration at Quebec.

"The Troublesome Fly." A film which is comical from beginning to end.

"The Renegade" is a dramatic, thrilling and exciting picture.

"A Good Repentance" is a strong, dramatic picture of intense interest.

"The Chieftain's Revenge" tells a thrilling story of Scottish life in earlier days, when lawlessness and violence swayed.

"The Specter." A tragic story of man's passion and woman's duplicity, ending in crime and subsequent punishment.

"The Mourner's Clever Undertaking" is an interesting and laughable subject.

"The Redman and the Child" is a meritorious film and amuses both young and old.

"Uncle's Fortune" is a highly interesting drama, well worked out.

"A Tragedy of Japan" is a thrilling and interesting picture, telling a sad tale of an American's perfidy and its disastrous results to himself.

"Dick's Sister" is a splendid subject of exceptional dramatic value that cannot help but reach the heart of every spectator.

"The Stolen Dagger" is a strong dramatic picture with a good moral.

The news comes from France that the Paris courts have declared that all cinematographic reproductions of operas, dramas and pantomimes are a direct infringement of the author's rights and all such films wherever found may be impounded and destroyed.

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.

HUMOR'S PART IN MOVING PICTURES

Things that Are Likely to Be Uncomfortable for Both Actors and Audience.

[illegible] the work of the moving picture photographer. In a [illegible] theater a man was following with interest a [illegible] of Western [illegible]. He was [illegible] a [illegible] of an [illegible] with [illegible] he was familiar. [illegible]

A number of [illegible] members of a [illegible] while in their togs were [illegible] one day by being invited to pose, both still and "active," for the moving picture man. Throwing [illegible] they posed. [illegible] at what theater they [illegible] see themselves. They went. [illegible] they had been cut out.

Not long ago at one of these shows a woman [illegible] her husband and amused the house by yelling: "See, John, just see that; them is us." The photographer while at work had caught them on their porch.

There is at least one couple hereabouts that has given up attending moving picture shows. They were amazed and chagrined to find that while in the process of osculation in a sort of Lover's Lane down by the sea the picture man had caught them. Probably nobody in the house but themselves knew it. Human nature is such, however, that they imagined the whole house was on. They felt so embarrassed that they wished themselves anywhere but in their seats, yet were ashamed and afraid to go out. So they sat and suffered.

The Capture of a Moving Picture Convict.

One of the most amusing incidents of this kind concerns a green patrolman. Young, ambitious, he longed to distinguish himself so that he might be promoted rapidly. He had a long and lonely beat. He kept both of his eyes wide open all the time so that he should not miss a blessed opportunity. One day he was amazed at seeing a man in convict's garb tumbling over a fence and then on the dead run take to the woods. Behind the "convict," with many gesticulations, came what the now rather dazed patrolman thought was a mob, a really ana truly mob, in pursuit. Our friend wanted the honor and dreamed, as his mind cleared, of the glory that should be his if, single-handed, he captured the fugitive.

Helter skelter across the field and into the wood ran the patrolman. He heard wild, but indistinguishable yells from the pursuers. He gained upon the desperado, fired a shot or two in the air, but the desperate one seemed mighty desperate, for he kept on with undiminished speed, until his foot caught in the branches of a fallen tree, when down he went. The patrolman was on top of the fugutive in an instant, handling him rather roughly.

"Hi, hi, this isn't in the game; what the devil are you up to?" Then, looking, up he recognized (though the patrolman didn't) the situation and burst into laughter. "For heaven's sake, you surely don't take me for a real escaped convict, do you?"

"Come, now, that'll do; none of your nonsense!" said the officer, who was proceeding to handcuff the "prisoner" when the companions of the latter came up and explained, though it was hard to convince the cop that he had added a surprise photo to a moving picture film.

The most delighted man of them all was the picture man. To use his own words, he was "tickled to death."

"Great! Great!" said he. "Just think of it—I've got a real policeman in the picture, a real, live policeman!"

"Well, what's there great about that?" he was asked.

"Oh, you chuckleheads, don't you understand—a real, live policeman. Have you ever seen a 'fake' policeman on the stage? Don't you know that everybody in the house sees the difference. That's one of the most difficult of parts to make up; it's the despair of actors, but I've got the goods. the real thing, and don't you forget it!"

The alleged "convict" in reality was an actor. In some of the suburban resorts many of his class may be seen. In the dead Summer months, when the play houses are closed ,and there's nothin' doin' for the lesser grade thespians, a few bones for doing stunts for the moving picture man come in mighty handy. Only the other day in one of these places a rather good looking chap was telling an admiring group of beer-tossers of his last season in Shakespeare. An hour later, distinguished as a woman, he was flying down the road while the photographer was working over-time.—Brooklyn Citizen.

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ANENT SLIDE COPYING.

Chicago, August 10, 1908.

My Dear Sir:

Yours of recent date with clipping received. I regret to state that there are several firms in Chicago who are copying and making song slides; the quality of these slides is inferior both from a photographic standpoint as well as color. I do not know to which firm the author of this article refers, but agree with him in regard to the "punk" slides that are offered for sale by some Chicago firms. There has been a great deal of poor material on the market and apparently the public are not willing to pay for higher priced slides. In addition to this, there are many firms who do no posing, but depend entirely upon securing one of the first copy of new song slides, from which they make negatives. From such negatives they offer slides at lower price than we will furnish them, and a great many of the film renting firms will purchase these cheap slides in preference to a higher grade that cost a little more. It is for this reason we are doing at present comparitively little in the illustrated song work. We have been devoting our time and energy to other lines of the slide work, which we find more profitable and much more satisfactory. With best wishes, I remain,

Most sincerely yours, X.

[The above is a copy of a letter received from a prominent Chicago lantern slide manufacturer by another slide maker in New York City. The writer is wrong in the belief that the public are not willing to pay for the best slides. They are getting wise to the work of the copyist and good work is always in demand.—Ed.]

BACKER WANTED FOR NEW PROJECTING MACHINE.

Chicago, August 6, 1908.

Editor Moving Picture World:

Dear Sir—Knowing that your valuable paper goes into the hands of everyone connected with the moving picture trade, I desire to announce through its pages that I have just completed the plans and specifications for an entirely new projecting machine.

The features of my machine are the **absence of a shutter and balance wheel**; also a new movement of my own invention which gives the film **seven-eighths of exposure** to **one-eighth of movement** and which does away with the present style of cams and Geneva movements and projects a rock steady and flickerless picture.

I would like to hear from some capitalist who will aid me in placing this machine upon the market and will give details of the above mentioned features and other improvements to interested parties.

Thanking you in advance, I am,

Yours very truly,
CHARLES A. HALL.
General Delivery, Chicago, Ill.

A PERSONAL LETTER FROM FRED BECK, OF THE ELECTROGRAPH.

New York, August 12, 1908.

I take pleasure in notifying all who have dealt with the Electrograph Company, that I have bought out all the rights of the above mentioned company, and in the future shall personally conduct the business.

I am now in a position to satisfy all customers, as I have brought my concern into the very heart of New York's busy business section, 8 East Fourteenth street.

With enlarged headquarters and better facilities, new and up-to-date methods, each department under the direct care of one who is thoroughly efficient and reliable, and finally under my own personal supervision my customers may be assured of courteous treatment and reliable service.

A splendidly equipped office, machine shop and salesrooms, covering an area of 2,500 square feet; experienced assistants in all the departments, gives me greater opportunity than ever to supply the trade with anything and everything in the moving picture line, besides furnishing and equipping first class vaudeville shows.

Trusting that I may retain the good will and custom of all those who have conducted business with me in the past, and soliciting from those who may be in need of such service as I am in a position to give, I remain,

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Berlin W. 8, 14. July 1908.

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Flim Review.

THE MAN AND THE WOMAN (Biograph).—A Biograph Story of a Minister and his Wayward Brother. "Lead us not into temptation." What a sermon there is in this appeal, and this subject shows the awful result of not heeding the still small voice of Divine Providence. John and Tom Wilkins are brothers, and most divergent in natures. John is a clergyman and a noble, upright man, while Tom is a scapegrace, wild, reckless and unscrupulous. Not having the parental guidance so essential in youth, his father being dead and his mother blind, he drifted into bad company, the contaminating influence deeply affecting his susceptible nature. Despite the earnest pleading of his brother John he sank lower in morass of transgression, spending most of his time at the ale house, drinking and at cards. All this John has succeeded in keeping from his dear mother, whose blindness is almost a blessing, for a mother would rather her eyes be sightless than to view the indiscretions of her loved ones. So she possessed the blissful impression that her boys were both paragons of righteousness. God's mercy is unfailing—you will admit this Divine Charity. In the village there dwelt, as neighbors to Wilkins, Farmer Tobias and his wife, and their daughter, Gladys. Tom and Gladys grew up together, and were child sweethearts, which grew stronger with Gladys as time went on. So deeply did she love the handsome Tom that she put her entire trust in him, feeling sure that he would reciprocate her sacrificial devotion with the honorable obligation it merited. But, oh, how mistaken she was, and only after prayers and tearful entreaties does he agree to marry her, and then only upon condition that she elope. To this she consents most reluctantly for which act she is disowned by her parents. The villainy that is wrapped up in the black heart of Tom. Truly a marriage ceremony is performed, but it is by a rowdy friend of Tom's, disguised as a clergyman—in fact, a mock marriage. For a time Gladys lived in ignorance of the truth, but it at last came out when Tom deserts her. Back to her home she trudged carrying her infant, and at the door she is met by her mother with open arms but when the father appears, he, still obudrate, drives her away. She then goes to John Wilkins, and tells her sad story. He calls Tom and demands he make immediate reparation. Tom treats the matter lightly and the brothers are on the verge of blows when the blind mother, like a ministering angel, appears, and Tom's heart is at last softened. He takes Gladys and their child to his boson., while they receive the benediction bestowed by their priestly brother. Length, 776 feet.

THE GREASER'S GAUNTLET (Biograph).—Though somewhat obscure in the beginning, this subject shows the efficacy of a mother's prayer. Holy is the name Mother, and many who stray from the path of righteousness to the radiantly alluring avenues of sin and prodigality, are rescued from the inevitable end by her prayers. So it is with the hero of this story. Jose, a handsome young Mexican, leaves his home in the Sierra Medra Mountains to seek his fortune in the States. On leaving, his dear old mother bestows upon him her blessing, presenting him with a pair of gauntlets, upon the dexter wrist of which she has embroidered a Latin Cross. This she intended as a symbol and reminder to him of her and her prayers for his welfare. She cautions him to be temperate, honest and dispassionate; to bear the burden of life's cross with fortitude and patience. We next find him in a tavern on the border, where congregate the cowboys, miners and railroad construction employees -a new line from the States into Mexico having just been started. This tavern is the principal hotel of the place, and as a matter of course there is a motley assemblage in the barroom, which also serves as the office. Tom Berkeley is the engineer of the construction company and the affianced of Mildred West, a New York girl. Mildred, being of a romantic turn of mind, and wishing to cheer Tom's life in this sandy purlieu, consents to join him and become his wife. This is the day of Mildred's arrival, and Tom meets her and her father at the train to bring them to this hotel. Bill Gates, an assistant engineer, has long loved the fair Mildred, but has received no encouragement, in fact his attentions are to her odious in the extreme, for she has seen behind his veneer of gentlemanly civility the despicable brute that he is. Their entrance at the tavern causes quite a stir, for the pretty face of the girl makes an impression on all, particularly Jose. He is sitting drinking with a friend on one side of the room, while just across the way is a party of cowboys playing poker. One of the boys takes a roll of money, which is done up in a bandanna handkerchief, from his hip pocket, peels off [illegible] and puts the roll back. The Chinese servant sees this and upsetting a glass of liquor on the [illegible] gets down, ostensibly to wipe it up, steals the money and drops the bandanna at Jose's feet. Jose upon rising thinks it his own, puts it in his belt and goes out. He has hardly left the place before the robbery is noticed and of course suspicion points to him, which seems well-grounded, upon his being brought back with the incriminating bandanna hanging from his belt. At once there is a [illegible] "Lynch him!"—and although he protests his innocence, and despite the pleading of Mildred, nobody believes him so, he is taken out to be lynched. Off to the woods they drag him and placing the rope about his neck they give him one more chance to confess, but still insisting he is innocent, he asks for a chance to pray. As his eye falls upon the cross on his gauntlet his thoughts go back to her, who, no doubt, is now praying with him and for him, through a mother's intuition. Meanwhile Mildred at the hotel is in the extreme of [illegible] for Jose, who she is sure is guiltless. Coming from her room she runs suddenly into the Chinaman in the act of hiding a roll of money under the hall carpet, and before he is aware of her presence she has snatched the money from his hands and gained the admission that he is the real thief. Like a flash she is off after the would be lynchers, arriving just as Jose, taking a last glance at the cross is swung in the air. Breaking through the crowd she causes the startled cowboys to release their hold on the rope, and Jose drops to the ground uninjured. A hurried explanation and return of the money to the owner, and all start after the Chinaman, leaving Mildred and Jose on the scene. He cannot express the gratitude he feels for the girl, but swears that if ever she needs his help he will come to her. Taking out his knife he cuts in two the gauntlet and gives her the wrist as a token of his pledge, and as she takes it her eyes sink deep into his heart, enkindling a hopeless passion for her. She in turn promises to always keep his token with her. Time runs on, and Jose cannot obliterate the sweet face of the girl from his mind's eye. She has in a measure usurped that of his dear mother, hence to ameliorate his sorrow, he takes to drinking and goes to the depths of degradation. At the end of five years the railroad contracts are completed and a garden fete is given in honor of Tom Berkeley, the engineer, by the officials. Bill Gates, of course, is present and renews his attentions to Mildred, who is now Tom's wife. She at first mildly repulses him, but when he becomes insultingly persistent, she screams, which brings to her side Tom, who with one blow sends Gates crashing across the trellis work of the arbor. Gates swears vengeance and going to a low tavern for help comes upon Jose, drunk, of course, and with him and another greaser they waylay Tom's carriage in a lonely road on their way home from the fete. A blow on the head puts Tom out, and Gates carries Mildred, who had fainted, to the tavern, where he takes her, assisted by Jose, to the upper floor. Jose then, at Gates' suggestion, goes downstairs for some drink. During his absence Mildred revives and makes a desperate struggle to escape but she is restrained by Gates, and finally falls exhausted on the cot, as Jose returns with the bottles. There upon the floor is the cross embroidered wrist of the gauntlet, which Mildred has dropped during the struggle. Jose seizes it and the truth at once dawns upon him. "Oh, God! what have I done. Yet it is not too late to undo it." So with the ferociousness of a wolf he leaps at the throat of Gates and after a terrific battle drops him lifeless to the floor, as the husband and friends burst into the room. The tables are now turned and Mildred has a chance to thank him for his deliverance. Jose at the sight of the cross makes a solemn resolution, which he immediately fulfills—to return to his dear old mother in the mountains, in whose arms we leave him, concluding a film story that is one continuous concentrated absorbing thrill, and promises to be as big a hit as "The Redman and the Child." Length, 1027 feet

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THE CRUSHED TRAGEDIAN (Lubin).—Mr. Dandaly after showing some of his art to a theatrical manager is engaged. He begins his engagement as Mark Anthony which also ends his engagement Tired and hungry he comes to a farm house. The women folks are delighted with his art while the men folks have no use for "them actors."

Next Mr. Dandaly drops into a picnic party. He is made to ride the rails until his ardor is cooled in a nearby pond. While walking the ties he takes a rest, when a train comes and gives him a lift. He lands in a coal pile from where he

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[illegible] with [illegible] spirit. Next he appears as a [illegible] colored folk's dinner [illegible] where he has all his own way. Length, 5[illegible] feet.

WANTED: AN ARTIST'S MODEL ([illegible]).—Mr. [illegible] visits [illegible], the artist. He falls in love with every [illegible] he sees. [illegible] out of the [illegible] he decides to [illegible] of his own. He advertises for an artist's model. His ruse is soon [illegible] and he is [illegible] by the infuriated mothers who were at last [illegible] a cold bath so as to cool off his [illegible] artist's models. Length, [illegible] feet.

THE KING'S DIAMOND ([illegible]).—Louis XV of France [illegible] the [illegible] chamber of his [illegible] a secret session. [illegible] at their [illegible] he leaves in a towering rage, while they [illegible] hopeless. Shortly after a Vicomte enters and proposes a plan to [illegible] the king; that is to send to England for a famous diamond [illegible] and bring it secretly to France. The Vicomte, who is a villain at heart, intends having the [illegible] waylaid by a band of outlaws and seize the precious jewel. "Fontenelle," a young [illegible], is selected for the important mission. He secures the diamond but suffers shipwreck. Landing on a [illegible] coast he seeks shelter in an old inn. The proprietor is none other than the outlaw leader who drugs his wine and endeavors to secure the jewel. "Fontenelle" by a quick passage at arms escapes.

Arriving at his home he is received with great joy. Mme. Pompadour, the king's favorite, shows her affection for him which he receives coldly. His fiancée, Helene, is insulted by the king while on a [illegible] and is knocked down by Fontenelle. He is put in prison and Pompadour obtains his temporary release, during which she again pleads for his love. Being refused she orders his reincarceration, but by a clever ruse he walks out to freedom. Once at liberty he flies to his home only to learn of the abduction of Helene and the stealing of the diamond. Tracking the outlaw to his rookery he rescues the girl, and on a raft battles with the outlaw, secures the gem and despatches the thief. He repairs to the palace where the ball is in progress and arrives just in time to present the jewel and denounces the Vicomte, who is made prisoner. Fontenelle is commended for his valor and suitably rewarded by the king. Length, 1,085 feet.

THE LIGHT IN THE WINDOW (Lubin).—Holland—the fisher folks and their daily toil amid the dangers of the sea; the happy home comings and the sad partings. Alas too often the last kiss, when the tongue refuses to speak the thought, "it may be the last."

Here is a hardy young fellow and his father and mother, cheerful, hard working; nothing but rising, the sea his girl may be.

They marry; the wedding celebrated in the old style is jolly and will be talked of for 10 years by all the guests. A year elapses, another little addition; something more to strive for. It is all the harder to part now, but what can the poor fisherman do? The last parting comes. Little do they think it, but the boat floating bottom upward is a mute testimony to the death of its owner.

His wife always leaves a light burning at the window to guide him home. How often he has watched the little glimmers from the sea; but the light will burn on and on, and the dead eyes will not see it.

The body is cast up by the sea, and is found by a party of fishermen. The wife runs in and seeing the body instantly becomes insane. Ten years elapse. The poor woman still lights nightly the lamp at the window for her loved one. Her little girl has grown up and proves very useful to the poor mother. One night a vision of her husband appears in the act of blessing her. A seraphic smile illumines her countenance but the heartstrings snap and she is no more. Length, 960 feet.

Kleine Optical Company issue:

MOSCOW UNDER WATER (Radios).—Great floods occurring in certain districts of Russia on the break up of the winter frosts, furnished a unique opportunity to our Moscow operators for securing a most unusual, original and thrilling picture.

Tremendous volumes of water flowing in constant and rapid streams through the streets of the city converted them for the time being into swiftly flowing rivers, hemmed in on either bank by shops, houses and public offices.

Traffic moved with difficulty and danger, and a novel spectacle is presented of vehicles of every description, hub-deep, being drawn by horses, knee-deep, through the rushing flood.

Boats, punts and trollies, conveyed soldiers and [illegible] to [illegible] and [illegible] the [illegible] welcomed [illegible] swept [illegible] the [illegible] and [illegible] with great [illegible]. [illegible] the [illegible] are [illegible] to [illegible] the [illegible] being [illegible] to [illegible]. Length, 7[illegible] feet.

HUMAN VULTURES ([illegible]).—[illegible]

[illegible]

On the [illegible] that 'dead men tell no tales,' survivors from a wreck met with [illegible] at the hands of the wreckers who often secured valuable [illegible] of [illegible] and liquor on the break up of the vessel they had lured to its destruction.

The [illegible] is fully and [illegible] illustrated in the present series which tells a most interesting and enthralling [illegible] story without words.

Perfectly photographed. The rock-bound coast of Brittany forms a most picturesque setting for this cleverly enacted sensational drama depicting one phase of maritime life in a past generation. Length, [illegible] feet.

UNDESIRABLE TENANTS (Radios).—Possessed of [illegible], a bachelor concludes to leave his home in charge of his butler and make an extended tour of the continent. Bags and baggage all arranged the start is made, and the butler is in glee in anticipation of the good time coming.

The master gone, the butler proceeds to don the former's wearing apparel. Thus attired, he displays a placard announcing that the premises are for rent.

A family of foreigners rent the place and the butler is off to enjoy his holiday. Unexpectedly, however, the master returns and finds the new tenants disporting themselves to their heart's content, causing wreck and ruin of the place.

The police are summoned and the entire party is taken into custody. The butler, thoroughly soused, is also brought in; the mystery clears itself and the new tenants are ejected; the butler incarcerated, while his master returns to his domicile sadder but wiser for his experience.

The many very ridiculous situations depicted make this subject a comedy of merit. Length, 530 feet.

THE PICTURE (Radios).—Intense pathos in the bereavement of a wife and daughter upon the death of the husband.

Scene I.: Living room of bereaved family after the funeral. Friends saying farewell. Husband's picture draped in black.

Scene II.: Six months later—Same room—Gentleman visitor—Offers advances to widow. Child repulses. Doll gift discarded.

Scene III.: The same gentleman accompanies widow and child to amusement garden—Child cold and distant—Dine together. Wine served, man becomes bold, girl endeavors to run away.

Scene IV.: Dining room—New home, widow having married her suitor. Trouble at table.

Scene V.: Night, six months later—Husband takes valuables away to realize on them for liquor.

Scene VI.: Husband demands money for liquor—Attempts to strike wife. Child pleads with stepfather. Breaks her bank to secure contents for him. Husband attempts to take picture of the girl's father. Girl implores and finally threatens before the man desists. Length, 584 feet.

THE POOR MAN, Homeless, Wants to Go to Prison (Gaumont).—Homeless and in need a luckless mortal pleads with the officials to be sent to prison.

Refused, he grows desperate and breaks a large plate window, but owing to the intervention of the proprietor's wife, who has compassion upon him, he is not prosecuted. Again seeking arrest he becomes a public nuisance, but the officers judge him "harmless" and take no heed of his actions.

Discouraged, he returns to his attic room and resolves to remain there until he is separated from his misery. A letter delivered to him contains a large sum of money, left him as an inheritance. Beside himself with joy, he rushes down the street and invites a number of acquaintances to have a drink with him. To these he imparts the good fortune that has befallen him, but the waiter, sus-

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picious of the man, reports him to the police. The sight of the supply of funds on his person is deemed sufficient cause to warrant his arrest and he is incarcerated. Length, 400 feet.

THE CHEESE RACE (Gaumont).—Hilarious laughter sure to result from the projection of this film. In the display of a delicatessen establishment the cheese is so strong that it takes to flight. A novel chase follows, giving rise to many ludicrous incidents. Length, 354 feet.

MOTHER'S DARLING (Gaumont).—Every mother's son is a darling in her own eyes. Seated on a high fence enclosing a brick structure, are two of these darlings, and their deportment for the course of two hours gives rise to considerable predicament to a number of people and an endless lot of fun to an innumerable number of others.

Sister's sweetheart is greatly humbled and becomes the object of derision—a man wearing silk hat is humiliated, two tradesmen are embroiled in warfare and a fruit vendor is despoiled of his wares, to the delight of all the little folk of the neighborhood, before the guilty little fellows are apprehended and placed in good keeping. Length 254 feet.

MUSIC HALL AGENT'S DREAM (Gaumont).—Engaged at his work, a music hall agent is besieged by numerous artists in quest of work, each applicant in turn doing a little stunt in the line of posing living pictures.

After a siege of exerting work he drops off to sleep and his active mental faculties now put in a little overtime and he commences to "see things."

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DIEPPE CIRCUIT, 1908.—In this thrilling picture we see some of the perils of the great French motor race and get a good view at close range of all the principal and dangerous points along the course. The picture shows us two distinct races going over the same course, one is the competition for light runabouts, and the other for heavy racers. The first picture shows the men getting ready for the struggle, and starting away amidst the cheers of the excited throng. In each race we see the cars from the same points and get a clear view of the road from an elevation, and see them dashing along at a terrific rate of speed. We get a view at close range of one of the machines as it dashes around a curve, and turns turtle, rolling over many times, killing the driver and injuring the assistant. The next picture shows a point on the course where there are two curves within a short distance of one another, and the spectators are held spellbound as the cars reach this point and round them at a terrific speed. A few go amiss, however, and we see them turn completely around and topple over.

Another point of interest is at a very sharp curve, similar to the hairpin curve on the Vanderbilt course, which is inclosed by a high fence to keep the spectators back. The cars dash around it at full speed and a number make it without a mishap, but we see a few who lose control of their cars, skid around and dash through the fence, upsetting, and causing no end of excitement.

The last picture shows the finish and we get a view at close range of the winners and their cars, and see their happy faces as they receive the beautiful and well deservd trophies.

NEW YORK. -In this picture we are shown many of the principal points of interest in and around the metraopolis, starting with a good view of Ellis Island, where we see the immigrants landing from foreign ports. We get a view of the Statue of Liberty and the city, from the bay, also a number of pictures taken from the Brooklyn Bridge. Some wonderful views of the downtown section are shown, taken from the tops of the highest buildings. We see the Singer building and the Metropolitan tower, the two highest structures in the world, also good views of Central Park, Soldiers' Monument, Grant's Tomb and many other points of interest too numerous to describe. 738 feet.

THE SAILOR'S DOG.—In this little drama we see a sailor bidding his family a fond adieu, as he is about to start out on a trip across the sea. His good wife and ever faithful dog accompany him to the wharf, where they watch the final preparations for the journey. We then see them gazing fondly after him as he sails out through the bay, headed for foreign ports.

When he is lost to view the wife returns with the dog to the cottage, where we see her busily engaged with her household duties, though longing for her husband and praying for his safe return. A few days elapse, and the dog strolls away from the cottage, and runs down to the seashore in the hope that he will see his master returning. As he runs along he comes upon the body of the sailor, lying on the sand, where the waves have washed it after a terrific storm in which the boat was wrecked and all hands lost. The dog, with human intelligence, recognizes his master and takes his cap in his mouth and starts back to the cottage. When the sailor's wife sees what the dog holds in his mouth she realizes at once what has happened, and quickly follows the faithful animal back to the beach. When they come upon the spot where her husband's body lies, she can bear up no longer, but falls grief-stricken over the lifeless form. 246 feet.

PROSPECTIVE HEIRS.—We see a young sport call on his rich uncle, who is delighted to see him, but the frigid youth receives the old man's embraces with utter indifference, which naturally infuriates the uncle. While they are conversing, another young man arrives and returns the uncle's affectionate embraces, and it is easily seen that he stands higher in the old man's good graces than the first comer. The uncle shows both young men his will and then places it in his safe in the study. He bequeaths to each of them a very comfortable fortune, but is curious to know if they have any real affection for him and how his death would affect them now that they are his heirs, so decides upon a plan to find this out.

After they leave, he and the maid go up into the garret and procure a dummy and dress it up in his clothes and hang it by the neck to a chandelier in the library. This done he sends the maid to inform the nephews of the terrible state of affairs, and awaits developments to learn for himself their true love. When the first fellow hears the news he is so delighted that he is overcome with glee, and after jumping around like a maniac he hastens to the home of his benefactor and makes a bee-line for the safe, hardly noticing the supposed suicide in the center of the room. As he is helping himself to the gold the uncle walks in and confronts him, and he is nearly overcome with surprise and disappointment, and can hardly believe his eyes.

The second nephew comes in broken hearted at the sad news, and when the old man sees his grief he speaks to him, and the young man is immediately changed into a happy being on seeing that his benefactor is really living. The uncle orders the mercenary fellow out of the house and gives everything to the one who has shown himself worthy of the old man's generosity. 541 feet.

THE POWERFUL TENOR.—In this picture we see an operatic aspirant who discovers that he has a wonderful tenor voice, and believes he has a great chance of reaching the top notch in the operatic world. He has a feast on raw eggs to give power and elasticity to his wonderful tons, and starts out to have his voice tried. Arriving at the professor's studio, he is shown in and put through the vocal gymnastics, and his voice is so powerful when he strikes a high tone that he shatters the glass in the skylight. The old professor encourages him and tells him of his wonderful possibilities of attaining wealth and fame with such a voice.

The next picture shows him on the night of his debut at the Grand Opera House in Paris. He is seen in his dressing room, getting ready to appear in Faust, and devouring his usual quantity of eggs, and striking high tones to the admiration of his loving wife.

Next we see him make his appearance on the stage amidst the deafeaning applause of the large audience assembled to hear the newly discovered artist. He does not proceed far in the role, however, before the audience discovers what a terrible frost he is, and hiss and jeer at him, but he, undaunted, stands his ground and continues to pour forth his big notes. Finally, everyone in the place seizes something and hurls it at him, and we see him singing in the midst of the terrible turmoil, while his wife, who is the only one who appreciates his talent, stands in the background edging him on to success. Finally, exhausted, he falls in a heap of rubbish, while the audience bolts for the exits. 360 feet.

LADY-KILLER FOILED.—In this extremely funny picture we see a fellow who can not resist the charms of the fair sex, and who gets himself into all kinds of trouble as a consequence. One day he meets a young woman by chance on the street, and is so much attracted by her good looks that he follows her to her home, where she enters and slams the door in his impertinent face. This does not discourage him, however, for he goes in and sends up his card. The lady consents to see the stranger, but when she recognizes in him the fellow who has been annoying her, she immediately throws him out of the house. Undaunted by this treatment, he tries another scheme, and gets on go terms with the maid, and when madam sends for the hairdresser the girl sends word to the love-smitten young man, who disguises himself as a coiffeur and once more enters the apartment of his adored one, who is seated passively in an easy chair, awaiting her hair treatment. The fellow fumbles around in an awkward manner and tries his best to comb her tresses, but gets so nervous that he tortures the woman, who resents such treatment. When she looks up she is horrified upon

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ecognizing her unwelcome admirer, and proceeds to give him a beating and kick him out.

Next he meets a fellow entering the apartment o do some cleaning, and gives him some money to hange clothes with him, which he does. We see ur hero once more under the same roof with his nchantress, but this time her huband is a bar ber, and the fellow does everything to rid the place f the old fellow. He tortures him by incessantly ounding the stepladder down on his foot till the ead of the house seeks refuge in the street. When he coast is clear the ardent wooer again tries to make love to the woman, but he finds her as steadast as ever, and this time she throws him bodily ut of the window, where he falls on her unfortunate usband, who is seated underneath.

Completely out of patience with the state of ffairs, she discharges the maid for allowing the man to annoy her so much, and as the girl is leavg she meets the masher at the door, and gives im a case of female wearing apparel, which he ons and gets the position as new maid in the ouse. When he enters upon his duties it is not ng before he is recognized, for he makes an ttempt to kiss the madam, but is caught by her usband, who gives him such a beating that he is lad to give up his wooing as a failure. 639 eet.

ARMY DOGS. Lovers of man's best friend, the log, will be interested in this picture, for it shows s how they can be used in the army hospital orps. We have seen the dog used to great adantage by the police in helping to run down criminals, but now they take on a more noble air, and re hitched to stretchers on wheels, and follow he red cross attendants on to the battle field in earch of the wounded. When a patient is placed n the stretcher we see the dogs start off for he main thoroughfare at a fast trot, and soon are vithin the bounds of the camp where medical aid an be administered to the sick and wounded. When they have finished they appear to be well atisfied with their duties and seek a quiet spot or rest, where they are patted by the kind-hearted oldiers who appreciate their efforts to assist, which hey do with almost human intelligence. 246 feet.

A KIND-HEARTED POLICEMAN. In this picture ve see a man who is vested with authority to nforce the law, but, unlike the usual sort of men ccupying the same position, he is so kind-hearted hat ofttimes he is goverened by his sentiments, nd is very indiscreet in meting out just punishment to offenders. He is patrolling in the country, vhere law breakers are not numerous, but once in a while it will happen that somebody is guilty of an act that is not just in keeping with propriety.

His first duty is to arrest a pair of lovers whom he catches kissing, but when he comes upon the ove-sick couple, and threatens to arrest them, his heart is softened by their tears, so he allows them to go their way with some good advice. Next he discovers some poachers, and following one of their number, a woman, he examines the contents of her basket and discovers that she has some rabbits they trapped, so threatens to lock her up. But she, like all good women, uses her tears to advantage and when the officer sees her grief it is too much for him, and he gently dries her eyes with the corner of her apron and lets her go on her way.

His next encounter is with an old woman and little girl, whom he finds stealing some fire wood. When he threatens them with the law the same thing occurs—a shower of tears so he gives the old woman some money and with a kind word lets her go. Next he meets a tramp on the highway whom he proceeds to admonish, but at the same time gives the unfortunate the price of a meal.

Finally he has an opportunity to show that he is of some value as an officer; for, as he is returning to the station, he comes upon a ruffian beating an old man. He quickly grabs the fellow and after a desperate resistance, lands him in jail. Finally, we see him return to his home, where he sits down to enjoy a hearty meal with his happy family. 442 feet.

THE DOG AND THE PIPE.—In this funny picture we see a young lady with her pet dog, occupying a compartnment in a traveling coach. A stranger enters and proceeds to make himself as comfortable as possible in anticipation of a long jojurney. The lady is deeply absorbed in a book and does not take any notice of her fellow passenger till he lights a cigarette, whereupon she becomes **indignant and asks him if he will kindly refrain** from smoking. He very gallantly extinguishes the fire and thinking that a good cigar might meet with her approval, tries that, but after a puff or two he is compelled to give this up also. Finnaly he takes out a pipe with a hope that it will be a little more agreeable to the young lady. By this time the young woman has lost all patience with the traveler, so seizes the pipe and throws it out of the window. For revenge he grabs her dog and does the same with the poor inoffensive animal while the woman looks on powerless to help, for the train is now going at a great rate of speed.

The next picture shows us the dog as he lands on the track, picking up the pipe and starting in pursuit of the fast-moving train. He keeps up with it for a long distance, and finally when the train slows up it gives Mr. Doggie an opportunity to get past it. He reaches the station before the train and when the couple alight, there sits the animal with the pipe in his mouth. The man is so glad to get his pipe back that he jumps with joy and hastens away while the happy woman goes in the opposite direction with her pet. 126 feet.

THE POISONED BOUQUET, An Italian Tragedy of the Fifteenth Century (Vitagraph). Countess Francesca is seated on a divan in a room of her luxuriantly furnished palace. Ach Met, her Nubian slave enters and ushers in Count Antonio, then bows low and leaves the room. The countess greets Antonio warmly. He kisses her, then seats himself at the opposite side of the table. They talk eagerly, the lady occasionally caressing her companion, but he seems cold and preoccupied. He rises to go. She pleads with him to remain, but he disengages himself and leaves by way of the terrace. As he does so, unobserved by him, a locket drops from his doublet to the floor. The Countess picks it up, opens it and a look of fury comes over her face as she reads the inscription on the outside: "To Antonio. From his loved one. Lucia." Inside is a miniature of a most beautiful woman. Francesca strikes a gong, which is answered by her Nubian slave, to whom she shows the locket and points after Antonio. The slave salaams and quickly departs, leaving his mistress weeping bitterly. Through the narrow streets of old Rome, Antonio proceeds, and after him Ach Met, gliding along half hidden under the shadows of the houses. Coming to the wall of Lucia's home, Antonio knocks at the door and is admitted. The Nubian climbs a tree and drops over the wall. Lucia, a beautiful young girl, greets Antonio lovingly. He embraces her, kisses her passionately, a manner entirely different to that shown when with the Countess. The slave peers through the branches above their heads, a look of fiendish triumph on his face.

Back to Francesca's palace. The Countess is walking impatiently up and down the room, when

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[illegible] Met [illegible] which the [illegible] cloak, [illegible] Nubian to [illegible] Their [illegible] laboratory of a chemist. On be[illegible] the Countess [illegible] purse of money [illegible] and is [illegible] Again [illegible] The curtains are drawn, a night [illegible] burning on the table. The Countess is dressed in a magnificent court dress, a bunch of [illegible] in a vase on the table beside her. She [illegible] a few drops of the deadly poison on the flowers, puts on her cloak and with Antonio proceeds to a court ball. The closing scene is in a magnificent ballroom. A crowd of nobles, courtiers, ladies and gentlemen are moving about as Francesca, leaning on Antonio's arm, enters. From the opposite side comes Lucia and her father. Antonio introduces his companion to them. Lucia admires the flowers worn by her new acquaintance, and with a smile Francesca hands them to her. Lucia raises the flowers to her face, staggers and falls back dead. Antonio rushes to the stricken girl, thinking she has fainted. He raises the flowers to his face, when Francesca grabs them and tramples them under her feet. This convinces Antonio that the flowers were poisoned. He accuses the Countess of the crime. In a fit of jealousy she takes the locket and tramples it beneath her feet, holds the phial of poison to her nostrils and falls back dead. [illegible] Antonio kneels grief-stricken over the body of Lucia. Length, 476 feet.

BURIED ALIVE; Or, Frolics on the Beach at Coney Island (Vitagraph). Three jokers appear on the beach, cut up a few capers, then two of them bury their companion under the sand, making a mound above him. The two young men take a position a few yards away to watch the fun. A young couple come along and put their baby on the mound. The trickster heaves his stomach up and down, lifting the baby up. The parents get frightened, pick up the little one and run away. The three laugh over their joke, again cover the young man up, and pack fresh sand over him. A spoony couple come along, spy the mound, put up a big parasol, sit down and begin to kiss and hug each other. The buried joker slowly raises up and stares at them. The couple get scared and scamper away. Again the man is covered up as an Italian fruit vendor appears, and while endeavoring to sell fruit to Nos. 1 and 2, No. 3 is very busy stealing it. After the departure of the fruit man a fussy old maid appears and sits down to read her book. The joker raises his feet and pushes her forward on her face. She gets up, is not frightened, but proceeds to beat the helpless man unmercifully. This unlooked for treatment is too much for No. 3 and he balks at being buried again. His companions coax him. He finally submits and is covered up once again. A fat policeman next appears. The two salute him. One engages him in conversation, [illegible] the other gets around on his hands and knees. The policeman is pushed over and lands heavily on the mound, almost sitting on the buried joker. He squirms out, rushes off as the cop gets to his feet, and receives a good beating. His companions stand aside, laughing heartily. The officer sees this, throws off his coat and helmet, and starts out for the retreating pair. Length, 465 feet.

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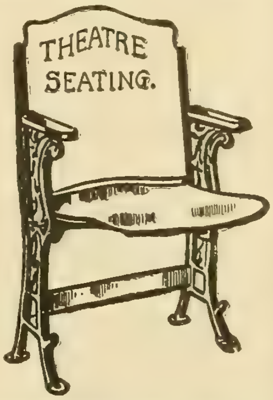

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me Day, Sweetheart, Some Day.
rading Smiles.

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rt Dreams Never Told.
ear Lord, Remember Me.
ecause of You.
erry Mary, Marry Me.
weethearts in Heaven.
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'hile You Are Mine.
ood-bye, Annie Laurie.
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ı My Merry Oldsmobile.
he Night Time is Right Time to Spoon.

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'ear Old Iowa.

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'laying School.
Iome in the Golden West.
'he Last Voyage.
Ieart of My Heart.
The Garden of Dreams
After the Rain.
)ear Heart.
'ride of Prairie Mary.
Road to Yesterday.
Vhat Might Have Been.
That's What the Daisy Said.
'll Teach You How.
Just Because It's You.
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Bonita.
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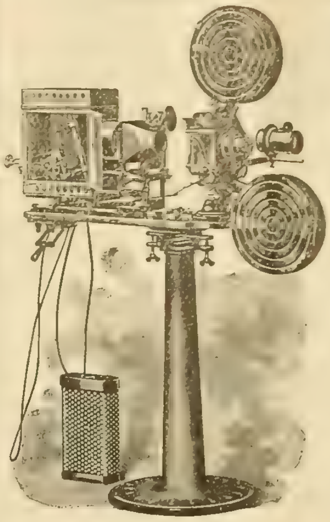

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Editorial.

Advance in Price of Films.

The executive department of the Manufacturers of Licensed Motion Pictures, which is the parent body of the manufacturers with which the Film Service Association is in co-operation, has officially announced an advance in the price of films, to take effect September 1, 1908. Although this announcement has just been made, it is not entirely new to the members of the Association, as the manufacturers agreed upon the new schedule at the convention held in New York City on July 11th, last, and intimation of an advancement in prices leaked out at the time, or very soon after.

The new schedule fixes the list price of films at 13 cents per foot and the standing order price at 11 cents. This is an advance of 2 cents per foot on both the list and standing order prices now in force. Compared with the schedule that prevailed during the first three months of the Association's existence it is an advance of one cent on the list price and the same amount on the standing order price when only one print of each subject was purchased.

A new feature of the schedule is a provision that on orders placed for films sixty days after their release date the price will be nine cents per foot, which is the present uniform price for new subjects.

The 10 per cent. rebate provision is still maintained with the modification that beginning with September 1st it will be due the customers after sixty days, instead of at the expiration of every three months, which is the rule now in force and was the rule during the first three months. It is understood that there was some debate over a proposition to abolish the rebate and fix a flat price for the films, but the proposition was shelved on the argument that an exchange that behaves itself and is faithful in all respects to the terms of its contract is entitled to some recognition in addition to that given exchanges that are not so particular as to compliance with the terms of agreements they make. Hence the official announcement continuing the ten per cent. rebate states that it will be allowed after sixty days to any exchange which has fulfilled the terms of its contract with the manufacturers.

Contrary to the former schedules the new one gives no intimation as to how long it is to run. When the existing schedule was announced it was definitely stated that any exchange faithfully complying with the terms of its agreement and maintaining its standing order from June 1 to August 31, 1908, would be entitled to ten per cent. on all purchases made during that period. This was practically a notice that the schedule was only intended to remain in force three months and that there would be something doing, whether it would be a continuance of the schedule, or otherwise. If the new schedule has any time limit it can only be taken from inference. It will be noted that the rebate is to be allowed *after* sixty days. A reasonable inference to be taken from this is that the life of the new schedule is intended to be indefinite after the sixty days following September 1st expire and that it can be amended, withdrawn, or replaced at any time after that date; or can be allowed to run definitely without having meetings of the manufacturers.

* * *

It is a little too early to reflect the sentiments of the Association members on the new schedule for the reason that sufficient time has not elapsed since the announcement to give opportunity to glean them. As stated before, however, the exchanges knew an advance in price was to be made with the expiration of the present schedule, and from the remarks overheard various times since the members became cognizant of what was to occur, it is not likely that any strained relations will follow the official announcement. Of course, as in all cases where prices are advanced, there will be criticism of the new schedule, because the advance is somewhat sharp. Taking 1,000 feet of film as a basis, we find under the existing schedule the price at 9 cents per foot would be $9.000. The 10 per cent. rebate allowed brings the net price on each 1,000 feet down to $81.00. Under the new schedule each 1,000 feet at 11 cents will cost $110.00 and the 10 per cent. rebate will bring it down to $99.00, or an advance of $18.00 per 1,000—a fraction over 22 per cent. This is the way one Association man figured it on the new schedule and he said that he could see no way open for the renters but to advance prices on the exhibitors. He added, however, that with more time to consider the matter his views might be less radical. He said the new schedule would not feel so heavy in cases where a man has a good "first run" trade because "first run" exhibitors are willing to pay better prices than others, but they are the exception, and not the rule. The offer of films sixty days old at 9 cents per foot the renter quoted did not accept as an inducement, because new films are now secured at that price and it is like inciting a riot these days to offer any exhibitor films that are more than two weeks old.

On the other hand, the manufacturers claim that the only people who have been getting the cream of the moving picture business have been the exhibitors. They have been demanding the very latest and very best films at prices far below the value of the service, and to force this claim have been jumping from one renter to the other and resorting to tactics of various sorts that have resulted in demoralization in many quarters. They have put up the claim to the renters that as they can secure new films at the same price that older subjects can be secured the new stuff should be at the disposal of the renters. The new schedule, the manufacturers claim, is an assistance to the renters, in that a distinct line is drawn between new and old subjects and the renter will have a good basis for his demand for better prices for new films. It is also claimed that the new condition of affairs will tend to allay the existing craze for "stuff right from the factory." The exhibitor who can afford to do so will get these kind of films at the advance price. The exhibitor whose business will not justify this kind of an investment will know what to expect—there will really be only two classes of film on the market hereafter—new subjects and subjects sixty days old, or over. The latter will be rented cheaper because they will cost less.

Still another claim put forward by the manufacturers is that despite their reductions in the price of films from time to time the increase of trade has not been what was expected or it should be. The retail price three or four years ago was fifteen cents per foot; then it dropped to 12 cents, then to 10 and so on until under the existing schedule the net price to those abiding by their agreement (with the 10 per cent. rebate off) is 8 1-10 cents per foot. This price the manufacturers claim is too low to allow a reasonable margin of profit in view of the great expense attached to the manufacture of the products. They admit that the price of film stock has dropped far below the cost at the time when films were sold at 15 and 12 cents, but to counteract this they contend that the constant enlarging of plants, increasing of working forces, increase in price of the various chemicals and other materials, together with the existing high scales of wages made it absolutely necessary to raise the schedule.

However, we hope the coming Fall and Winter season will balance all things and that the patronage to be accorded the pictures will allow a fair margin of profit to manufacturer, renter and exhibitor.

Lectures on Moving Pictures.

By W. Stephen Bush.

Specially contributed to the Moving Picture World.

No invention since the discovery of the movable type has done more for the entertainment and education of mankind than the moving picture. This great art is still in its very infancy. As we to-day smile at the firearms of bygone ages, as we wonder at the awkward typography of ancient books, even so future generations will look with pitying curiosity at the moving picture art as it existed in the year 1908. The details of its future progress and development it is, of course, impossible at this time to foretell, but the careful and sympathetic student of the art may be able to catch a glimpse of some improvements that seem not far away. The two great factors that seem destined to strengthen the hold of the moving picture upon the people of all kinds and classes seem to be music and the living voice. The effects of music in connection with the moving picture theater may well form the subject of a separate article, but let it be said right here, that my conception of it rises above the impulse of the piano player to be unduly noisy when a man falls from his horse. In this article I will confine myself to the consideration of the living voice as a creative aid to the moving picture entertainment.

Lectures were a popular method of conveying instruction and entertainment long before the invention of the moving picture. The history of American education shows the far-reaching importance of the lecture. Free lectures have become a favorite medium for instruction in every large city of the United States. Such lectures are, with but rare exceptions, not illustrated and do therefore make no direct appeal to the senses. Man perceives and finally understands through the senses and through the senses alone. It seems clear, therefore, that a kind of entertainment, which appeals to both eye and ear, the keenest and most important of the senses, is the most perfect in results and the most pleasing in form. Perhaps the more effective way would be to have the picture follow the lecture, and there may be development along these lines in the future, though at present such a course seems, of course, impracticable. Happily the variety of subjects suitable for lectures is very great. Such was bound to be the case from the very beginning of the moving picture art, and the film makers who provided such subjects were but following the natural and the best instincts of the true artist. I mention this because there are exceptions. A person prominently identified with a Philadelphia film maker was advised to take up a Shakespearian subject, the very play which shortly afterwards was successfully handled by a New York firm. This was the man's classical reply: "Ve go from the brincible ouidt, dat efery person vat goes to a moving picture blace is the stoobidest." I insert this slight digression merely to again emphasize the wonderful vitality of the moving picture art. An art which has successfully withstood the wholesale invasion of graduates from the tonsorial parlor, the milk route and the sweatshop, is equal to any test it is possible to the human mind to conceive.

That a good, descriptive and well-delivered lecture is as much appreciated by the people as the picture itself is too plain a truth to need elaboration. What, then, are the requirements of such a lecture? What are the requisite qualifications of the lecturer? An easy and perfect command of the English language is the first essential requirement. A clear, resonant voice, trained in public speaking, is the next. Some skill in elocution, rising, when occasion offers, to the heights of eloquence, is likewise indispensable. It may safely be asserted that the average moving picture audience is possessed of a common school education. Though such audiences may lack the power of expression and though they may in the hard struggle for existence have lost much of the knowledge acquired in school, they are remarkably quick-witted and critical enough to detect in a moment the difference between a "barker" and a good speaker with scholarly attainments. They always enjoy hearing good and correct English. They are eager to learn and swift to appreciate. The great art of the lecturer consists in making the picture plain and at the same time attractive. To achieve this, his language, while absolutely correct and free from the slightest blemish of slang or vulgarity, should be plain and simple. There are points of power and beauty in very many pictures, which appeal strongly to any artistic temperament, and to bring these out forcefully and effectivevly is the business of the lecturer. His instinct and impulse must be his sole guides here and he must have enough of the genuine variety to make dependence upon them safe for him and sure for his success. The ideal lecture will satisfy and stimulate the humblest intelligence without offending the highest. Let me give an example. Take, for example, "Macbeth." The film is scarcely a thousand feet long, and within these narrow limits the film makers have compressed the great tragedy, which in the mere reading occupies more than two hours. Condense the lecture even as the film has been condensed, prepare your own book with it, preserve the sublime dramatic effects, as far as the film will permit, and the main effects may be introduced substantially as they exist in the drama itself—and the moving picture "Macbeth" yields very little to the drama, as produced by master artists on the stage itself. Musical effects of great power may also be produced. I asked a stout man of Teutonic extraction, whose local habitation was Trenton, N. J., how Shakespeare's tragedy went in his place, and he replied: "Oh, it ain't so much." The dumb show, hurled at his patrons with the same careless indifference with which the operator turns the handle on some slapstick comedy, had bewildered his patrons, who might have been thrilled and delighted with a proper presentation of the work. As to the effectiveness of the great play I prefer to take the judgment of thirty generations of critics rather than that of my German friend. In all my travels through the South and Middle West I have never discovered an audience which was not eager and thankful for a good lecture and which did not gladly pay an advance in the price of admission.

That the lecture platform in the moving picture theater will in the course of time attract a superior class of men, who will find its rewards as profitable as the income of the average lawyer or minister, is scarcely open to doubt. Here, indeed, the harvest is great and the laborers are few. The number of churches where the Sunday sermon is really a series of comments on lantern slides is increasing rapidly. The lecture on the lantern slide is, of course, easier for the speaker than the moving picture, but the comment on the moving picture, as the living voice runs with the motion on the screen, is far more effective; it gives a thrill, a most pleasing touch of life to the entertainment; the interest of the spectator is much more intense. When here and there points of beauty or power are aptly and eloquently brought out as the picture runs along, the spectator experiences new and pleasing sensations, and having once heard a good, effective lecture he will always be glad to hear another. Why do so many people remain in the moving picture theater and look at the same picture two and even three times? Simply because they do not understand it the first time; and this is by no means in every case a reflection on their intelligence. Once it is made plain to them, their curiosity is gratified, they are pleased and go.

A few hints for the lecturer. Be sure above all things not to talk over the heads of your audience. As a rule, plain and simple language is the most effective. An occasional rise to the heights of eloquence will come naturally to the man who has the vocation and nothing will please an audience better. Avoid the sing-song style and never repeat. Speak only on the scenes that invite and need comment. Never lecture on a subject that requires no lecture. It does not help the picture and makes the lecturer ridiculous. If you are not sure about the range of your voice, learn from the man in the most remote corner of the theater whether he understands every word you utter. Lecturing on dramatic subjects, follow as far as possible the language of the dramatist; commenting on historic or classic subjects, be accurate as to dates and events. A short preliminary address is advisable on many subjects, firstly because it paves the way to the lecture, and secondly it gives the speaker a chance to form an opinion of his audience and guide himself accordingly. Never shout, and avoid as the most fatal fault of all the "barker" style: "Here we see on the left." "In this picture we behold entering on the left the beautiful heroine." This style infringes on the ancient copyright of the man who describes the charms of the living skeleton and the bearded lady. Study the picture before you attempt to lecture on it. Give the lecture the form of a connected narrative, which if printed as you deliver it would give a fair idea of the subject without the picture. If you have a good lecturer, or if with these hints and the necessary natural ability you are able to enter the list yourself, you will leave your competitors without this feature far behind. Even an occasional lecture night will be a decided advantage, for the time is surely coming when the good lecture will be as much a part of the successful moving picture theater as the lamp, the lens and the carbons.

How Talking Pictures Are Made. Scarcity of Picture Actors.

By Sydney Wire.

Specially contributed to the Moving Picture World.

Since the advent of the moving picture as an amusement feature no phase of the industry has ever become so popular as the talking picture.

Various devices of a phonographic nature have been placed upon the market, and some of them have been in a large measure successful, but they have all, more or less, been characterized by the unnatural and discordant mechanical grate so usual with most forms of talking machine.

The most successful idea in the talking picture field is the plan recently introduced by Will H. Stevens, of New York City, and which consists of a small cast of versatile actors who speak the lines which are apropos to the various characters from behind the screen, and who imitate the different sounds descriptive of the varied situations in the picture.

The above system was termed "Humanovo" and was a phenomenal success from the start. Many different companies were sent out, each with one or more reels of film, and in most cases playing week stands. The Humanovo, like all successful undertakings, soon had its imitators, and up to the present moment there are at least a dozen different concerns engaged in the promotion of moving talking pictures.

The putting out of this new form of talking picture, is by no means as simple as one might at first imagine, and it requires a thoroughly competent and long-experienced stage director to select suitable people and to rehearse the varied subjects. Many inexperienced and incompetent people have naturally drifted into the business, but their efforts are always immediately recognizable by the marked insipidity and amateurishness of their productions. In the staging of the talking picture there are many important details to consider, and the smallest detail is ofttimes the most important. It is, of course, imperative, that the author of the dialogue for the different parts be a writer of ability, with an all-round experience of foreign travel and a good knowledge of human nature. He must also be of an imaginative nature and quick of eye, as the overlooking of some small situation is sometimes apt to spoil the entire story. The writer must now be assisted by a rapid and able stenographer who can take down the lines as fast as the composer speaks them off. In the framing up of the impromptu dialogue for the talking picture, the reel is usually run off a few times to enable the producer to become familiar with his subject.

The lines and business are then crudely recorded in shorthand and are afterwards typed and modified, and the characters are sorted out to suit the different talkers. The actors are then rehearsed, and after a few suggestions and alterations, the company is ready for the road.

In the selection of actors some judgment must be used, and care must be taken to secure, when possible, people properly fitted for the work. They should be possessed of good voices, above all things, as in talking behind a picture screen much depends upon the carrying power of the voice, as a feeble voice is unable to penetrate through the sheet and is soon lost in the echoes of the fly-loft. The talking picture actor should be a good all-around player and an artist, capable of extemporizing when occasion demands. In the rehearsing of talking pictures attention should be paid to mechanical effects, as thereupon depends much of the success of the picture. It is the better policy to allow the talkers themselves to work their own effects, as they are the most familiar with the subject, and will get better results than by relying upon the different house employes, who are often neglectful and careless, and are often absent when the cue for effects arrives.

Now that the regular season is at hand it will perhaps be a matter of some difficulty to obtain capable people for the now popular talking picture, as most actors and actresses are either already on the road or are rehearsing for some legitimate production. The talking picture producer is unable to pay large salaries, and amateurs and dramatic students are being largely utilized. Much of the success of the talking film depends upon the competency of the talkers, and it is to be deplored that good professional people are so scarce. When the talking picture man is able to pay higher prices for talent, the pictures will be materially improved; as it is, many companies are doing excellent work, and there is a demand for this kind of attraction all over the country.

The Humanovo pictures were put out during the light season and some excellent talent was secured, the people being recruited from the ranks of the many thespians who were at that time idling and who were glad to take advantage of the opportunity it presented to earn a few dollars during the light season. The work was easy, as it does not necessitate any changes of costume or facial make-up. For this reason, and in spite of the small remuneration, many of the people have stayed in the work, but with the springing up of so many new producing concerns, and with the increased demand for picture actors, it seems as though the demand will more than counterbalance the supply, and will necessitate the employing of many who are hardly proficient enough for the work, which will be the cause of many weak and unsatisfactory productions.

The talking picture is in demand to-day, and is sure to have a big run during the coming season, and it is more than probable that most every picture theater that can afford the extra expense, will make it a feature until something newer and more suitable turns up to replace it.

The Imperial Moving Picture Company, doing business at 301 River street, Troy, N. Y., has placed Mr. W. E. Milliken in entire charge of the Troy office.

Phil. Cohen, of the Len. Spencer Lyceum, has gone on a four months' trip into the West looking up business for the Spencer Lyceum gone where "angels fear to tread."

George Colston, only son of Herbert Colston Wales of the Kleine Optical Company's Montreal branch and formerly treasurer of Bennett's Theater, that city, died suddenly 15th inst., aged eight months.

A chemist of international repute has asked us to announce that he is prepared to submit a sample and furnish the working formula for the preparation of a celluloid base that is less fragile than the common article now in use, that it can be produced at less cost and that it is absolutely non-inflammable. Offers for the purchase of the formula may be addressed to Cellose, care of Box 226, Madison Square P. O., New York City.

Mr. William B. Moore, of the Moore-Bond Lantern Slide Company of Chicago, has been in the city this week exhibiting his new electric sign. The exhibition was at the rooms of the Henry B. Ingram Company, Inc., 42 West Twenty-eighth street.

"The nickelodeon," says Joseph Medill Patterson, the young millionaire Socialist, "is developing into theater-goers a section of the population which formerly knew and cared little about the drama as a fact in life. The drama, always a big fact in the lives of the people at the top, is now becoming a big fact in the lives of the people at the bottom. Two millions of them a day have so found a new interest in life. To-day the moving picture machine cannot be overlooked as an effective propaganda of democracy."

Henry Ellsworth, the illustrated lecturer, has just returned from Ober Ammergau, in the Bavarian Alps, where he spends his Summers among the actors of the genuine Passion Play. He brought back with him a unique document, the first of its kind ever brought to this country. It is a proclamation signed by Anton Lange, the Christus, Adolph Zwink, the Judas, and by some twenty of the other principal characters of the Passion Play and by the burgomaster and deputy of Ober Ammergau, that no moving pictures of the genuine Passion Play have ever been made and that under no circumstances will they ever be allowed to be made. The document contains the great seal of the county and village of Ober Ammergau and will be photographed and used by Mr. Ellsworth in his lecture the coming season. This document stamps with absolute truth the assertion that all of the Passion Play moving picture films ever exhibited are specially made up pictures and not the real play.

Mr. Robt. W. Paul, the London manufacturer of apparatus and films, has found it necessary, owing to the development of the kinematograph film manufacturing business, to secure a general manager for this department and has appointed Mr. J. W. Smith to this position. Mr. Smith is well and favorably known to every exhibitor, having until now managed, under Mr. Will Barker, the business of the Warwick Trading Company. Previous to this he was with Mr. Paul for about six years, before which he was with Mr. Walter Gibbons, who made so well known the bio-tableaux exhibits with the Randvoll machine. David Devant, now of Maskelyne & Devant, Horace Chester, the lecturer whose dioramic effects with the triple lantern, which Mr. J. W. Smith worked, used to be one of the features. Thus he has a thorough knowledge of the requirements of the up-to-date showman, as well as extensive experience in taking scenes at home and abroad. He is an enthusiastic kinematographer and boasts that he has never yet failed to fulfil a promise to a prospective customer, or disappointed an exhibitor in the delivery of a film whether in England or abroad.

FILM MANUFACTURE NO EASY TASK.

The careless amusement seeker little knows the great pains involved in producing one of the films which touch his sympathy or excite his risibilities. The manufacturers must maintain a corps of playwrights to devise the plots required by a public which cannot bear to see the same scene twice and which is inordinate in its demand for shows.

During the coming week the Vitagraph Company will release a historical subject, "The Discovery of Canada by the French." This film is close to 1,000 feet in length and is the first of a series of historical subjects to be produced by this firm. Some of the scenes were taken thousands of miles apart and are very elaborate. The costumes and customs of the French court of the sixteenth century are rendered and it actually seems as if hundreds of people were really taking part.

It requires ability out of the ordinary to plan a moving picture act. The dramatist must convey his thought by gestures and facial expression alone. The need of insistency and force sometimes leads him to the other extreme, and he reiterates a motion or a look, so that the idea cannot miss being impressed on the spectators, until the artificiality of his vehicles of expression becomes too apparent.

It is no slight task to unfold a whole drama and complete it in a few thousand pictures requiring ten minutes, perhaps, to run off. His plot must be simple, the difficulties into which the characters are led as obvious as the sun, and the solution of them intelligible to the lowest understanding.

After the playlet is composed there must be rehearsal upon rehearsal, for one mistake on the part of the actors would ruin a costly film.

Trade Notes

Blue Earth, Minn.—G. W. Suiter has opened a new moving picture show at the Oscar Lehmann building.

Oklahoma City, Okla.—The new Crystal, 217 South Broadway, opened its doors with moving pictures and vaudeville acts.

Boise, Idaho.—The Crystal Theater has passed into the hands of Van Prosky & Jacobsen, La Noir having turned the business over to them.

Leavenworth, Kan.—The new Airdome Theater has been constructed on Fourth street; the manager will place only the best and latest pictures.

Emporia, Kan.—The Crystal Moving Picture Show has changed hands and has opened for business under the new proprietorship of Nash & McNichol.

Cedar Rapids, Iowa.—Boughton Bros. have purchased from Nelson & Black the Bijou Theater. The new managers will renovate it with the latest ideas.

St. Louis, Mo.—Of the 105 moving picture shows operated in the city all but ten have complied with the new regulations and these have been ordered to be closed.

Pueblo, Colo.—The Majestic Theater has opened to the public at 509 North Main street. It will offer the latest and best singing and talking moving pictures.

Greenfield, Ind.—Suess Bros., W. Carr and N. Troy are working hard to get their new moving picture show started as soon as possible. They expect to have it ready in a few days.

Baltimore, Md.—The new addition to Lubin's Moving Picture Show is almost completed. The building is 36 x 110 feet. Fourteen hundred new electric lights have been installed.

Atlanta, Ga.—The Elite, 36 Peachtree street, reports top-notch business last week with the two subjects, "The Dieppe Circuit Automobile Race" and "Tales the Searchlight Told at Coney Island."

S. Louis, Mo.—The Olive Amusement Company leased the Chronicle building, on Sixth street between Walnut and Market streets. The place will be transformed into a moving picture theater.

Edward Van Buren, recently manufacturing song slides at Gouverneur, N. Y., has disposed of his business to the Solar Slide Company, of Watertown, N. Y., and is now located in that city in charge of the studio there.

Lawrence, Mass.—Mayor Kane, acting on letters of complaint, has instructed the city marshal to inform the proprietors of moving picture theaters that henceforth if any playhouse persisted in showing questionable pictures of any kind the license would be revoked at once and that it would not be renewed.

Rochester, N. Y.—This is the second week of the Cameraphone talking pictures at the Knickerbocker Theater. The large audiences daily is indicative of the continued popularity of this wonderful invention. Manager Gerling says that results have been very gratifying. He is to be congratulated on his enterprise in securing the same.

The International Film Co., 429 Sixth avenue, New York City, is the latest comer in the renting field and bids fair to be an important factor. Messrs. Chas. O. Baumann and Robert W. McGuire (already well known in the trade) are the proprietors. They started in right by ordering a file of the Moving Picture World up to date.

Milton, Pa.—Last Wednesday evening, while riding on his way to Milton Park, the operator who turns the crank of the picture machine at this popular resort accidentally dropped a lighted match upon a reel of film resting on the seat beside him. Fireworks were immediately in order, resulting in a total loss of the film, but as this was of the variety commonly known as "junk" no value has yet been placed on the loss.

Henry Ellsworth, the lecturer, who has just returned from Europe, says that the moving picture business in Europe [illegible] [illegible] [illegible]. When he was in [illegible] in the summer of [illegible], there were two hundred and twenty-five moving picture [illegible] in that city. This past summer when he visited that city all had closed their doors but twenty-seven and their business was poor.

Salem, Ohio.—The Globe Auditorium and Skating Rink has been running moving pictures to phenomenal crowds all through the Summer months. Light vaudeville is given along with the pictures and now and then a few novelty attractions. The Globe is Salem's greatest amusement place, being well adapted to all sorts of inside amusements, with a large stage and plenty of scenery. J. E. [illegible], the proprietor, invites any World readers to make themselves known to him while in Salem.

Manchester, N. H.—Keith's Nickel Theater at Manchester, N. H., has been equipped with a special Hallberg Automatic Electric Economizer for the moving picture and stereopticon lamps.

The economizer for this installation operates on 115 volts 60 cycle alternating current and the results obtained are said to be very satisfactory. The economizer replaces in this instance a special motor generator set, which has been in operation for some time, transforming the alternating current received from the city to direct current for the moving picture and stereopticon lamps.

The saving effected by the Hallberg Economizer on this installation represents a large amount of money per week. This is another instance which demonstrates beyond a doubt that alternating current can be used just as satisfactorily as direct current for moving picture lamps when the Hallberg Automatic Electric Economizer is installed.

Salem, Ore.—Salem supports four moving picture houses at the present time, and at least two more are promised in the near future. Like most other cities, Salem has contracted the moving picture fever, and it has not yet passed its highest mark. A few months ago no one would have predicted that four theaters furnishing the same class of entertainment could prosper in this city, but it has so come to pass, and behold, the end is not yet.

S. S. Range, proprietor of the Vaudette and Dreamland, and owner of a string of moving picture theaters through the Willamette valley, says: "The moving picture business in Salem, as elsewhere, is still in its infancy. Improvements are constantly being introduced which increase the realism of the scene thrown on the white cloth.

"The possibilities of the moving picture are tremendous. Had the machine been invented one hundred or more years ago, we could now look upon the signing of the Declaration of Independence, the assassination of Lincoln, or any other historical event just as people will see the scenes of to-day re-enacted a hundred years from now."

Kingston, N. Y.—The Bijou Theater in Kingston, N. Y., is, without question, the handsomest dime theater in the State of New York between New York and Buffalo. It is one of Koenecke & Vincent's enterprises, yet they wish to dispose of it. Here is a good chance for someone with money to get this place, and by putting in a good show, make some money. Yet any prospective buyer need take warning about the city of Kingston. The fire regulations there are just as stringent as they are in the city of New York and they are enforced. No license will be given to anyone to operate any picture show who is not an American. No Sunday shows will be allowed, and dirty and suggestive pictures will be suppressed in Kingston with an iron hand. Immoral representations like the Thaw murder trial pictures are not welcome in this Puritanical bastile, and managers who cater to the canaille and semi-criminal element will do well to keep out.

There are four dime theaters now in Kingston, the Lyric, the Bijou, the Novelty and the Star. Koenecke & Vincent, who own the Bijou, have had the patronage of the very best element of the population and as much of it as they could handle, but they are going into larger lines by leasing large theaters in larger cities and they are thus willing to let go their holdings in cities of the size of Kingston.

Kingston, N. Y., has a population of about 20,000, with probably a floating population of 6,000 daily. The immediately adjoining towns and villages of Ulster county have a population of not less than 12,000, and thus within four miles of the Kingston city hall there is probably 40,000 population. The Bijou is an opportunity for some man who is willing to be as thoroughly clean and respectable as Koenecke & Vincent were, and the esteem that the people of Kingston held them in will descend to their successor, whoever he may be.

FRED BECK LEASES A THEATER.

The Electrograph Co., now under the management of Fred Beck, have leased the Music Hall at South Norwalk for ten years, and will give it the reputation it deserves. The house is one of the largest in Connecticut, and Mr. Beck announces that as soon as alterations are completed South Norwalk will have one of the prettiest theaters in the State. Vaudeville and pictures will be the policy, and the opening day is set for August 29.

PITTSBURGER GETS IT IN MOVING PICTURE STYLE.

If the treatment accorded Edward Saunders, Rochester representative of the Pittsburg Calcium and Light Company, and his bride in Pittsburg last week is the regular thing at Pittsburg nuptials, it is not to be wondered at that the residents of the Smoky City have the reputation of being shy of the marriage relation. Mr. Saunders left Rochester early last week to marry Miss Maud Higgins, of Pittsburg. The ceremony took place on Thursday. The friends (?) of the young couple enjoyed themselves after the wedding by handcuffing the bride and groom together and dragging them about the city in an ash-wagon, which was liberally decorated with signs. These and similar festivities were continued until midnight, when it is said that even the fires of conjugal affection could not warm the long-delayed wedding supper into a palatable state.

Telegraphic advices from Pittsburg are to the effect that arrests and prosecutions will grow out of the outrage on the bridal couple.

GOINGS ON IN THE SLIDE BUSINESS.

There is one thing that ruins all kinds of business, and that is men intruding into lines they know nothing about because they see other men making money therein. For instance we know of a sign painter with a good business who knew nothing about photography going into the slide business. He put out a seductive advertisement saying that he had the most complete establishment in America for making lantern slides, when as a fact his whole establishment consisted of a closet about four feet square. He made everything by contact, hiring a boy to do the work, and he cut the prices below the profit point. Many people were deceived into the belief that he did have a big establishment and bought his goods. His performance so incensed another slide maker that he hired a first class poster artist and now he is bidding for this man's trade in the poster line.

* * *

And now that slide maker that got incensed because the painter had butted into his business finds that the sign painter had seduced his photographer away from him. He is not losing much and now we hope he will get a real photographer instead of an incompetent one. Anything can be had for money and we advise him to get a first class operator this time, one who will be a credit to him and enhance his reputation instead of one whose work makes his customers desert him. He ought to be glad that the sign painter is going to get this man and ought to advertise the fact. We have before called attention to the fact that "shoemakers ought to stick to their lasts," and we reiterate that sign painters are in danger when they monkey with the lantern slide business, and slide makers ought to let the sign painting business alone.

NEWSPAPER COMMENTS ON FILM SUBJECTS.

"Tales the Searchlight Told" is a magnificent series of pictures showing Coney Island at night, when Coney is at its best.

"Picnickers Disturbed" is a rattling good comical subject.

"Child Slave Freed" is a grand dramatic production.

"Enchanted Hat" is one of those seemingly impossible subjects, but one which is nevertheless highly entertaining.

"Riviera in a Motor Car" is a scenic picture, instructive and interesting.

"A Lesson in Jiu Jitsu" is a very entertaining subject.

"The Checker Fiends" is a subject that amuses both young and old.

"The 50th Regiment Jubilee" is a picture of the review of the celebrated Russian regiment, and shows the military methods of that country.

"The Father Is to Blame" is a story of a man's perfidy and a woman's devotion.

"The Automatic Nurse" is a film that is very pleasing.

"The New York to Paris Automobile Race" is a meritorious film subject.

"At the Crossroads of Life" is one of the finest dramas that was ever attempted to be shown in motion pictures.

"A Wolf in Sheep's Clothing" is a comedy drama.

"Bryan's Reception in New York" is a splendid subject.

HARRIS, SONG WRITER, SOLVES THE GREATEST BOARDING HOUSE PROBLEM OF THE AGE.

A simple method for rendering the toughest old rooster on earth as tender and juicy as a milk-fed squab has been perfected by Charles K. Harris, of this city, a Summer resident of Central Islip, L. I.

The process, which is destined, Mr. Harris says, to make boarding house life one long dream of joy, was discovered by accident. The song writer recently went into chicken raising. Among the brood he purchased for starting purposes was an ancient cock-a-doodle-doer.

"Why that?" asked Harris, pointing his finger disdainfully. "He can't lay eggs, and no self-respecting hen would take him for a husband."

The farmer said the rooster was a prize fighter, so he was kept.

One night the venerable rooster tried to pick a bug off a live electric wire that ran up the side of the chicken house and fell dead, a current of several hundred volts having passed through his body.

Harris, as an experiment, cooked the electrified fowl. The result was astonishing. The rooster melted in the composer's mouth. Harris is thinking of rigging up a "chair" for tough hens and roosters and become a regular electrocutioner.

CORRESPONDENCE.

NEW ORLEANS OPERATORS' UNION.

New Orleans, La., August 15, 1908.

Editor Moving Picture World:

Dear Sir—At a meeting held at the Shubert Theater, at New Orleans, La., to organize a Moving Picture Machine Operators' Union, C. J. Lines, a well-known moving picture operator, remarked:

"We feel that it would not only be beneficial to a man who makes a living by operating a picture machine by becoming a member of a labor union, but also the manufacturer, the renter, the exhibitor and the public who patronize the moving picture shows.

"The pleasure and safety of the public is enhanced by employing a skilled operator. A skilled operator will keep

Carl J. Lines, Secretary and Treasurer
Electric Picture and Projecting Machine Operators.

his machine in first class condition, thus preventing scratching and chopping of sprockets which proves destructive to valuable films, besides many other costly annoyances which an unskilled operator inflicts on exhibitor and the public.

"As skilled mechanics, we should protect ourselves from the competition of unskilled and therefore dangerous competition—dangerous to the skilled operator, for unskilled labor accepts less wages than will the skilled operator, thus being a menace to the skilled operator's very existence, for 'he who steals the means whereby I live steals life itself.' Then there is danger to films exhibited, danger to the public and danger to the exhibitor, for incompetency cannot give a clean and pleasing exhibit of films.

"The moving picture operator must possess intelligence, a knowledge of mechanics and electricity, he must be sober, reliable, industrious and a steady worker.

"The workman possessing such commendable qualities should be encouraged and protected by all those whose interests he serves, directly or indirectly. By organizing to protect ourselves from cheap competition, we protect all who are interested in the moving picture business, whether manufacturers, renters, exhibitors or the public.

"The skilled moving picture operator being a man of intelligence, will enter more lucrative fields of effort unless he receives a just compensation, which would prove calamitous indeed to the moving picture business.

"I am pleased to state that several theater managers approve of our proposed union organization and promise their sympathy and support, and I am also glad to say that the New Orleans moving picture operators have the honor of belonging to the first organization organized in the United States known as the Electric Picture and Projecting Machine Operators' Union, Branch No. 1, of the I. A. T. S. E., which has proven a success; all the leading moving picture houses in the city employ union operators.

Yours fraternally,
J. H. E. BROWN, Pres.
C. J. LINES, Sec. and Treasurer.

FROM AN EXHIBITOR.

Bradford, Ind., August 16, 1908.

Editor Moving Picture World:

Dear Sir—Find enclosed subscription to your valued paper. I don't see how anyone interested in the moving picture business in any way can afford to be without this paper.

Will we ever get the manufacturer of film to use more care and give better and sharper photographed films and understand that one bum film will do more to kill off business than any other cause? If so, then we will have less ailures and less kicking. It is indeed a nice way to treat a man! Agree to let him have film and take his money and hen send him a lot of junk that will put him out of business. don't know what it is, if it isn't robbery. I speak from my own experience as I have handled several hundred thouand feet of film and I am safe in saying that at least one-half of it was not fit to use and no man could build up a business on such. Yet they take your money and wonder why you don't get rich right away. I am

Respectfully,
O. P. M. DAVIS,
1423 New Jersey street.

ANENT SLIDE COPYING.

Chicago, Ill., August 17, 1908.

Editor Moving Picture World:

Dear Sir—Referring to "X's" remarks anent slide copying n your last issue, if you want to find out what film bureaus re using the copied trash put out by the thieves in Chicago who are copying the work of reputable slide makers, just dvertise for second-hand slides. You get the copied trash which sells now for three and three-fifty per set brought to ou by every film bureau who wishes to unload their old lides, while these same men hold a membership in the ssociation of film renters which was formed to hold up prices and prevent the copying and duplicating of films; et they patronize the very men who are robbing men of he fruits of their labor that is not protected by copyright r patent, because they can get the trash a couple of dollars er set cheaper. Consistant, isn't it? Yet I am glad to ay that the better class of film bureaus wouldn't buy a set f copied lantern slides any quicker than they would play with a rattlesnake. Any film bureau that puts out copied lantern slides is defrauding its patrons just as much as if hey put out copied films.

A SLIDE MAKER.

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Simon Tett, 1326 Brook Ave., New York.
David S. Robinson, 208 Cruger Ave., Van Nest, New York City.
J. W. Connors, 255 Baldwin Street, New Brunswick, N. J.
G. S. Schlick, Dansville, N. Y.
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Flim Review.

THE FATAL HOUR. A Stirring Incident of the Chinese White-Slave Traffic (Biograph). Much has been printed by the daily press on this subject, but never has it been more vividly depicted than in this Biograph production. Pong Lee, a Mephistophelian, saffron-skinned varlet, has for some time carried on this atrocious female white slave traffic, in which sinister business he was assisted by a stygian whelp, by name Hendricks. Pong writes Hendricks that he has need for five young girls, and so Hendricks sets out to secure them. Visiting a rural district, he has no trouble, by his glib affable manner, in gaining the confidence of several young and pretty girls. Pong is on hand with a closed carriage to bag the prey. One of the girls, as she is seized, emits a yell that alarms the neighborhood and brings to the scene several policemen and a couple of detectives, who have long been on the lookout for these caitiffs. The Chinese get away with the carriage, however, and Hendricks by subterfuge throws the police on the wrong scent. One of the detectives is a woman, and possessed of shrewd powers of deduction, hence does not swallow the bald story of the villain, and exercises her natural acumen with success. She shadows Hendricks, and by means of a flirtation inveigles him to a restaurant, where she succeeds in doping his drink. He falls asleep and she secures the letter written by Pong, which discloses the hiding place of the Chinaman. This she immediately telephones to the police, and while so doing Hendricks awakes and starts off to warn his friends. He arrives at the old deserted house ahead of the police, but escape is impossible, so the police rescue the girls, but fail to secure Pong and Hendricks, who afterwards seize the girl detective, and taking her to the house, tie her to a post and arrange a large pistol on the face of a clock in such a way that when the hands point to twelve the gun is fired and the girl will receive the charge. Twenty minutes is allowed for them to get away, for the hands are now indicating 11:40. Certain death seems to be her fate, and would have been had not an accident disclosed her plight. Hendricks after leaving the place is thrown by a street car, and this serves to discover his identity, so he is captured and a wild ride is made to the house in which the poor girl is incarcerated. This incident is shown in alternate scenes. There is the helpless girl, with the clock ticking its way towards her destruction, and out on the road is the carriage, tearing along at breakneck speed to the rescue, arriving just in time to get her safely out of range of the pistol as it goes off. In conclusion we can promise this to be an exceedingly thrilling film, of more than ordinary interest. Length, 832 feet.

FOR LOVE OF GOLD. A Story of the Underworld Told in Biograph Pictures (Biograph).—

O cursed lust of gold! When for thy sake
The fool throws up his interest in both worlds
First starved in this, then damn'd in that to come.—Blair.

True, indeed, are the above lines: for what will not man do for gold? No deity is more devoutly worshipped than Mammon. Men will barter eternity's crown, yield honor—all for love of gold. It is often said there is honor among thieves, but not so, as we shall see in this story. Two denizens of the underworld are seen in their squalid furnished room planning a robbery. Their intended victim is known to hold at all times in his safe at home a large sum of money and a wealth of jewels. Gathering together the tools of their nefarious calling, they start off, arriving at the house shortly after the master had retired for the night. Entrance is easily and noiselessly effected. A chloroform-soaked handkerchief soon puts the master beyond the power of interfering and the safe is broken open. The sight that greets them almost makes them gasp.

There in this strong box is not only an enormous sum of money, but many valuable jewels as well, prominent among which is a handsome diamond necklace. All this is put into a cloth, and a hurried egress made. Back to their room they go to divide the spoils of their night's haul. The diamond necklace being an indivisible article, a contention is at once raised between the partners in crime. There is no way in which they seem able one to satisfy the other, so they drop the argument for the time being to eat lunch. One, to make sure that he shall be the possessor of the loot, drops poison in the coffee of his chum, which he drinks, and is soon in the throes of convulsions, falling to the floor lifeless, while the other stands by sardonically gloating over his seeming victory; but his elation is short-lived, for he is now seized with the same agony and pitches forward alongside his partner. The two had played the same game, each unknown to the other. "Honor among thieves?" Bah! Length, 548 feet.

LIFE'S A GAME OF CARDS (Edison).—Synopsis of scenes:

Prelude. Sir John Lubbock says "Life's a Game" like the game of cards, fate deals each hand, daily, face down—In life, "It is not always in holding a good hand but in playing a bad hand well"—Our hero starts handicapped with poverty, pride and ambition.

The Game of Cards. Hero at swell reception—Home of woman he loves—Catches rival cheating of cards—Exposes him—Incurs host's censure—Father takes rival's part—Orders hero from house—Forbids heroine to see him again.

Planning an Elopement.—Hero plays a "hand"—Meets heroine—Urges speedy marriage—They agree to elope—Overheard by rival—Part to prepare.

The Villain's "Hand."—Rival plots with "Crimps" the sailor—Hero to be "shanghaied" to Africa and turned adrift—The bargain sealed.

"Clubs are Played."—Hero leaves home—To meet heroine—Waylayed by "Crimps"—The attack—Valiant defense—Numbers count—Overpowered—Taken to boat.

The Heroine Waits.—At the rendezvous—Heroine becomes nervous—Alarmed—Conflicting emotions—Misjudges hero—Believes deserted—Rival appears—Wins again—Escorts heroine home.

"Shanghaied."—"Crimps forces hero into boat—Taken to ship—Rough treatment resented—Hero beaten—Forced to work—Carried to sea.

In South Africa.—Off the coast—The favorable moment—Hero leaves ship—Swims ashore—Reaches mining camp—Receives assistance—Miners give an outfit—Starts for gold fields.

"Spades are Trumps."—Hero reaches gold fields—Prospects—Stakes claim—Strikes it rich—Determines to return home.

"Diamons are Led."—Home of heroine—No news—Heroine sad—Still true—Rival continues to plot—Presses suit—Gains parents' favor—Presents heroine diamond necklace—Heroine in despair—Abandons hope—Agrees to marry rival.

"Hearts are Trumps."—The wedding day—Rival triumphant—Guests arrive—Heroine downcast—Bans are called—Hero appears on time—Stops wedding—Exposes rival—Rival turned out—Father welcomes hero—Happy reunion—"All's Well that Ends Well." Length, 960 feet.

WEN RUBEN COMES TO TOWN (Edison).—Synopsis of scenes:

The Eventful Day Arrives.—Farmer Green's Holiday Dressed in store clothes—Off to Town Wifey primps him up—Warns him against bunco men—I the rig Wifey waves "Good-by."

In Town.—Arrival of Ruben—The Landlord's welcome—Shown to his room—Payment in advance—Ruben turns in on a downy (?) couch—A midnigh prowler—A giant bedbug crawls down the wall—Into the bed—Takes a nip at Ruben—"Murder!"—"Watch!"—Ruben finds the intruder—Knocks hin out Back to bed—"Sweet slumber."

"Revenge."—A bedbug scout—Reconnoitering—Off for reinforcements—Bedbugs galore enter fro everywhere—From behind pictures, through the do and from the walls and ceiling they march in military order Charging the bed—Ruben and bed clothe dragged to the door—Ruben makes a bed in an ol trunk—Safe at last—A peaceful smile Aslee again.

"No Rest for the Weary."—Faces at the windo —Burglars! Going through Ruben's clothes—Goo by to watch and wallet—Discovering the trunk—I is locked—Off with the trunk—Through the windo —Down the porch—A safe "get away"—On the roa —Trunk gets heavy—A needed rest—Fast asleep.

An Animated Trunk.—Trunk suddenly starts rol ing along the road—Discover loss—A hot foot chas Down the hill—Hitting only the high places Burglars in second place—Into the river—Down th stream.

Two Hoboes.—Enjoying a rest on a river bank Discover the trunk—Plunge into the stream an recover it—Arrival of burglars—A wordy w Equal shares—Breaking the lock—Out pops Rube in night shirt—Taken for a ghost—The chase—Ruben escapes.

Home, Sweet Home.—Anxious wife—Lookin down the road An apparition—Ruben dressed in barrel Horrified wife—Wifey wins a lively scrap—Into the house by the ear—"Never again." Lengtl 800 feet.

AEROPLANE FLIGHTS BY HENRY FARMAN CONEY ISLAND, N. Y., U. S. A. (Edison).—Thi film shows clearly and in detail the exhibition c Henry Farman and his aeroplane. The perfec handling of this airship by the French aviator. Als a close view of the mechanical arrangements Length, 200 feet.

RIVALS FOR A WEEK (Lubin).—Two gentleme aspire the hand of a beautiful heiress. They tr to outdo one another in their attentions toward the lady of their choice.

Every day each rival finds some new trick to belittle the other one in the eyes of the chosen one and it is funny indeed to see how they succeed.

The fun starts on Sunday and ends on Saturday. Sad to relate, none of the two rivals win the fair lady, but while they are fighting a due with buckets of water a lucky third walks o with the heiress. Length, 745 feet.

THE WRONG VALISE (Lubin).—A farmer put a duck in his satchel to take it to a custome Unfortunately, Mr. Busyman carries the same kin of a valise and havivng just five minutes to cate the train, he runs to the depot as fast as he can A sneak thief steals the farmer's satchel and point to Mr. Busyman as the thief. Now begins a livel chase, full of humorous incidents. Mr. Busyma misses his train and is caught by the pursuin crowd. The thief is also caught in the act o snatching a hand satchel from a lady. Both ar brought before the magistrate, where the mistak cleared up. An extremely [illegible] feet.

SCENES FROM THE BATLEFIELD OF GETTYS-JRG (Lubin).—The Battle of Gettysburg was ught on July 1, 2 and 3, 1863, between the Army the Potomac commanded by General George G. ade and the Army of Northern Virginia under e leadership of General Robert E. Lee. It is esti ated that General Meade had an effective force his disposal of about [illegible] men and [illegible] guns. eneral Lee actually fought about 69,000 men and [illegible] guns. During the three days' fight the Union sses were 23,049 killed, wounded and missing, d the Confederate losses aggregated 23,029, a tal of 46,078, or nearly one third of the whole umber of men on the field.

The battle ground covers about twenty five square les. There are over 400 monuments on the field ected with the utmost care in the exact localit es, and standing in woods or open fields, by the adside, on the stony ridges, in gardens, and ing of all designs, executed in bronze, marble or anite. Over $7,000,000 has been expended on the ounds and monuments. The battlefield is prob ly better marked, topographically and by art, an any battlefield in the world.

After their victory at Chancellorsville in May, 63, the Confederates determined to carry the war the North into the enemy's country. Lee gath d nearly 90,000 men at Culpeper, Va., including E. B. Stuart's cavalry force of 10,000 men. The ion Army, commanded by General Hooker, was n encamped along the Rappahannock River, south Gettysburg. Lee started across the Potomac, but oker did not discover it for some days, and then lowed him. The Confederates crossed between ne 22 and June 25, and concentrated at Hagers-vn, in the Cumberland Valley, up which they de a rapid march, overrunning the entire coun- to the Susquehanna River. Hooker was late in vement and crossed the Potomac on June 28. ere were 10,000 Union troops in the garrison at rper's Ferry, on the Potomac, and Hooker asked t they be added to his army, but the Government lined, and Hooker immediately resigned his com- nd. He was succeeded by General Meade, who s on the eve of the battle became the Union mander. Lee, hearing of the Union pursuit and g far from his base, determined to face about cripple his pursuers, fixing upon Gettysburg as point of concentration.

e battle opened on July 1, the Union Cavalry ming engaged with the Confederate advance. cavalry was at first victorious, but was af vards overwhelmed by superior numbers, and n their infantry support under General Reynolds, was killed, were driven back through Gettys- g to the cemetery and Culp's Hill. These were ined by fresh troops that had come up. When ade heard of Reynold's death and the defeat, sent Hancock forward to take command, who rmined that the Cemetery Ridge was the place give battle.

e second day opened with the armies confront- each other in line of battle. In the long inter- ing valley and upon the ravines and slopes of Cemetery Ridge and Culp's Hill the main bat was fought. Lee opened the attack by Long- et advancing against the two Round Tops, but r a bloody struggle the Unionists held them. les, who held the line to the south of Little nd Top, thought he could improve his position advancing towards Seminary Ridge. The enemy upon Sickles, front and flank, almost over- lming his line in the "Peach Orchard," and ing it back to the adjacent "Wheat Field." nforcements were poured in and there was a conflict, Sickles being seriously wounded and force almost cut to pieces. Lee, inspirited by partial successes, determined to renew the at- next morning.

n the third and last day General Meade opened combat by driving Ewell's forces from Culp's early in the morning. Lee did not hear of but had an idea that both the Union center right wing had been weakened the previous day, during the night he planned an attack in front, e aided by a cavalry movement round that g to assail the rear, thus following up Ewell's osed advantage. About 1 P. M. the Confed- es opened fire, and the most terrific artillery of the war followed across the intervening val- six guns being discharged every second. After hours' deafening cannonade, Lee ordered his d attack, the celebrated charge by General ett, a force of 14,000 men with brigade front ncing across the valley. They had a mile to but before they got half way across all the n guns were trained upon them. The grape canister of the cannonade ploughed furrows ugh Pickett's ranks. When the column got in three hundred yards, Hancock opened mus- y fire with terrible effect. Thousands fell, and brigades broke in disorder, but the advance, ed by General Armistead on foot, continued. about one hundred and fifty men leaped over stone piles at the angle to capture the Union . Lieut. Cushing, mortally wounded in both is, ran his last serviceable gun towards the and shouted to his commander: "Webb, I will them one more shot." He fired the gun and Armistead put his hand on the cannon, waved sword and called out, "'Give them the old boys"; then, pierced by bullets, he fell dead [illegible] the Confederates were overwhelmed and [illegible] the flower of the Virginia [illegible] retreating [illegible]. During the night Lee began a retreat, aided by the heavy rain usually following great battles. The Confederates next day withdrew through the mountain passes towards Hagerstown and afterwards crossed the Potomac. The day of Lee's retreat Vicksburg surrendered to General Grant. Length, 950 feet.

Pathe Freres issue.

THE BLUE BIRD. In this beautiful picture we see Princess Florine with her queen mother and sister Trouty in their apartment in the castle. Trouty, who is very ugly, is the spoilt child of the family, while Florine, who is beautiful, seems to be in no great favor with her mother, the Queen. The King now enters, bearing a message from Prince Charming stating that he intends paying them a visit. They make great preparations to entertain the young nobleman, and when he arrives they receive him with great pomp and ceremony. He is introduced to Florine and falls desperately in love with her at first sight, but the mother, who has other designs for her royal guest, presents Trouty, who she hopes will captivate the young man, but when the Prince sees her ugly face he turns away in disgust and leaves.

The Queen has Florine locked up in the tower so as to be rid of her and her beguiling ways; but the girl's governess succeeds in getting the keys away from the keeper and is assisting Florine to escape when they meet the Queen on the stairs and she forces the girl back into her prison.

In the meantime, Prince Charming, who has come to aid in the rescue, is waiting at the foot of the stairs. The mother, bent on having her way, throws a veil over Trouty's head, and the happy Prince, thinking the veiled lady is the beautiful Florine, gently leads her away to the fairy Queen and King, who make great preparations for the wedding. Just as they are about to be married he discovers the deception and denounces the woman, and refuses to accept her as his wife. The King, to protect him in his designs, turns him into a blue bird and he flies away, paying a visit to Florine in the tower.

The soldiers chase the bird and capture it, and take it back to the Fairy King, who changes it into Prince Charming again. The young man is then supplied with an army, which he leads in an attack on the castle, and, rescuing Florine, carries her away to Fairyland.

The last picture shows the grand reception and the marriage of the happy Prince and Florine, while they kneel and receive the father's blessing. Length, 984 feet.

MANUAL OF A PERFECT GENTLEMAN.—In this picture we see a young fellow leaving home, carrying a book containing rules of etiquette. While seated on a bench in the park an occasion presents itself to practice some of its precepts, for a nursemaid comes along with a baby in her arms and sits beside him, and while she does some work he volunteers to mind the youngster. He does not keep it long, however, for it sets up such a squeal that he is glad to return it to the maid and hasten away. Next he meets a pretty young woman who is having some difficulty buttoning her shoe, and he very gallantly volunteers to assist her, but she, misunderstanding his desire to be kind, considers his conduct impertinent when he raises her ruffles a trifle high, and she gives him a slap and hastens indignantly away, leaving him sprawling on the ground.

He next comes upon a beggar and gives the unfortunate a few pennies, but when the impostor sights the wallet he compels the generous young man to give him every cent at the point of a gun.

We next see him as he passes a river into which two men have just thrown a dummy, and he, thinking that it is a man in distress, dives in and drags the thing to shore, much to the amusement of the spectators.

When he realizes that the joke is on him he becomes hardened, and vows to go his way through life always bearing in mind the axiom, "Self-preservation is the first law of nature." Length 360 feet.

A KINDNESS NEVER GOES UNREWARDED.—In this pretty drama we see a little girl, the daughter of very wealthy people, out walking with her nurse, and as they pass a little barefooted girl leading an old blind street musician the rich child's heart is touched and she hands the little waif some pennies. The nurse and child then continue on, when all at once they are set upon by two ruffians who bind and gag the nursemaid and kidnap the little girl. They take her to a lonely hut, where they have a female accomplice, and put the child in a cellar, intending to keep her there until her father pays them a ransom.

The old blind musician and his little girl happen to be passing the hut when their attention is attracted by the sound of a child crying. They are about to investigate, but before they carry out their designs the ruffians appear and bind the old man, while the girl escapes. The latter, knowing where to find the parents of the imprisoned child, hastens away to inform the father of his little

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one's whereabouts, and volunteers to direct him to the spot. They go to the police station and a couple of officers accompany them on their errand. When they arrive at the hut the bandits are taken unawares, and after a desperate resistance they are overpowered and taken away. The barefoot girl directs the man to the door of the chamber where his little one is concealed, and after releasing the blind man he enters and finds his baby.

The proud and happy parents decide to take the street urchin into their home to be a sister to their little daughter, and at the same time make ample provision for the future happiness of the poor blind man. Length, 475 feet.

THE MILLER, HIS SON AND THE ASS.—This pretty picture is taken from the famous old Lafontaine fable, and shows the old Miller and his son taking the ass away to the fair, while the kind-hearted old lady bids a fond adieu to her pet and sees the men off on their journey. They are strolling along the road when they meet an old neighbor, who derides them for being so foolish as to walk. Thereupon the son mounts the ass, and they go on their way, only to be stopped by another old man, who shames the young man for riding and letting his elder walk. The son, not wishing to be thought selfish, dismounts and the old man gets on. Next they meet a girl, who tells the boy that he should ride on the animal's back with the father and not trudge along. He quickly follows her advice, but their combined weight nearly breaks the poor beast's back. They go a bit further and soon meet a young couple, who remonstrate with them for their cruelty to the poor beast; so, wishing to be obliging, they both take to their feet again.

Tired and weary, they sit down beside the road to have some refreshment, but while they are engaged the ass wanders away. When they discover that he is missing, they start out to find him, and go back the way they came, inquiring of the different people they meet if they had seen the ass. Everyone joins in the search, but to no avail; the donkey can't be found.

Disheartened, they go to a tavern, and the old Miller writes a note to his wife, telling her how they were late for the fair and lost the donkey on account of trying to please everybody. The boy takes the note to his mother, and when she reads the news she is so infuriated at their carelessness that she beats the fellow unmercifully. She then gives vent to her feelings over her loss, when all at once the wise old beast walks up to her. She is overcome with joy at having him back, and showers kisses on his shaggy neck. Length, 426 feet.

JIM IS FOND OF GARLIC.—In this funny picture we see a fellow giving orders to the cook to put plenty of garlic in his food, and she complies with his wishes by giving everything an extra dose of the unpleasant ingredient. The first victim of the fumes is a dog that is seated beside the table, and when the fellow blows his breath on the animal he falls over unconscious from the effects. Next he prostrates a street cleaner and a painter perched on a ladder, as well as a woman in charge of a newsstand. They all succumb and fall over unconscious on the ground. He enters the subway and meets a man coming up the stairs, and when the latter gets a whiff of the garlic he, too, goes down in a heap. Entering the car in the underground road he proceeds to waft the strong odor over the passengers, with the effect that each in turn goes down and out on the floor of the coach. When he reaches the next station he alights, leaving the car looking more like a hospital than anything.

Walking up the street, our hero is held up by two robbers, but they, too, are soon lying prostrate on the ground. Next he meets two policemen, and they also go under. Finally a cab stops at the curb, but as soon as Mr. Jim goes near the horse we see the animal back down the street and around the corner, while the driver is unable to control him or understand his strange actions.

At last he has had enough fun; so he goes to his room and starts to undress. He looks at himself in the mirror, and when he blows on the glass we see him fall unconscious on the floor. Length, 426 feet.

BROTHERS IN ARMS.—In this little drama we see two young men who are lifelong companions bidding their friends a fond good-bye as they leave their native village and go away to join the army. One of the young men is in love with a pretty maiden who accompanies them as far as the limits of the town, and there bids them a fond and sad adieu.

The men arrive at the barracks, where they are admitted, and soon we see them in their new uniforms and apparently very happy in their new surroundings. The little fiance comes to see them nearly every day, and they seem to enjoy her visits, for she brings them good things to eat from the old home. One day, while she is waiting at the gate to be admitted, she is astonished to see her lover go in another direction, accompanied by a gay-looking young woman. Soon his companion comes out and follows them, while the poor girl looks on horrified.

The next picture shows the party of three at a cafe, where they are enjoying some refreshments. One of the men leaves the table for a few moments, and seeing his companion kissing the woman's hand as he returns he strikes his old frien in a fit of jealousy. An officer happens in at tha moment and upbraids the pair for their conduct, an hastens away to report them to their superior officer, who summons them and reprimands them fo their behavior. The two young men, however decide to settle the affair by fighting a duel. Th pair go to a remote part of the grounds and hav it out. During the fracas the young lover is severely injured, and is carried to the hospital. A he is carried in on the stretcher he passes hi sweetheart, who forgets his treatment of her an goes with him and assumes the duties of nurse.

The victorious fellow joins the other young woma and as they are going down the street the injure man sees his old chum in the company of the deceitful heart-breaker, and calls to him from th window. As soon as he hears the voice of his injured friend he hastens to him, leaving the girl who has the audacity to follow him. The ol friends are having a reconciliation, when in walk the woman; but the little fiance realizes at a glanc that it is she who is the cause of all the trouble so seizing the adventuress by the arm, forces he out of the place, and the three old friends are onc more happily united. Length, 770 feet.

A TRIP THROUGH RUSSIA.—This beautiful picture takes us on an interesting and instructive tri through parts of Russia, where we learn something about the customs of the peasants, as well a those of the inhabitants of the towns.

The first picture gives a beautiful view of th Caucasus Mountains, which are picturesque in th extreme. We also see the Tyrol River, as it wind its way through the mountains, forming beautifu rapids and waterfalls.

Next we see the port of Odessa, and note th large boats being unloaded of their merchandise which is carried away in large wagons, drawn b heavy oxen. The last picture shows us a publi square in the city, where the troops are assemble for drill, and we see the soldiers marching by a close range. Length, 262 feet.

FREEDOM FOR ALL.—As the hero of thi funny drama gazes on the famous Statue of Libert he firmly resolves to abide by its lesson, and liberate everything that se sees in bondage, unconscio of the results. His first step toward carrying ou his resolution is to cut the leash attached to tw very valuable dogs, and thus allows them to escap from their master. The infuriated man gives th officious fellow a well-deserved beating, but thi does not cool his ardor for the cause of freedom for as he goes into a park where a woman is seate selling toy balloons, he cuts the string, and awa go the things up in the air. The woman has he revenge, however, by giving the fellow a goo thrashing. Next he sees an auto standing unoccupied by the curb, and with his mind still full freedom and liberty for all, he starts it down th street at a mad pace, just as the owner comes ou of the house. The latter, on seeing the machin disappear around the corner, devotes his attenti to our hero, whom he leaves for dead. Not s however, for we soon see him as he meets a wedding party, and shouting for liberty, he tries separate the pair, but meets his usual fate at th hands of every one of the party. He then see several baskets containing rabbits and pigeons the sidewalk, and in the same manner he raise the lids and allows them all to escape; but he ge his usual pummeling for his generosity.

Finally, he tries to liberate a prisoner from tw policemen, but he meets his fate here, for th officers turn on him and land him in a cell, an we see the unfortunate lover of liberty a sore looking sight, as he sits, bound hand and foot, wit heavy chains, but still shouting "long live liberty! Length, 393 feet.

A WOMAN'S JEALOUSY.—In this little dram we see a band of gypsies enjoying the sea breeze and singing their folk songs, and leading a happ and peaceful existence. Among their number is sturdy-looking young man, who is devoted to on of the maidens, and all bids fair for their futur happiness until a young woman of wealth, who i sight-seeing with her aged father, appears on th scene. She brings sorrow into the life of the gyps maiden by casting a spell over the susceptible youn man, which causes him to throw aside his sweetheart and follow her.

The next scene shows us the home of the wealth girl, where the gypsy has come in an effort to se her and speak with her, if possible. The youn woman soon comes out for a stroll, and we se her bidding her father adieu at the gate, an starting away alone, followed by her gypsy lover who is quite unconscious that his own footsteps ar being dogged by his old sweetheart. He overtake the young heiress in a remote part of the fores and approaches her, telling her of his love and devotion. They walk on to where the forest touche the sea, and, jumping into a boat, set sail together the gypsy strumming on his guitar and pourin forth his love in song. The poor gypsy girl watche them from the shore, and is nearly driven to distraction with jealousy.

Finally the couple land, and to their amazemen the girl rushes between them and demands recognition, but is spurned by her old love. Infuriate at such treatment, she makes a dash at her riva with a dagger, but the latter pulls a gun from her pocket and shoots her. When the young man realizes the enormity of the situation, he becomes repentant and bitterly denounces the murderess, while his sweetheart peacefully dies in his arms. Length, 475 feet.

THE VILLAGE GOSSIPS. A Story with Heart Interest (Selig). The Village Gossips is a picture that has a peculiar fascination for every walk and strata of society. No one can help being **touched by the simplicity of the big-hearted Blacksmith**, and the pathetic tragedy of the wife's **repentance.**

The story opens showing the exterior of a blacksmith shop, the blacksmith and father at work on a wagon wheel, both talking to Gambler Joe, who is the well-known gambler of the West. The gambler, who the blacksmith thinks is a friend, turns out, as is always the case, to be a villain. It happens to be the noon hour and the blacksmith's **wife arrives with lunch bucket. The blacksmith** introduces his wife to Joe, the gambler, and they are next seen leaving the blacksmith shop together. They are now followed by an old hag (The Village Gossip) and Snake, a local scandal monger, who goes to the confiding blacksmith and father and tells him his wife is in love with Joe, the gambler, and they are planning an elopement. The blacksmith refuses to listen, and pushes Snake, the local scandal monger to the ground, and Gossips (the old hag) startles the blacksmith by showing him his wife and Gambler Joe going up the road in a wagon at a fast clip.

The next scene shows the blacksmith saddling his horse, and taking his gun in pursuit, and after an exciting ride overtakes the gambler, who shows fight. The blacksmith dismounts his horse, and he meets the gambler face to face. At this moment the driver for the gambler rushes up behind the blacksmith and hits him on the head, knocking him senseless to the ground. Then the gambler and driver pick the blacksmith up and **carry him across the lot to the railroad tracks**, and place his body across the tracks. This is followed by the thrilling rescue of the blacksmith by his wife as the swiftly moving train approaches. She now realizes at last, her eyes being opened, takes her husband home, and tells the gambler to leave, that she will never see him again. The wife, whose perfidy is turned to love and obedi**ence by seeing through the thinly veiled machinations of the villainous gambler. Length, 990 feet.**

JUST PLAIN FOLKS. The Story of a Simple Country Girl (Vitagraph).—**An innocent country** girl is observed at home with her people as the minister makes a pastoral call. The young lady appears restless, as if expecting somebody. Presently a boy comes with a note, which she answers. The writer, who is a city chap, presently appears, fondly embraces the girl and plans to elope with **her. A meeting is arranged and the villain de**parts. Unobserved by either of them, the girl's **father has overheard their conversation and reproves his daughter. She intercedes for her lover, but the old gentleman will not hear of it. Entering the house, the girl dresses for traveling, bids** good-bye to the old home, meets her lover and they start for the city. The clergyman, who is himself in love with the girl, notices the departure, and fearing for the welfare of the girl, follows. **In due time the couple reach the city and we find them entering the parlor, where the occupants are drinking, smoking and gambling. The country girl** is bewildered. A toast to his bride is offered by **her companion. She at first refuses, but finally yields to persuasion and raises the glass of champagne to her lips. At this moment the pastor en**ters the room, knocks the glass out of her hand and implores the girl to return to her home with him. She refuses, runs to her lover, while the minister is shown the door. As is always the case, the girl is eventually cast off by her [illegible] lover and in wandering aimlessly through the street comes upon a mission. The sign "Welcome" over the door seems an invitation and she goes inside, where to her astonishment, she finds the clergyman from her home conducting the services. His exhortations touch her heart and she goes to the altar for prayer. The minister is shocked and observing the false lover in the audience, the pastor accuses him of her downfall. The villain's life is then threatened when the story is told but the timely arrival of the police prevents further trouble. Returning to the old home, we find the heart-broken father sitting dejectedly in his armchair. He finally gets up and goes to his room. As he does so, the daughter enters with the pastor. The old man is called and is overjoyed at the sight of his child. After granting forgiveness he gives his child to the minister with his blessing. Length, 575 feet.

THE MERRY WIDOWER; Or, The Rejuvenation of a Fossil (Vitagraph).—A merry widower with long white beard is walking sorrowfully down the street, a deep band of black on his hat and another on his sleeve, denoting a recent bereavement. A gay young lady passes by and accidentally drops her garter. The gentleman picks it up and hands it to the lady, to her great embarrassment. It is an excuse for a conversation, and the gentleman, temporarily at least, forgets his sorrow and makes an appointment for another meeting. His grief is forgotten in his new infatuation, and we follow the recent mourner to a barber shop, where he has his whiskers trimmed shorter and in more modern fashion. He proceeds to the home of his new in**fatuation attired in better clothes, and without** delay he makes strenuous love. The maiden is a **bit coy and raises an objection on account of the short acquaintance.**

On the morrow the widower again visits the barber shop for more trimming, this time having his **beard cut Van Dyke and his mustache curled. He** takes the young lady shopping, and we find the pair emerging from a department store loaded down with bundles. By this time the mourning has been **taken from the coat and hat. He is extremely gal**lant—buys her flowers, confectionery, magazines, etc. The next day the barber is visited again, and the beard and mustache dyed black. At the theater **we find the old fellow laughing at the slightest** pretense. A singer appears on the stage. It is the young lady of his choicee and he immediately throws **a large bouquet to her. The following day another trip to the barber results in every particle of beard being removed. The finale is a Bohemian cafe,** where numerous persons are dining. A violin and **piano enliven the surroundings as the young old fel**low and his lady enter and order. A couple begin to dance and our two friends join in "The Merry Widow" waltz. In a short time the widower gets winded and is forced to stop. A husky college **boy comes in, grabs the young lady, and they dance** wildly around the room, while the old fellow is the **butt of ridicule of the diners. Length, 352 feet.**

THE REPRIEVE; An Episode in the Life of Abraham Lincoln (Vitagraph).—This thrilling story of the days of '61 and '65 shows a scene in the woods and our hero doing sentry duty. His work has been tiresome, his strength is about given out and he sits down to rest. He falls asleep and is awakened by the general and a squad of soldiers, who come unexpectedly upon him, place him under arrest and march him off to the guardhouse. He is later brought to the general's headquarters, where **he is tried for his laxity. The buttons are torn** from his uniform and he is otherwise degraded and **sentenced to be shot. In the guardhouse the man sits meditating over the fate in store for him. He** is visited by the chaplain, who consoles him as **best he can. As a last resort the prisoner deter**mines to write home and have his wife intercede **in his behalf. She succeeds in getting a reprieve** in a thrilling manner. Length, 440 feet.

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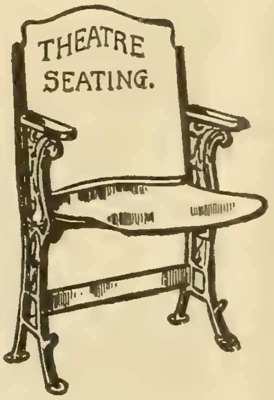

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If I Should Fall in Love with You.
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Somebody I Know nd You Know, Too.
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Smarty
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It's Only Me in My Nightie.
A Yiddish Cowboy.
You'll Be Sorry Just Too Late.
Sunbonnet Sue.
You'll Be Sorry Just Too Late.
Billy, Dear.
Childhood.
Won't You Wait, Nellie Dear?
Don't Ever Leave Me, Dolly
A Little Bit o' Sugar Cane
True Heart.
Roses Bring Dreams of You.
Hoo! Hoo! Ain't You Coming Out Tonight.
Just Someone.
[illegible] Flynn
When You Wore a Pinafore
In Monkey Land
Dear Old East Side.
Won't You Be My Baby Boy?
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[illegible]
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[illegible]
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[illegible]
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[illegible]
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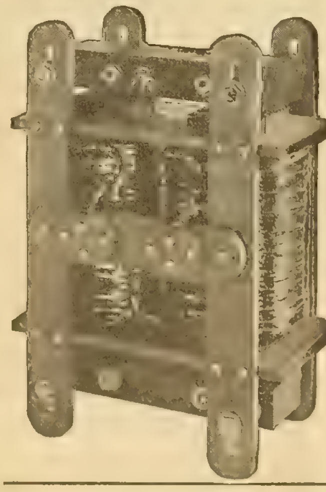

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Vol. 3 AUGUST 29 No. 9

Editorial.

The cool weather of the past two weeks has brought a smile to the face of the moving picture man who counts upon the city and town for his revenue from the pictures. To all appearances an early closing of the Summer resorts and early opening of the Winter places are due to take place. Proprietors of the latter who closed them for the Summer are already on the job and re-openings will be plentifully announced in September. Renters and exhibitors agree that every indication is in the direction of a good Fall and Winter season for the pictures. According to the men who pride themselves on ability to forecast weather conditions, the Winter is to be a long one and the prediction is received by the exhibitor in a most cordial spirit.

We trust all hopes and predictions will be realized and our views of the outlook justify us in saying that they will be. There are many in the business, both in the rental and exhibiting line, who need the money and a revival cannot come too soon. From observations made during the past two months it has surprised us that many in both lines have not taken down their signs before this. It has been a hard struggle for some exhibitors who have weathered the heat of the Summer and tried to hold sufficient patronage to keep up with expenses and a revival will be most welcome to these. The prospects should not be painted in too brilliant hues just now, however. We mean by this that if the revival comes on schedule time too much must not be expected of it. It may start in all right and run for several weeks, but a Presidential election is coming and as it approaches it is to be expected that the customary meetings, rallies and parades will to some extent affect the attendances at places of amusement; so that, for a time immediately preceding the election a falling off in the picture business must not be looked upon as an indication that the revival of business has a bad kink in it. Following the election, according to the indications of the present, the boom will assert itself with gratifying vigor.

* * *

So much for the future. How about the present? To us affairs appear to be in good condition for the closing of the Summer season. If confidence and claims count for anything the Association men and the Independents are booked for a harvest the coming season. Both sides claim to be blessed with brilliant prospects. Here and there we find "the man with the grouch." In one place we find him telling in great secrecy that the Independents are about to receive a solar plexus blow by one of their mainstays, in fact the backbone of the Independent interests, pooling with the licensed manufacturers. As to the probability of such an event nothing definite can be said at this time. "The man with the grouch" is on the right track when he says such a step is in contemplation. The report has facts as a basis. There has been deliberations by the interested parties several times during the past month, but nothing of a definite character has been framed yet. From the best information at hand it would seem that there is a strong sentiment on the Association side in favor of the proposed merger and a moderation of demands by the Independent interest concerned is the only point at issue. Some of the influential interested parties profess that this point will be settled satisfactorily to all concerned and the merger will take place within a short time. However this may be, both the Association and Independent people are sailing along on their respective courses at the present time in the same manner as they did before any overtures for the merger were made.

* * *

In another quarter we find the grouch man predicting the early demise of the Film Service Association. Whether the wish is father to the thought, or there are facts sustaining the view, has not been determined. It is more than likely that the prediction is based upon exaggerated conclusions drawn from some existing conditions in the Association. The fact is that one of the most prominent concerns in the Association has been called to task for selling films outright. This concern has been fined according to the by-laws of the Association and September 1st is understood to be the time set within which the fine must be paid. The consensus of opinion is that the fine will not be paid. It is a big sum, even for a big rental concern to pay. If it is not forthcoming the concern will in all probability lose membership in the Association, or at least forfeit the Association privileges. These conditions have no doubt resulted in the conclusion that if the concern referred to is dropped from or leaves the Association that organization will soon become a part of moving picture history only.

* * *

Some of the leading spirits of the Association were approached on this subject and their replies to questions put regarding it did not indicate that the Association is booked for a wake. One of the parties referred to stated that if the life or death of the Association depended solely upon the membership of any one concern the whole business could very properly be termed a farce and as such it could not have lived as long as it has. He stated that he felt confident and honestly believed that the Association had a long lease of life that could not be affected by the loss of one, two, three or even more memberships. He said the Association (speaking of the New York Local in particular) would be stronger and of more service to its members with half a dozen on the roll who would live up to and carry out its principles than to have a dozen or more members who could not or would not abide by the principles and regulations, or needed constant watching to see that they kept within the traces. He added that he was not in a position to say whether or not the concern in question was to become an ex-member, but he knew enough to know that there was a likelihood of such an event and it would not surprise him if within a very short time one, and possibly two other concerns would become ex-members of the New York Local. He would not give even the slightest intimation as to what concerns he referred to.

Another Association man stated that a reduction or changes in the memberships of Association locals did not necessarily reflect on the future of the organization. All such bodies must pass under the pruning process at some time or another and this process always adds to the strength and fruitfulness of any organization to which it is applied. If members are found violating rules and they persist in doing it the best thing to do is to put them in a position where they cannot injure the interests of the other members. In justice to the loyal members their interests must be protected and anything that is inimical to those interests must be removed.

It will be seen from these views that the reports circulated to the effect that the Film Service Association is approaching dissolution are not warranted. At the same time it must be admitted that loss of or change in memberships frequently have an important bearing on the future of the bodies affected. It all depends on the weight of the loss or change. At the present time it is pretty safe to say, as voiced by one of the members interviewed, the New York Association is by no means a candidate for dissolution.

Why Not a Manufacturer's Association?

With some measure of good to themselves and to the trade at large the renters are already organized, but what is needed more than anything else for the general welfare of the moving picture business is an organization among the manufacturers—not among the few, but taking in *all* the American manufacturers and *all* the American representatives of foreign producers. The present system of opposition licensees is unsatisfactory and has done nothing to strengthen the cause or to correct any of the many evils which threaten the future. To revert back to early conditions—an open market without organization—would be still more disastrous in view of the present status of the business. One can well imagine what would be the immediate course of action of the renters if an open market was declared, especially of those renters whose sole aim is to grab every dollar possible by fair means or foul without any consideration of what effect their actions will have on the future of the business.

Let us imagine a strong organization of all the manufacturers with the right men at the head and an executive board with weekly meetings in New York. The good they could accomplish cannot be conceived. The output would be regulated so that there would be fair profits for all and needless losses could be avoided. Fewer subjects would be turned out but many more copies of these subjects sold. This would not only increase the profit to the manufacturer but would tend to raise the standard of the work. Film would only be sold where an equal number of feet of old stock is returned, which would prevent the accumulation of junk such as is now causing the public to become disgusted with moving picture shows. A committee of censorship would pass on all subjects to be released (better have the manufacturers do this than have the public condemn them later). Instead of being compelled to take the chaff with the wheat, the renter would have the privilege of selecting his subjects from the whole field. Thus, instead of him being merely an agent or automaton, the renter could also use his efforts to uplift the business, and better quality and superior service would be his inducements to new customers instead of cut prices.

So much jealousy exists between the various manufacturers that such an association seems likely to be an Utopian dream, but the benefits that it would exert on the whole trade are so great that all personal differences and petty jealousies should be suppressed in the unanimous formation of a manufacturer's association that will work for the common weal. The salvation of the business depends upon such an association—nothing of the nature of a trust—but a well governed organization that will firmly grasp and control the situation. The film manufacturers have it in their power to perfect such an organization and now is the time, while the public interest in motion pictures is at its height. The future welfare of the business demands it. The situation would not be improved by an open market with unrestrained competition no more than it has been by the two opposing factions licensed under different regime.

The Coming Ten and Twenty Cent Moving Picture Theater.

By W. Stephen Bush.

The most crying need of the moving picture business at this moment is an absolute divorce from the nickel To the many scores of cheap men now in the business the nickel is a fetish, and if they were permitted to be a factor in the moving picture field the moving picture theater would soon resemble a cross between the Chinese theater and the dime museum. Against this cheapness and against its most powerful ally, the "yellow" film maker, all the living forces in the business, the people, whose vision is not bound forever by the nickel, must make a most determined stand. The clamor of the nickel men, that the people will not pay more than five cents, has been disproved in practise. Whenever and wherever a programme above the ordinary attractions has been offered it has met with immediate success at an advanced price, and more tickets have been sold on such occasions for ten cents or more than were sold on days when the admission was but five cents. Scattered all over the Union are numerous places to-day that have broken away from the sacred nickel, have offered more than the average nickelodeon (may Heaven forgive the man who invented this abomination of a name!) and are making far more money by charging more and are in addition blessed with a better and cleaner patronage The question will of course be asked: "What attractions can be added?" The answer is simple: Better music better singing, better films, careful study and preparation of the feature film, good stage effects, the result of stagecraft and experience, the printing of attractive programmes, the making of artistic signs, intelligent advertising, good lectures. On this last subject I have discoursed at length in another article, and I therefore confine myself here entirely to the other suggestions for improvements. Music is a most powerful friend to the moving picture, but at the present time it renders but little help. The way the music is used in the "nickelodeon" shows neither sense nor system. A boy or little girl bangs away and neither asks for nor receives instructions other than to fill in—fake, I believe is the correct term—as he or she listeth. If instead a good piano player were engaged, not a Paderewski, but one of fair talent and experience, what magnificent possibilities lie in almost every picture. Take a little overture to the "Passion Play," a witches' song in "Macbeth," the march in "Faust," a pretty selection from Mozart with "Don Juan," a medley of military and patriotic airs for the "Blue and the Gray," variations of the "Marseillaise" in the Dreyfus affair, old Colonial airs with the "Boston Tea Party," snatches of college songs with the "Coxswain," etc., etc. This list could of course be continued to embrace pretty nearly every subject of dramatic, historic or classic interest. The singing surely could be improved along the same lines, for if there is anything more monotonous than the illustrated song which, in itself, is evidently incapable of variety, I should like to be informed of it. I can compare it to but one thing, the Chinese orchestra on Dover street. Of course, all this will cost more money, but it is being done now, and every man who has the right combination of judgment and enterprise will reap a larger profit in the end than the fossil or the incompetent. A good musician and a good singer, possessed of a little originality and ambition, are worth more than the cheap "vaudeville," which is more suggestive of the side show in a second-rate circus than the artist who has a right to expect the approval and patronage of the public. Dozens of owners and managers fully realize the truth of all this and speak boldly of starting in with great improvements and a proportionate increase of the price of admission, but feel at the decisive moment a chilling blast around their pedal extremities. They will sooner or later screw their courage to the sticking point and be among the leaders in the movement for a better and more expensive moving picture entertainment.

The greatest improvement needed is, however, the improvement of the film. The film is the fountain head, and no moving picture enterprise can live without films. It is a grave reflection on present conditions in the film making business, that in various cities the public authorities had to protect the public against the "yellowness" of some films. Such sanitary work should have been done and should now be done either by the association or by the film renters or by the exhibitors. Censorship ought not to be left to the police and to public opinion. If the public taste rejects a picture it should never be on the ground of indecency or "yellowness." The people interested in the moving picture business owe it to themselves somehow never to allow such films to reach the operator's booth. There is a great difference in depicting crime as the incident of a great historic event and depicting crime just because it is crime. The suicide of Henry in the Dreyfus affair, for example, may be defended on the ground that it is part of the story; although no harm would have been done if the actual suicide had been omitted altogether. What excuse can be offered for showing such subjects as the "Gunness Murder Farm" and the exploits of notorious robbers, outlaws and murderers? What good and decent purpose can be answered by such exhibitions? To put such films on the market is nothing less than degrading and prostituting a noble invention. It seems to me that an advisory board, in which both exhibitors and film renters should have a voice, might be able to accomplish much good in eliminating the bad and the useless and encouraging what is clean, healthy, humorous, instructive, pathetic, dramatic, etc. etc. The film makers will consult their own best interest by constituting and consulting such an advisory board. The great sums of money constantly wasted by certain film makers in turning out worthless films might thus be saved and exhibitors and public spared many an infliction. Not every man who has the money and the facilities is able to turn out good films, just as possession of paint and brushes does not make an artist. Some way ought to be found to restrain the wasteful and ridiculous endeavors in that line. Once a worthless film is produced, it is bound to do some damage, and if it had never been born it would have been better all around. The foremost French makers maintain a fine standard of excellence both in their dramatic and comic subjects, but they owe it to American taste to eliminate some features. The frank way in which marital infidelities are carried on in Paris, though a lame moral is sometimes worked in at the end; the eating of rats and cats, the brutal handling of helpless infants, do not appeal to the American sense of humor and are not wholly excused by the general even excellence of their work. The killing in the dramatic and tragic pictures is frequently too reckless and improbable. Faults and blemishes there will be in all human work to the end of time, but much of it is avoidable and I cannot help recurring to the advisory board, which in many cases would exercise its jurisdiction for the general benefit of the film maker, the renter, the exhibitor and the public. There are no places where the pulse beat of the business is seen better than the film exchanges, and their combined wisdom and experience ought in some way be made to inure to the benefit of the film makers and the public alike.

I have mentioned but a very few possible improvements; no doubt others with more knowledge and greater experience are able to suggest many more. Is it visionary, then, to imagine in every large city of the Union one or more splendid moving picture theaters with large seating capacity, appealing with the best offerings to the best people, adding all possible physical comfort, having good singers, good musicians, good lecturers, competent stage directors, finely selected films of the best grade, charging ten and twenty cents, according to location, and making money? If this is visionary, the three cent moving picture palace will soon become a dread reality.

Better Scenarios Demanded.

By James D. Law.

The moving picture industry has now reached a point when the public are becoming critical enough to discriminate between good and bad plays. No one can say, moreover, that the people have not been tolerant of poor and very poor work in the past. Even to-day the sameness of the plots and the tiresome monotony of the characters have about reached the limit of the complaisant public. It disgusts instead of pleases to make the rounds of the nickelodeons and find a wearisome repitition of the same story or incident, even if offered by different manufacturers under different names.

There seems to be a magnificent opportunity for some American manufacturer to take the initiative and break away from the silly farces on one hand and the debasing, degrading melodramas of the foreign factories on the other. Why the American public should be for so long afflicted with such puerile and vicious films seems a hard conundrum to answer when the evidence is overwhelming that good, clean, wholesome, national, patriotic, educational films are everywhere the most popular when given anything like a fair chance. The manufacturers have plainly devoted a great deal of thought and attention to the artistic improvement of their work—the photographic and the acting departments—but they need to realize that the foundation of all is a good play which includes a good title and a good subject and a good influence. Mr. Lubin, of Philadelphia, deserves great credit for his Philadelphia and Gettysburg films and his success with them should encourage him to cultivate the educational vein more closely. What a commentary on American enterprise it is to have a foreign house give "Views of New York" to an American audience—as recently seen here—and such views to be classed as representative of our greatest city! Yet poor as the selections were the audience so hungry for such work gave it unstinted applause. But how much better it could have been done if the scenes or views had been better chosen, and presented with some kind of historic or romantic setting! Surely our own film makers will wake up to the importance of better film subjects before the public taste is completely vitiated or diverted into other channels of amusement. Film renters and exhibitors have much in their own power and should make their selections with a view to pleasing all classes and not exclusively those who demand farce and sensationalism for a steady diet.

THE MOTION PICTURE SHOWS.

Coincident with the disappearing of the saloon came the appearance of the motion picture shows. We had them before, but not in such stage of development as now. Cities in other States where they yet have saloons also have these shows, but not to the extent we have them here. This motion picture business is a craze which has struck the whole country, but coming about the time when the saloons took their reluctant leave, they stepped into greater popularity in Georgia because they filled in part a void that had been created.

They have largely taken the place of saloons, quite a number being operated in buildings that formerly were occupied by saloons. This shows not only that conditions will always adjust themselves and that never a vacancy occurs which there is not something to fill if properly used, but that every change that is made will lead to something better.

These motion picture shows must be regarded as something to supply luxuries to the people, since what they furnish is not a necessity. In this they are of the same class as barrooms. The admission price is five and ten cents, according to the quality of the entertainment, just as the price of a beer or a smile was five or ten cents according to the quality of the liquid joy that was called for. People can't go to the saloon for entertainment as they formerly did, and many of them drop into see a moving picture show instead.

Certainly this is better. There is no objection that can possibly be urged against a moving picture show. They furnish innocent amusement of a high class, which the best people can and do enjoy. Ladies and children are constant patrons, and so they are elevating instead of being degrading and demoralizing as saloons often were. The young man may take his best girl to see the moving pictures, and the father may take his children and his wife, as many do, which is far better than dropping into a saloon where the surroundings were such that ladies and children could not visit them. Hence it is that, coming to take the place of the saloon as these moving picture shows have to a considerable extent in Augusta, they are to be welcomed as something good, and should be encouraged and patronized.

From a business standpoint this applies with equal force. Every moving picture show in operation prevents a building from standing vacant, for a time at least. Each of these shows gives employment to more people than the average barroom. From every point of view they should be welcomed and esteemed worthy of the most liberal patronage.—Augusta (Ga.) Herald.

G. M. Anderson, of the Essanay Film Manufacturing Company, has just completed an automobile run from New York to St. Louis in his Thomas car, with no accident save three tire punctures.

Trade Notes

Laporte City, Ia.—G. G. Tracy has opened his Electric Theater in the Syndicate block and is doing good business.

Ortonville, Minn.—Manager Sarvis intends to reopen the Rink Auditorium for a moving picture show early in September.

Wilkes-Barre, Pa.—The Empire Theater on East Market street changed hands; the new manager is J. O. Loderick, of Plymouth.

Americus, Ga.—Manager Dudley will start up a moving picture show at the opera house. The pictures will be changed three times a week.

Orange, Tex.—Thomas & Combs have formed a partnership and have leased a store in the Link Building and will install a moving picture show there.

Tampa, Fla.—The Electric Theater, which about three weeks ago suspended business, reopened again a few days ago with moving pictures in full blast.

Pottstown, Pa.—C. Wiley and T. Cook were in Philadelphia last week purchasing materials for their new moving picture establishment at 240 High street.

Coldwater, Mich.—Lee Powelson, formerly of Marshall, Mich., has purchased the Bijou Theater and reports good business considering the time of the year.

Jacksonville, Fla.—A new theater under the name "Orpheum" is being constructed; its seating capacity is to be about 1,100 and its manager is Mr. Burbridge.

Little Rock, Ark.—The Venice Moving Picture Theater reopened last Monday. New opera chairs have been installed and numerous other improvements have been made.

Old Town, Me.—T. Murphy and T. Allin signed a petition for permission to conduct a moving picture theater in the Keith block. The new theater is to be known as the Pastime.

Carlisle, Pa.—Mr. Pishotta, a confectioner on West High street, is embarking in the moving picture business. He is renovating the hall next his store for a moving picture house.

Boise, Idaho.—Prosky & Jacobson, who recently purchased the Crystal Theater from Jack La Noir, have installed a new moving picture machine, and have made the place attractive in every way possible.

Peoria, Ill.—Peoria is to have another moving picture theater under the management of V. Seaver, who will christen it the "Lyric." The new construction is to be at 227 Adams street.

Dayton, Wash.—The Weinhard Theater has been leased to E. Grooves, manager of Orpeum Amusement Company. Mr. Grooves will open the place with high-class moving pictures and vaudeville.

Wymore, Neb.—Mr. F. L. Kerns, operator for the past six years, has accepted the position of manager of the Lyric Theater of Wymore, Neb., starting July 17, taking the place of W. A. Howard. Business is fine here.

Birmingham, Ala.—E. Colley and H. Newsome, proprietors of the Amus-U Theater, have purchased the controlling interest of the Lyric, which is situated on Second avenue corner Nineteenth street, and hope to make it a winner.

Philadelphia, Pa.—A new moving picture and vaudeville theater is being constructed at 1214-1218 Market street, under the name of "The Lubin." Mr. S. Lubin is the owner and its construction is supposed to cost $500,000.

Chicago, Ill., Aug. 19.—Two men were burned, one fatally, and several hundred persons were thrown into a panic in a five-cent theater at 681 West Madison street last night, when a tank containing acetylene gas used in the operation of a moving picture machine exploded and set fire to the theater.

Colored Stereoscopic Pictures have heretofore been prepared only by applying the colors with brushes, or other mechanical methods, and were found to be at the best only very crude affairs, but with the Lumiere Autochrome plates, says Apollo, a German magazine, we have obtained stereoscopic transparencies which have shown up the colors of nature in a highly satisfactory manner. The preparation of the Lumiere transparencies, considered by many as detrimental, the plate itself being the picture, and no print on paper, or other material, is to be obtained therefrom, appears in this connection to be a decided advantage, as glass transparencies viewed as stereoscopic pictures have a great advantage over paper prints, and it is hoped that the plates will be furnished in a size suitable for this purpose.

NEW FILM FACTORIES.

Edmondson & Blackledge announce that they have entered the field for producing high-class films of original subjects.

Their factory is located at Chico, Cal. The laboratories being equipped with the most modern European devices, they are enabled to take full advantage of the natural scenic beauty and remarkably clear atmosphere of Northern California.

Their aim will be to turn out only the very highest grade film, the output being about 1,000 feet per week.

The Centaur Film Mfg. Co., of Bayonne, N. J., ask us to announce that they are now prepared to place on the market a new line of film subjects. Their first subject is now ready and in quality and conception takes a high rank. It shows the fate of a sleight-of-hand performer who essayed to catch bullets on the fly. The bullets in the gun of a cowboy in the audience were not the kind for stage play, unfortunately. The picture shows some hard riding and exciting scenes in the chase and capture of the cowboys and altogether is a very good film.

ROCKY MOUNTAIN MOVING PICTURE COMPANY.

Salt Lake City, Utah.—At a meeting of the Rocky Mountain Moving Picture Company, the following officers were elected: O. T. Sampson, president; J. J. Thomas, vice-president and treasurer; A. M. Jarvis, secretary; J. M. Collins, general superintendent. The directors of the company are O. T. Sampson, J. J. Thomas, J. M. Collins, A. M. Jarvis, Walter Parks, S. W. Hutchinson and John Boundy.

The company is incorporated under the laws of Utah, and it is the intention of the officers, among other pictures to be taken, to make a specialty of taking views of the different points of interest in Utah and the West in general. Walter Parks, well known as an expert moving picture operator, will look after that end of the business, and his success heretofore in taking moving pictures bespeaks well for the class of pictures that will be given to the public, and insures success for the company.

The benefits that will accrue to Utah and the West, in advertisement through the medium of these pictures, which are to be shown throughout the United States, will be far reaching.

LAPEER YOUTH IS MUCH WANTED.

Lapeer, Mich., Aug. 11.—The Detroit Film Exchange of Detroit, dealing in supplies for moving pictures, would like to know the whereabouts of Oliver McIntosh, a youth who made a contract with them for the furnishing of films for his moving picture theater here. McIntosh, it is alleged, received the films, valued at about $400, then transferred the theater to Elmer Holman and disappeared. An agent for the Detroit concern was in this city Monday searching for the missing young man. The police have been asked to aid in the search for him.

PICTURES TAKING THEIR PROPER PLACE IN VAUDEVILLE.

The most important business that was transacted by the National Vaudeville Managers Association, which met last week in Columbus, O., was the decision that during the coming season one-fourth of the bills in the popular priced voudeville houses would be given over to moving pictures. In the past the performance has concluded with just one picture, but the popularity of the picture drama and the success of the houses devoted exclusively to that class of entertainment had made the managers of the vaudeville houses sit up and take notice. It is the intention of the association to procure the exclusive rights to films and book them on the circuit of their theaters only.

COMPANIES INCORPORATED.

Richmond, Va.—The Star Amusement Company, Inc., Lynchburg. K. G. Miller, president; C. D. Hamner, vice-president; S. M. Adams, secretary and treasurer; F. E. Ogden, all of Lynchburg. Capital: Maximum, $10,000; minimum, $2,000. Objects: Moving picture shows.

Dover, Del.—The American Fotofone Company was incorporated to manufacture, buy and sell and generally deal in fotofones and devices of all kinds for synchronizing moving pictures and singing and talking machines. The incorporators are Charles H. Perry, of New York, Frank D. Livermore, of New York, and W. I. M. Lotland, of Dover. The capital stock is $1,000,000.

MINISTERS BRING CHARGES AGAINST PICTURES.

Hastings, Neb., Aug. 9.—A dead letter law was resurrected in Hastings this week and the management of the Gay Theater received formal notice from the local ministers that if the moving pictures of the Gans-Nelson fight were to be shown in their theater it would be necessary to exclude all children from the building or else the managers themselves would be subjected to a fine of from $50 to $500.

The notice was heeded and all children were excluded from each of the performances given yesterday and to-day. Attention was called to the fact that a number of the pictures exhibited at the chautauqua grounds, of murderous assaults, last week, might be included in the same class.

It is claimed that if the law in this respect is to be strictly enforced throughout the State a large per centage of the moving pictures shown would come within the excluded list and possibly result in many of the firms being driven out of business.

MORE ADVERSE CRITICISM.

What is apparently needed is a stringent law prohibiting the exhibition of any moving pictures illustrating crime or bestiality in any shape or form. There are plenty of subjects to draw upon for pictures of this sort without catering to depravity and immorality. "But," says the moving picture man, "it is the big sensation like the Traw case which the newspapers are exploiting that draw the crowds. If we did not show them we would have to close up." If we coincide with such a view of the general depravity of the public taste, we would say, close up your shows. We do not believe, however, that the public taste is so steeped in immorality and depravity that would make it necessary to close a single moving picture show with the pictures of crime and indecency eliminated.—Fresno (Cal) Republican.

MOVING PICTURES FOR CHURCH BENEFIT.

The moving picture machine has invaded a new field. So successful did one night's show prove, from a financial standpoint, for St. Rita's Catholic Church, Broad and Ellsworth streets, Philadelphia, that Rev. James F. McGowan, the rector, announced that the shows would be given regularly in the church every Friday and Saturday evening through the Summer.

Thursday evening the members gave a moving picture and light vaudeville performance in the Rev. J. S. McGowan's church building, in order to raise a part of the $250,000 needed to complete the edifice. The affair was a surprise. The building was taxed to its limit. The seating facilities were early exhausted and half an hour after the doors had opened standing room was at a premium.

As a result of this the rector had formulated his scheme of speedily recouping the funds necessary for the improvement to the beautiful building. A platform had been erected inside the chancel, and in the gallery a moving picture machine has been installed. Refined pictures, with a genteel acrobatic or vaudeville bill, will comprise the evening program.

RISKS OF THE BUSINESS DISCUSSED.

"The Moving Picture Hazard" was the principal matter discussed at the afternoon session of the International Association of Municipal Electricians now in session in Detroit.

R. A. Smith, superintendent of electrical affairs at Norfolk, Va., read the paper on moving picture machines. He said the menace is greatest in small towns, where the national code is not observed. No business has made greater strides in the last three years and none has given the insurance companies more concern.

"I have seen many places where the code was utterly ignored," said Mr. Smith, "where machines are in operation without magazines, booths or other approved mechanisms. Films were run off in a cotton sack, the machine set up in the middle aisle and a red hot rheostat lying on a table with only a thin piece of asbestos between. This was in a packed house, the majority children and all totally ignorant of any danger."

Mr. Smith said that it was criminal for authorities to ignore such conditions. He thought rule No. 65-a in the national code would eliminate the greatest danger from these shows if followed to the letter, but there are other precautions which should be observed, such as the licensing of the operators of the machines, proper wiring, ample exits marked with large signs and red lights and independent auditorium lights that cannot be interfered with by fire in the booth.

Regarding the construction of the booth Mr. Smith construed the expression "suitable fireproof material," to mean a material that will not warp when heated and will stand the wear and tear of the work. In his own town they insist that picture machines be placed in a metal chamber not smaller than 6 feet square and 5½ feet high, with inner and outer walls two inches apart.

Several members discussed regulations in their own towns, showing the various safeguards that have been enforced.

NEWSPAPER COMMENTS ON FILM SUBJECTS.

"The Boston Tea Party" is an exceptionally interesting reproduction of that historic event.

"Cast Up by the Sea" is a pathetic subject that will be interesting in the dramatic line.

"Bewitched Son-in-law" is a very amusing subject.

"Wanted, A Cook," is a film subject that creates a bushel of laughs.

"The Eruption of Mt. Vesuvius" is a meritorious film subject.

"The Female Highwayman" is an intensely interesting picture.

"The Broken Heart" is a subject filled with the life story of a love that lost and the sad ending of a true heart.

"Under the Sea in a Submarine" is a sensational picture of the adventures of the daring submarine boatmen.

"Out of Patience" is a rattling comedy that pleases without an exception.

"The Grocer's Show" is a scream from start to finish.

"The Dieppe Circuit Race" is a very interesting picture.

"A Tale of Two Cities" is one of the most remarkable picture plays ever shown.

"School Boy's Joke," a picture that brings back to the memory the days when you went barefooted and longed for the last day of school.

"On the Coast of Norway" is film subject of an educational nature.

"Three Old Maids and a Bull" is a subject that creates much laughter, especially the "water cure" part of it.

"Moving by Electricity" will keep anyone in a convulsion of laughter the entire time this film is being shown.

"The Busy Fiancee" is a humorous sketch of a man too busy to look after his lady love, who tires of neglect and marries the busy man's secretary.

"The Cowboy's Baby" is a film subject which depicts a thrilling incident of life in the great West in the days when Indians overran the country.

CORRESPONDENCE.

SMITH SHOULD REPORT.

Cleveland, O., August 23, 1908.

World Pub. Co., New York:

Gentlemen:—We are showing the Collinwood School Fire picture in Ohio and surrounding States as indicated in our advertisements in your paper some time ago. One of our men evidently intends "going it alone" for a while, as we have not heard from him since the 8th of July.

As all our men on the other circuits report to us weekly this looks like a case of steal. His name is E. F. Smith, and is showing in northern Michigan, Minnesota, or Canada. Will our brother managers, or employes of any picture shows in above-named territory kindly write me wherever they see the "Fire" picture advertised in their vicinity, and I will highly appreciate the favor, and will at once endeavor to find out "Why Smith left home."

Yours truly, WM. BULLOCK.
American Theater, 716 Superior avenue.

THE MOVING PICTURE MAN.

How He Works and How He Gets Many Wonderful Results.

By Littell McClung, in Illustrated Sunday Magazine.

The moving picture industry is the most extensive and perhaps the most interesting that has sprung up in the amusement world in several decades. Every town of any size now has its moving picture emporium, and in the larger cities they can be counted by the scores. Daily hundreds of thousands of pleasure seekers enjoy rapid-fire photographs of views and happenings in every part of the globe. From a bargain counter rush on Sixth avenue to a tiger hunt in the jungles, every phase of human activity, either real or imagined, is depicted.

It is a bit strange, therefore, that to ninety-nine out of every hundred spectators the methods of reproducing the scenes enjoyed are a mystery dark and deep. "Well, how on earth did they ever make such a picture as that?" is the frequent exclamation following a subject showing people leaping gaily over mountains and the moon and performing other startling acrobatic feats in defiance of the laws of gravitation.

Perchance the pictures have depicted the joys of living in a "haunted house," with its furniture jumping about and disappearing at will and ghosts poking their heads in at every window. Then the surprise and the mystery are increased.

There are three distinct kinds of moving pictures. First come those of scenes from real life, such as military reviews, horse races, parades, automobile, railway and steamship tours, stag hunts, cross-country trips and the like.

The second kind are those taken from "natural scenes" arranged by the photographer to suit his fancy. These include fake robberies, persons running through the streets in pursuit of dogs and miscreants, bargain-day episodes, and so on.

The third class are the "mystery pictures," showing figures doing all sorts of marvelous things, and even animals and inanimate objects accomplishing feats accredited only to healthy-minded humans.

The "real life" pictures assume first importance in the field and are by far the most interesting and instructive. Seldom are they humorous, the funny views being included in the other two classes. It is about a thousand times easier for the picture man to arrange laughable scenes than it is for him to find them for his camera in actual life. Not that life is not often humorous and grotesquely so, but the camera man is seldom on hand when the laughable happenings are coming off.

Many "real life" pictures are easy to get when the proper "concessions" are once obtained. The concession part is often very difficult. For instance, if a photographer wished to reproduce scenes in a review or sham battel before the German Emperor, he would first have to get permission of the military authorities to set up his camera on the field. This done, the work would be comparatively easy.

When the Imperial Army left for Port Arthur only ten outsiders were allowed to go along. Nine of these were war correspondents, and the tenth was a moving picture expert. The picture man considered the expedition the greatest "beat" of his career, and improved the opportunity by snapping bursting shells and exploding mines every time they got within range of his camera.

Then again, there are pictures in which the concession problem does not figure that are exceedingly difficult to obtain. Suppose there is to be a tiger hunt in the jungles and the photographer traveling through India jumps at the chance to get some good pictures of the affair. The risks that he runs can be imagined. He must get views of the natives going ahead to rout out the peaceful tiger and of the elephant riders following at a distance. When Mr. Tiger is aroused from his morning nap—sweet after a midnight meal on an Indian baby—the picture man has to be somewhere about to catch the look of surprise on his brown and yellow face.

Then when Mr. Tiger sees that there is really something doing and emerges from his lair to devour a native or two, the photographer must not fail to be on hand to snap the first encounter. Of course, the tiger may begin operations on him in mistake for a native, but a little risk like this cannot be considered. When the hunters on elephants begin firing their rifles at the now infuriated tiger, the man with the moving picture camera must take pains to note, through his lens, the effect of the shots on the tawny game. If he escapes with skin and camera whole, he is able to take dandy pictures of the triumphant return with the tiger's head to the village.

Photographers are assigned by the home office to take pictures in all parts of the world, just as a newspaper man is assigned by his editor to report all sorts of events. The assignment may mean a run around the block or a trip to Borneo. If an event of great importance is to take place, the photographer must get a complete account of it, not on a note-pad, as the reporter, but on his film-roll. Obstacles of all sorts must be overcome and a good "running picture story" procured at all risks

The excellence of the second class of pictures—those arranged by the photographer and his assistants—depends largely upon the originality of the man who decides upon the subjects to be "worked out." If he thinks that a bargain-day incident can be made interesting, he gets his assistants together and outlines a plan. A man skilled at the business will impersonate the miserable husband in the case and a vaudeville actress temporarily out of an engagement will play the role of the wife. Having secured permission of the city authorities to have a bit of sham disorder in the streets, the head man sends out photographers and "actors." The woman goes to a bargain counter, accompanied by helpless hubby. She plunges into the scrambling throng and in a few minutes her dress is reduced to ribbons.

Meanwhile the photographer closest to the scene of action has been grinding off his reel of films as if his life depended upon the result. Somewhat dismantled, the bargain hunter is dragged forth from the mob and the husband is loaded up with bundles. The petty accidents in the street incident to the home-coming and the final arrival at the haven of rest, are all snapped by the man with the reel-film camera

Men and women by the dozen are employed to represent mobs, shoppers, astonished pedestrians, pursuers of dogs that steal sausages, and so on ad infinitum. By the skilful manpulation of large aggregations of "trained fighters," it is possible to reproduce the Spanish-American War on Long Island.

Mention of battle carnage calls to mind the awful results of several moving picture men being given concessions by the British Government to take pictures in South Africa during the Boer War. They got the pictures all right, with plenty of firing, marching, charges and other incidentals, but when they returned to London and began to exhibit their frightful error was apparent. In some of the pictures eight or ten fierce looking Boers were shown chasing half a hundred soldiers of the Crown all over the lot. The English authorities lost no time in putting the ban on these enterprising depicters of battle scenes.

In the "mystery pictures" scenery is used to a great extent. Men and women of the vaudeville stage are employed to impersonate the characters shown. "The Haunted Bedroom" may be selected as a subject, with the characters a man, his wife and a ghost. The scenery is set up to represent a bedroom. The man comes in and a picture is taken of him removing his coat. His wife enters and he embraces her. Of a sudden the woman in his arms turns to a bundle of clothing. This effect is obtained by snapping the man kissing his wife; then snapping him again holding some clothing, and making the second picture follow the first instantaneously in the moving views. A ghost enters. This particular ghost does not pay out any money, being an actor done up in a sheet and carrying a skull. The furniture flies about as on wings—when taking the pictures the chairs and tables are manipulated by wires. The characters run up the side of the walls. This effect is goten by an adjustment on the camera that enables the photographer to take pictures at all sorts of angles when the objects themselves are in normal postures. In many pictures the negatives are produced positively, giving grotesque results, such as broken vases becoming whole again.

Withal, the making of moving pictures has been made a science, and yet it remains an art. It is also a mystery to the uninitiated and a source of great amusement to everybody.

DE ORGAN'S BUSTED.

In a little church in Maryland, not far from Washington, the motive power for the organ comes from the strong arm of an industrious Irishman.

During a recent service there the choir got into trouble, and, to cap the climax, during the confusion that ensued, the organ suddenly stopped.

The situation was not greatly relieved when there came floating out into the auditorium a hoarse whisper:

"Sing, all youse! Sing like the devil! De organ's busted!"

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should know. Drop us a postal and just say

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Pittsburg, Pa. Rochester, N. Y.
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SITUATIONS WANTED.

Good Operators out of work may have their names listed free in this column.

Notify us when you have secured a position.

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F. Lubinski, Box 87, Olneyville, R. I.
Sheldon S. Henry, 321 Lincoln St., Wilmington, O.
Sydney Baehr, 420 E. 140th St., New York City.
Simon Terr, 1326 Brook Ave., New York.
David S. Robinson, 208 Cruger Ave., Van Nest, New York City.
J. W. Connors, 255 Baldwin Street, New Brunswick, N. J.
G. S. Schlick, Dansville, N. Y.
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Leo Quinn, 177 North St., Rochester, N. Y.

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The following songs are now ready:

"When the Sunshine in Your Heart Turns Night Time Into Day."
"Let the Love Light Linger Longer Lady Lou."
"If I Only Had a Sweetheart Just Like You."
"The Way His Mother Sang the Closing Hymn."
"Someboby Just Like You."

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A thrilling drama of Western life, showing how a group of cowboys challenge a magician who professes to catch bullets, but who falls before the real bullet in the cowboy's sixshooter. Based on an actual occurrence.

Scene I.—Post Office on San Pedro River, Arizona. Group of Cowboys Discussing Magician's Claim. The Bet. Scene 2.—Riding into Town. Scene 3.—Outside the Theatre. Scene 4.—Magician on Stage Catching Bullets. Cowboy in Audience Jumps Up, "Catch This One!" Magician Falls Wounded. Scene 5.—The Escape. Scene 6.—Pursued by Police. Exciting Ride for Life. Scene 7.—Behind the Prison Bars. The Cowboy's Dream.

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650 FEET

Centaur Film Mfg. Co.

900 Broadway, Bayonne, N. J.

HOW HE BECAME A CRANK-TURNER.

By Mark M. Leichter.

CHAPTER I.

In the neighborhood where a moving picture theater is located lived a small boy (but let us call him "kid" to make it easy) who used to hang around the little place of amusement to watch the people going in and out and once in a while to try to work it in himself. He was around so often that he was getting to be known by the employees of the place and made friends with them. The kid would talk to them and feel happy that he could do it. They would ask him to run errands and he was only too glad to.

One day the manager asked him to run an errand and the kid was delighted to get the chance. He could go into the theater now whenever he pleased, and from that day he did not miss a performance. He would make himself useful, ushering people to their seats and chasing the small kids so that they would not blockade the entrance. All this was noticed by the manager, who in due time felt a liking for the kid and put him to work doing little things around the place for a salary of $1.50 per week.

1. Starts as Errand Boy.

The kid never felt happier in all his life than to say that he was "working in a theater." He did everything asked of him and earned his money. He was on the job early and the last to leave the place. He was getting familiar with everybody, more particularly with the operator, who asked him to come up in the booth. The kid was happy to have that invitation extended to him, for he wanted to see what it looked like. He was asked to turn the handle for a minute while the operator had something he wanted to fix up. The kid took hold of the crank and he was very happy that he had this opportunity. He informed his friends and mother what he already could do. He was wise to understand that he had an opportunity before him if he could learn to be an operator, for he not only had the chance but liked the idea also.

CHAPTER II.

Everything was coming the kid's way now, and every time he had a chance he would be up in the booth. He would watch the operator at every turn he would make. He was getting wise how to trim the carbons and how to feed an arc.

2. Salary Raised to $3 per Week.

The operator would again ask him to turn the crank for a few minutes. He was only too glad to do it. Once the picture jumped from its frame and he called the operator's attention to it; the operator fixed it up for him, and after he had seen how it was done he was convinced that it was very simple after you know how. During all this time that the kid had been around, the operator had not the slightest thought that he was building a very dangerous explosive around him that might at any time send him off.

The kid was now a feature in the booth, and he would be turning the crank oftener and gaining a little more experience. The operator was glad that he was being relieved once in a while. The manager would very often notice the kid in the booth, but said nothing.

When pay-day came around again the operator asked the manager for an assistant. The manager inquired about the kid and the operator spoke very highly of him. Then the manager called for the kid. The kid came, drew his salary and then was told that hereafter he would have to assist the operator and that his salary would be raised to $3 per. He was more than willing, besides being the happiest kid in the land. Of course he spread the news again to his many friends. He would have liked to send printed notices of his rapid rise to them if he had the means. The kid was now the assistant operator.

CHAPTER III.

In this short time the kid has worked himself up to assistant operator. He now has his desire and the opportunity before him. He is advised by the operator on any information he wants and in due time learns a few things. When the operator leaves for his meals the kid is left alone and the entire booth left to his charge. This gives him the opportunity he looks for, as it gives him a chance to experiment on many things. He looks the fuses over and changes them to see what will happen; he fiddles with the connections and, in fact, with everything the booth contains, but luckily escapes without a mishap.

He runs the reel through pretty well, but his light would drop on him once in a while, though he imagines that the exhibition was faultless. He trims his carbons without assistance and thinks that he is getting the greatest light he ever saw, yet while the operator is at his post the light seems to be a bit brighter.

Nothing can be said against the kid's work, for if you consider the length of time he has been at it he is doing mighty well, but there is still room for improvement. He is the first to be in the booth every morning to clean things up and to get them ready for the day's work. His desire is to become an operator, when he will have full charge of the machine, and the sooner he gets there the better he will like it. He works hard and is always ready to do anything the manager wants, thus displaying his earnest endeavors before his employer.

3. Advanced to Assistant Operator.

CHAPTER IV.

By this time the kid has learned to turn the crank steadier, thread up more rapidly and trim his carbons better. He was in charge of the machine oftener than the operator and he was now in a position where he could run through a performance without any assistance.

The operator, knowing what the kid could do, made things very easy for himself and very seldom was he seen in the booth. He would be called for assistance once in a while, and when he would relieve his assistant for meals was the only time that he could be seen at his post.

While the kid was at the machine his work was not so very bad, although once in a while his light would drop, but the manager did not think that it mattered much.

The operator's behavior and the way the kid was doing his work was taken into consideration by the manager when he was considering a reduction in his salary list. The kid's work was satisfactory to him and if he would double his salary the kid would more than be glad to accept. But if he would more than double it and give the kid $8, he would still be saving a good bit. The manager

4. Now a Full-Fledged Operator at $8.00 per.

decided to do this, and at the end of the week informed the operator that his services were no longer required.

When the kid reported for his weekly bit he was asked whether he thought he could be capable of taking care of the booth himself, and his answer was: "I think I can." He was then told of the salary he would get and that the following day he would start at it all alone.

He did start, and what happened during his time you no doubt know.

Flim Review.

FOR A WIFE'S HONOR (Biograph).—Story of a True Friend's Sacrifice.. The Biograph in this subject presents a picture of the Krameresque type. The plot is most interesting and lucid, and the situations intensely stirring. Irving Robertson, a successful playwright, has just received a message from out of town to witness the initial performance of one of his plays. As he is about to leave, Henderson, the manager, calls to pay a sum due him for royalties. At the same time, Frank Wilson, a friend of the family, drops in. Henderson hands over to Robertson several thousand dollars and departs. He places the money temporarily in his desk and prepares for his journey, excusing himself to Wilson, at the same time begging him to make himself at home. he departs. Now with the family there was empolyed a French maid, whose carelessness just before this scene, incurred the displeasure of Mrs. Robertson, who discharged her. Wilson is a bank cashier and has fallen into the error of so many of his kind. As his peculations are detected, and well-grounded rumors already rife, he comes to ask the wise counsel of his friends. Robertson having departed, Wilson hesitatingly unburdens his mind to Mrs. R., who, of course, is amazed at his recital. While they are engaged in whispered conversation, the maid, who has packed her belongings to leave, peeks in. An idea strikes her; a chance too good to lose, so she noiselessly reverses the key in the door and locks it from the outside, thus leaving the couple prisoners. Out of the house she rushes to overtake Robertson, which she does at the next corner. Loud and impressive are her defamations, which not only arouse the jealousy of the husband, but curiosity of the passersby as well. Back to the house dashes Robertson and upon finding the door locked, the maid's story seems only too true. Inside the room consternation had at first seized the couple, and then the wife accuses Wilson of duplicity—"No, no! not that! I'm not as low as that, but we must think, and think quickly—Ah! Go into that room." The wife does as he commands and Wilson makes for the desk, bursts it open and is taking the money as Robertson, in a frenzy, crashes into the room. He stops short at the scene that greets his sight. There is his wife, whom he had for the moment doubted, coming from her room, and his most cherished friend standing over the wrecked desk with the implicating bank notes still in his hand. For an instant all seemed paralyzed; then from the husband—"Go." Wilson with bowed head, leaves He has chosen to hurl himself into the slough of degredation to save the honor of his friend's wife. Length, 474 feet.

BALKED AT THE ALTAR (Biograph).—Biograph comedy of a near-wedding. Artemisia Souhia Stebbins was a loveborn maiden who had delved deep into the mysteries of "Three Weeks," as well as being conversant with the teachings of Laura Jean Libby. Her one hobby was to possess a hubby. Many there were whom she tried to hook, but in vain, for truth to say, Arte was of pulchritude a bit shy. She had the complexion of pale rhubarb and a figure like a wheat sack. Still her motto was "nil desperandum," and she was ever hopeful. One thing in her favor, her father, Obediah Stebbins, avowed his aid. Of the visitors who called at the Stebbins' domicile, Hezekiah Hornbeak seemed the most probable to corral, so Artemisia set to work. Hez at first was a trifle recalcitrant, but was soon subdued by Obediah's gun, which we must admit possessed agregious powers of persuasion. The day for the wedding was set, and to the village church there flocked the natives to witness this momentous affair. All was progressing serenely until the all-important question was put to Hezekiah, and instead of answering "Yea," he kicked over the trace and tried to beat it. His escape by way of the door was intercepted, so it happens that the little church is in sore need of a stained glass window, for Hez took a portion of it with him in his haste. Out and over the lawn he gallops with the congregation at his heels. Artemisia Sophia well in the lead. Down from the terrace onto the road they leap and across the meadow until they come to a fence, on the other side of which are two boys shooting crap. Over this hurdle they vault coming plump down on the poor boys, almost crushing the life out of them. Regaining his equilibrium, Hez forges on coming to the very acropolis of the town. The descent therefrom is decidedly precipitous and makes Hez hesitate for a moment, but only a moment, for the howling horde is still in pursuit, so down he goes in leaps and falls to the bottom, followed by a veritable avalanche of human beings. Owing to this mix-up Hez has a chance to distance them a little, and being almost exhausted, he attempts to climb a tree, but too late for the gang is soon upon him, and carry him back to the church where the ceremony is started again, and when he is asked that all-important question he fairly yells "Yes, b'gosh!" Artemisia is now asked the question, and to the amazement of all present she says, "Not on your county fair tintype," and flounces haughtily out of the church, leaving poor Hezekiah in a state of utter collapse, surrounded by sympathizing friends. Length, 703 feet.

ROMANCE OF A WAR NURSE (Edison).—Synopsis of scenes:

Preface.—Amid shrieking shells and dying groans, a heroic nurse finds opportunity to further serve her country—Daring all—Patriotism opens the door to love, and she meets and merits her great reward.

On the Battlefield.—Two armies opposed—In battle array—Outpost halts carriage—Demands passport—Lady emerges—Corporal in doubt—Takes her to headquarters.

The Field Hospital.—Lady put in charge of nurse—Corporal seeks Captain—Captain finds passport correct—Attack on hospital—Soldiers rush forth—Nurse calms lady—Fighting outside.

"War Is Hell."—Soldiers driven back—Fire from hospital—Pandemonium reigns—Windows broken—Doors splintered—Shells crash through walls—Floor falls—Lady struck.

A Patriotic Mission.—Nurse alone—Rushes to aid—Lady apparently dead—Discovers important letter—"For the good of the cause"—Determines to assume her place—Quick change of costumes—Victors enter—Nurse given escort—Leaves in carriage.

En Route South.—Beyond Battle Zone—Guard leaves—Carriage hastens on.

The Southern Home.—Disguised nurse reaches destination—Met by mother and son—Son is Captain—Cordial welcome—Shows letter—Unsuspected.

"All's Fair in Love and War."—Captain smitten—Lays siege to nurse's heart—Presses suit—Nurse hesitates — Courier arrives — Consultation — Nurse learns important news.

The Mysterious Lady.—Veiled lady arrives—Mother receives her—Nurse denounced—Proofs shown—Mother thinks insane—Lady shown out.

"As From the Dead."—Nurse, happy, enters library—Receives important papers—Makes fearful discovery—Lady abruptly enters—Confronts nurse—Demands retribution—Nurse offers all—"Spare my love"—Lady unrelenting—Nurse defies her—She calls her lover—Waits decision—Love's victory—Lady departs—Captain escorts.

The End Justifies the Means.—Captain returns—Sees shadow on door—Suspicions awakened—"Twixt love and duty"—Demands explanations—A harsh measure—The unexpected—A confession—Woman to woman — Happy reconciliation — Love triumphs. Length, 1,000 feet.

Kleine Optical Co. issue:

NAPOLEON AND THE ENGLISH SAILOR (Gaumont).—An incident in the life of Napoleon at the period of his contemplated invasion of England.

An English sailor is captured by the French, and after a while is allowed to roam unguarded on the beach. One morning he espies an empty hogshead floating near the shore; he hides it in a c and works hard for days upon it, until at last is able to launch a tiny boat in which he hopes escape to England. But he is captured and drag before Napoleon, who has witnessed the scene fr the top of a cliff. Napoleon, addressing the p oner, asks him what made him attempt such foolhardy freak, and suggests that he must desperately in love with a British lass. The sa replies that he has no sweetheart, but that he anxious to again see his mother. Napoleon struck with the lad's earnestness, and comma his officers to give him safe conduct, under a of truce, to a British vessel. He gives the a piece of gold, and wishes him "God-spee" The French sailors and soldiers raise three hea cheers as the British tar sails off. The last sc shows his arrival home, and his mother's joy the return of her son whom she never expec to see again. Length, 530 feet.

THE HAPPY MAN'S SHIRT (Gaumont).— interpretation of a legend of the fifteenth centu Costumes and staging apropos to the times conditions.

A young prince, wearied of life, chooses to s and pine away. Efforts on the part of friends subjects to cheer him prove unavailing. He taken before a sorcerer and given the counsel don a happy man's shirt.

A search is now instigated for a happy m Soldiers enjoying themselves at a road house questioned, and for answer the happiness o soldier's lot is depicted by the vision, beautif blended, of a soldier on battlefield with wife children at home hoping for his speedy ret which might never come.

A wealthy banker is next approached as he being carried about by his servants, and for swer a vision shows them the man's home, wh in the chamber the wife succumbs to dread dise leaving him disconsolate.

A young lover paying court to his sweeth offers his answer in a vision showing where h reprimanded for his attentions to the daughter forever forbid the premises by her parents.

Finally a poor shepherd lad is encountered, he seems to be the very incarnation of happin Taken before the prince, he is requested to move his shirt, and to the consternation of al develops that the happy man wears only a of fur and requires no shirt of any kind. Len 867 feet.

THE HAYSEED'S BARGAIN (Urban).—Hu ous comedy sure to win wild applause.

Uncle Hayseed goes to market to purchas cow. After he is comfortably seated in his he receives with good grace the kindly adm ishment of his buxom wife to be sure to home sober.

The trip to town and all business transac safely concluded. Uncle starts for home wit prize bovine secured to the tail end of his Happy over his investment, he convinces him that he deserves a little refreshment, and s indulges. During his absence the animal is changed for an old horse. From bad to worse periences are repeated as often as Uncle s so that when port is reached he has in his ca rabbit, which he surrenders to his wife, tog with his empty purse.

Trouble had been brewing, and now there br forth a veritable storm of reproach and blows thick and fast upon every part of Uncle's anat Length, 467 feet.

YUSUF THE PIRATE (Raleigh & Robert) dramatic presentation, full of life and sensat incidents. The photographic quality and ge technique are unexcelled.

Yusuf, the corsaro and pirate, the dread of seas, is shown in life size as he stands on a in the water, scanning the horizon.

An assault is to be made on a Turkish ha Yusuf is summoned and takes affectionate from his wife, both promising that if death takes one the other will soon join.

Life at the harem is presented in all its ph Yusuf gains admission in disguise, and onc the premises he discards his disguise, and a signal his cohorts swoop down upon the p A desperate battle ensues, and owing to fore numbers the pirates are victorious. Yusuf self, however, is taken prisoner. The intellig is taken to his wife, and when alone she prom carries out her part of the death compact using a stiletto upon herself.

One of the inmates of the harem releases Yu and after disposing of the outer guard he m his way back to his rendezvou, where he c upon the lifeless form of his wife. With stiletto used by her he concludes his existence, in the throes of death clasps her dead body to his own. Length, 774 feet.

THE ENCHANTED MANTLE (Lux).—A su series of animated views, beautifully tinted. story of magic and comedy, highly entertai Excellent photographic quality and perfect effect prevail throughout.

On scientific research a professor leaves mantle on some shrubbery while he goes in for new species. Passing the place, a laborer propriates the mantle, which, upon being don causes him to disappear for a short time. joyful mood he saunters away in possession of mysterious garment.

He visits a grog shop and a clothes dealer mak : purchases from each but when it is time t v for his purchases he disappears by throwin. mantle about himself He eludes guards and pursuers by means of the mantle, and when he iches home his wife is about to reproach him his tardiness, when his disappearance again urs.

Watching her chance, she snatches the mantle t throws it out of the window The police with accusers now enter and take him into custody. ngth, 444 feet.

A FALSE ALARM (Lux) A number of theatri people rehearse an act in their compartment a tenement house, when one of the tenants staking the commotion as signs of a real con t, reports the matter to the other tenants, and conclude to call the police An investigation ngs to light the facts, and the informer is ended for his trouble.

Great excitement reigns in every feature of th ject. Length, 374 feet.

THE DUCK'S FINISH (Gaumont). A yokel vis the country fair and tries his luck at a prize eel. He wins a duck, and in glee saunters away h it.

nvited to take a drink, he accepts, and in the arity that results wine is spilled on the clothes several of the party. He is mulct out of some his money to make good the damage

he same treatment is accorded him at a merry ound and an amusement park. The duck causes eviction at a theater, and in a hotel causes a The police incarcerate him and appropriate prize.

he series concludes with a view of the officers a repast, of which the duck furnishes the prin al feature. Length, 437 feet.

HAVE WON ONE HUNDRED THOUSAND LLARS (Gaumont) An artisan wandering down street comes upon the announcement of a lot y concern, and although out of work and short funds he is optimistic, and concludes to pur se a ticket for his son The little fellow en the ticket, playfully secretes it in the head a bust Want at the home grows worse, and wife, getting desperate, concludes to abandon husband.

hat day the husband returning home learns t his boy's ticket bears the winning number one hundred thousand dollars. He reaches ie in time to intercept his wife and apprise of the joyful news of their good fortune. A rch for the ticket proves unavailing, and the band grows hysterical, demolishing everything sight. The bust meet the same fate, and luckily wife spies the ticket in the fragments of chin bric-a-brac on the floor.

s a sequel, the series shows a vision of a little and its occupant, while the latter is gleefully ying with coin as it pours onto the bed. Length feet.

'RETTY FLOWER GIRL (Rossi). -A beautiful trayal of a love story with a sad climax.

private in the army has as his sweetheart a tty maiden whose occupation is to pick and sell ers

Engaged at her work, an army officer is attracted her beauty and attempts to make love to her. s is resented and provokes a quarrel between private and the officer. The officer is worsted. he prefers charges against the successful lover. the latter, court-martialed, is condemned to die he young lady is heart-broken, and at sunrise retes herself in a trench where her lover is to shot. The guards with the prisoner arrive and prisoner is stationed near the trench. The nent the order is given to "aim" the maiden ips up and embraces him, so that the command "fire" unites in death two souls that were pre ted from so doing in life by the intrigue of a ow mortal. Length, 620 feet.

'HE ORGAN-GRINDER'S DAUGHTER (Urban). hrilling, pathetic, realistically set, strongly en ed and perfectly photographed, this stirring ma contains all the elements that lend them ves to certain popularity.

rder of pictures:

n organ-grinder plays outside a terrace of town nsions; his little girl collects alms.

nurse and daughter of the house descend the ps. The nurse gives money to her charge, who ses it on to the other little girl.

oy of the organ-grinder the coin is evidently gold They stop playing and go in search of reshment.

hree ruffians follow nurse and child. In a coun lane they overpower the nurse, who is rendered onscious, and carry away the child.

he organ-grinder passes and revives the lady, o at once rushes in search of her charge.

rawing-room scene. Th frantic nurse announces loss to the father and mother. Grief of the ents.

A letter arrives demanding $1,000 for the return the stolen child.

Scene in a cave, evidently a rendezvous for mps A gipsy band with musical instruments go th.

The ruffians carry in the kidnapped child and ce her in a den leading out of the main cave The organ-grinder and his daughter enter the cave and proceed to one of its divisions for shelter

Police station scene The demented father makes known his loss and produces the letter A detective is given charge of the case and proceeds to investigate

The den The child is roughly handled by her captors and cries aloud

The organ-grinder listens and enters the den single-handed He recognizes the child and struggles to release her but is quickly overpowered and bound, and the child's screams are stifled

The organ-grinder's daughter hears her father cry for assistance She listens at the door and is told what to do The little girl is quick witted and immediately leaves the cave

The brave girl runs along country lanes and through woods, stumbles, rises, on again until footsore, breathless exhausted she sinks upon the terrace steps of the house she seeks

She is found by the butler and carried indoors

Hope The detective is reporting failure to obtain a clue, when the little messenger is brought in and tells her news. Assistance is summoned and a rescue party is formed

Justice. The cave The kidnappers want the child to write a letter to her parents, she declines The ruffians beat her. The organ-grinder, bound is powerless to help

Arrival of the parents with police The whole gang is captured and the organ-grinder is liberated

Drawing-room scene. General happiness The organ-grinder is rewarded, and his daughter is the heroine of the occasion. Length, 540 feet

A PLEASANT EVENING AT THE THEATER (Gaumont).- Three men visit the theater together and after taking their seats find that an equal number of women take seats in the row ahead Adorned with stupendously large headgear, the ladies obstruct the entire view of the gentlemen and positively refuse to remove their hats when so requested.

Piqued at this discourtesy, the men leave the theater, and at a refreshment parlor meet several Mexicans with large sombreros. The latter are engaged to attend the theater and to secure the row of seats in front of the ladies. Much amusement is caused by this retaliation, and finally a compromise is arranged by the management by which all are to remove their hats. Length, 36[illegible] feet.

THE BEWITCHED TRICYCLE (Lux). This subject is full of amusing incidents and excitement

Having stolen a rabbit, the thief is exerting every effort to make good his escape. A messenger's tricycle delivery cart is used as a hiding place, but unfortunately the vehicle starts off with its human cargo.

In the flight through the streets it interrupts a wedding march, a troop of soldiers, a party at luncheon and a squad of officers, causing havoc in each instance, and finally ends its course in the river, where the thief is apprehended. The messenger takes charge of his cart. Length, 364 feet

RICHES, POVERTY AND HONESTY (Radios). A stirring story of ruin, poverty after affluence, honest toil, temptation, remorse and repentance charmingly told in animated picture sequence. The photographic quality of the picturesque stereoptic scenes is excellent, while the acting and settings are of a very high class.

Order of pictures:

Ruined. Beautiful home scene.. Husband, wife and daughter amid luxurious surroundings.

A writ is served. Claim cannot be met. The home is broken up and its despairing owner is penniless. Grief of the family.

Country and roadside.. The former prosperous man is now a stone-breaker. By no means reconciled to his lot, he raises his hand and curses his more fortunate fellows as they motor or drive past

His wife brings refreshment and attempts consolation, but he is embittered and repels her.

A passing horseman drops his pocketbook, which is seized upon by the stone-breaker, who hurries home with his find.

The horseman pays a visit. Dismounting, he is about to enter the house of his friend, when a girl offers flowers for sale. He selects some, but, in searching for money to pay, discovers his loss.

He remounts and retraces his steps, but his search is unavailing.

The stone-breaker's home: clean, but meagerly furnished. Husband arrives in good humor and displays his find to his wife and daughter.

The daughter is the flower-girl from whom the horseman was buying. She knew, therefore, to whom the pocketbook belonged.

The wife implores her husband to restore the money, upon which he becomes angry and threatens violence.. He leaves the house and goes to hide the wallet in the forest. A lovely woodland scene, beautifully toned.

His daughter follows, and, hidden behind a boulder, witnesses the proceeding.

The father buries the money and departs, after which his daughter unearths it and flies into the town.

Return of the horseman, who is announcing his want of success, when the flower-girl restores the wallet to its owner She declines to accept any reward and departs. The horseman, however, follows.

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Forest scene. The stone-breaker, returning for his buried treasure, discovers his loss. He is frantic.

Home again. The flower girl is preparing her basket for next day's work. The father is despondent. The daughter confesses her share in the matter.

The stone-breaker, mad with rage, is about to assault the girl, but the mother intervenes.

Arrival of the horseman. The stone-breaker is embarrassed. He is liberally rewarded for finding the treasure.

Remorse and shame of the stone-breaker, who implores his daughter's pardon. Reconciliation. Length, 550 feet.

THE PAWNBROKER (Lubin).—"Mr. Nathans" keeps a pawn shop—incidentally he keeps a son—whose idea of daily toil does not coincide with the father's thrifty notions. "Nathans" is an exception to the accepted idea of a pawnbroker. He is shrewd, blunt and sparing of words, but seldom has the poor outcast and unfortunate left his place without some little encouraging lift. The son "Abe" after several days' absence from home and finally puts in an appearance and proceeds to touch his father for some money. His mother and sister add their entreaties but to no purpose. The old game is played out witn "papa." "Abe" then swaggers off conveying the impression that he will get it just the same. He has formed an attachment for an attractive young shoplifter. Aided by her pal the son forms a compact to rob his father. The scheme is carried out. "Mr. Nathans" is knocked senseless with a blackjack in the hands of his son, the till is robbed and the thieves depart. A quarrel occurs among the thieves. "Abe" is severely battered. At the same time the police break in, led by the father, who accuses his son.

Five years later a poor broken figure of a man enters the shop. With tear dimmed eyes he implores his father's forgiveness. "Nathans" takes the prodigal to his heart and he is once more admitted to the family circle. Length, 835 feet.

Pathe Freres issue:

MR. FUZZ.—In this pretty fairy tale we see the little Mr. Fuzz shortly after he has opened his eyes for the first time on the light of this world. He is a queer little creature and does not present a very attractive appearance as he is carried around in the arms of his nurse among the amused friends of his parents.

In the next picture, which is sixteen years later, he is bewailing his fate and feeling humiliated at his ugliness, when all at once the good Fairy Queen appears to him and shows him in a vision a beautiful Princess, telling him that if he succeeds in winning her love he will be transformed into a dashing young man.

The next scene is in the castle, where we see the beautiful young Princess, who is the laughing stock of the court for her dullness and stupidity. She feels her position keenly when she is jeered at by all the courtiers, in the presence of her mortified parents, the King and Queen. When she is alone, the Fairy Queen appears and tells her that her future husband holds it in his power to make her intelligent and witty. She goes forth in search of him, and as she is passing through the woods, she meets Fuzz, and is horrified at his ugliness, but is willing to try her fate, so promises to marry him one year hence. The engagement has its desired effect, for when she returns to court, she astonishes every one present by her wit and humor, and in place of being the laughing stock, she is now looked upon as a wonder.

When the year elapses, however, she forgets her promise, until one day, when passing through the woods, she enters a cave and sees a lot of nymphs preparing a wedding feast. Upon learning that they are preparing for her own wedding, she hastens forth in search of her future husband. She soon meets Mr. Fuzz, and when she tells him that she is ready to become his wife, he is immediately changed into a handsome young fellow, which causes her no end of delight, so they hurry off to the palace and after receiving the parents' blessing, they are married.

The last picture shows the wedding feast and the happy young couple in the midst of all their friends, who shower them with congratulations. Length, 951 feet.

HEAD-DRESSES WORN IN BRITTANY.—In this beautiful picture we are shown at close range some of the quaint head-gear used by the women in Brittany. In the first picture, "Ironing a Collar," a woman is engaged on some wonderful accordian plaiting, using long sticks to make the plaits, and when the article is ready to wear, it is a wonderful looking piece of work indeed.

Next we see some pretty girls who pose in front of the camera and display the different styles in "coiffes." First is that worn by a young school-girl, then that of the bride, next a married woman's plain head-gear, and finally the somber-looking bonnet of the widow.

Each different style is a masterpiece in embroidery, and serves to distinguish the classes. We see a lot of beautiful girls, all bedecked in their fine laces and embroideries, which are all made by hand and which set off these attractive maidens to very good advantage. Length, 377 feet.

THE HAPLESS HUBBY.—An old man is ing preparations to go on a journey, and his and beautiful wife is assisting and hurryin out of the way, for she is expecting her a As the old fellow steps out of the room the lover arrives, and the wife hides him und table till the coast is clear. The old fellow but from the look on his wife's face he that there is something on her mind, and comes suspicious. He gets outside of the and makes a noise with his feet to mislea and make her think that he has gone dow stairs, but instead he peers through the ke and, to his horror, sees his wife and the man greet each other very affectionately. H upon a scheme whereby he will catch the awares and have revenge. He hastens t street and spies a ladder belonging to a w cleaner, and going over, he takes it and it to his house and is about to climb in t his window when the owner of the ladde a couple of policemen come along, and after struggle, arrest the unfortunate husband burglar.

In the meantime the wife and her frien the commotion, and peering out of the w see the cause of all the trouble, and availing selves of the opportunity, escape from the and elope.

When the husband is brought before the trate, he has a hard time explaining the sit but finally, after convincing the officer that telling the truth, he is allowed to go a starts back home, vowing vengeance. Upon ing his apartment he is set upon by two b and bound hand and foot and left to hi while they escape with all the valuables. senger enters and releases him and hands note stating that he lost his position for neg duty in not making the intended trip. I 541 feet.

A DAUGHTER'S HONESTY.—In this inte drama we see the interior of a poverty-s home where the landlord comes and evicts old man and his wife and daughter becaus are unable to pay the rent. We next see t man seated by the roadside breaking stone living and his kind-hearted daughter bringin his lunch. A wealthy man happens by on back, and drops his wallet, and the poor borer, discovering it, hastens to the spot an it up and hurries home to inform his w his lucky find.

In the next picture we see the girl, selling flowers, come to a house where a lady is seated on a bench outside, and i enough to purchase the bouquet. At that the horseback rider, who is the young father, comes upon the scene and when h to pay the flower girl, he discovers that lost his money. The generous girl leav flowers, however, and returns to her home. entering, her father tells her of his luck and she immediately informs him that she the loser and requests the parent to give wallet to return it to its owner, but he w listen to such reason. To make sure that keep it he goes to a remote part of the w buries the purse under a tree. The daught follows him, waits her opportunity, and w father has gone, she digs it up, and hast and returns the money to its owner.

When the old man goes to the hiding pla discovers that someone has taken his trea becomes enraged and immediately suspe daughter. He returns to the cottage and her, and when she confesses, he grabs her throat and would strangle her, but the steps in between them. At that moment the of the purse walks in and presents the o with its contents as a reward for his da honesty. Upon receiving it the old man repentant and falls on his knees, begging th pardon for his brutality. Length, 492 feet.

A GOOD DINNER BADLY DIGESTED.— picture we are greatly amused with a po gar's ingenuity in finally obtaining a meal he has been repeatedly refused by every whom he has appealed for aid. In the first we see him go to a cafe where a man is enjoying a hearty repast, but on being re by the beggar to share it with him, he refuses. Next he goes to a dwelling and with the same rebuff.

The servant at the door, however, give a long string and a sharp hook, and we s fellow starting out with the firm resolution will now procure for himself some food, no what the risk. He hurries on to a delicatess and puts the hook into a luscious lookin chicken, turning around he pulls the stri drags the fowl after him. He does the s the butcher's, where he gets a large s Next he is fortunate enough to meet a wagon and performs the same trick, thi hauling in a large loaf of bread. Then him steal a bottle of wine, and when he fee he has collected enough, he retires to a b the park and has a big feast. Evidently h eats himself, for he stretches full length bench and falls asleep.

In the next picture we see him having so rible dreams that would put the Welsh fiend to shame. His digestive organs s work havoc with his mind and we see the and sausage dancing a wild saraband over his Finally he rolls off the bench and the e arrive with all the trades people whom he l and the unfortunate is landed in jail. Length feet.

RS. TONEY'S SUITORS. A man servant is in the wine cellar, helping himself to the rare vintage, when the Madam catches him and rges him on the spot. The fellow gets his glings together and is soon out on the high For revenge he goes to a local newspaper inserts an advertisement, using his former em-'s name, stating that she wishes to make cquaintance of a fisherman from the country will be capable of managing her vast estates t, matrimony.

next picture shows the railway station a trainload of country fishermen, who have the ad., unload and make a bee-line for the of the widow. When the mob arrives out of the wall they peer through the iron gate state their mission to the man at the lodge astens up to inform the mistress of the , who is horrified at such a state of affairs nakes her appearance at the gate and orders rowd away, but when she starts back to the the mob climbs over the fence and pur the horrified woman, who rushes in and bars e doors, but they gain an entrance through windows, and we see them following her gh the house, begging to be accepted. Finally ns out and seeks refuge in the grounds, but ely followed by her imploring suitors. She es up a garden hose as a weapon of defense urns it on them and we see her holding at bay and forcing them to retreat. When feel that they have had enough they all turn make for the fence, but she continues to them till the last man disappears, when lls exhausted from the effects of her terrible Length, 410 feet.

E TWO MODELS.—We see a young artist's getting himself into all kinds of trouble h his mischievousness. In the first place, he nto the kitchen and puts an old shoe into up, and when the cook discovers it, she is s Next he meets a girl on the stairs ng a case of wine, and in his gallant manner ers to assist her. She gladly assents, and es the case, but locks her in an apartment makes his way to the studio on the top where he opens the wine and has a merry till the artist comes in, when he is ordered se for a picture, but is in no condition to still, so makes a very bad job of the affair. old connoisseur comes in and the mischievous gets a fishing line and attaches the hook e old fellow's wig, pulling it off, and has rty laugh at the bald-headed old fellow's se.

fellow goes to the window and is attracted fair maiden in a window on the opposite side street. He flirts with her and becomes so ing that she reports his attentions to her , who comes over to complain of him to rtist. When the employer hears of his con-he is horrified and kicks him out of the The old man, now feeling satisfied, begins ing some of the pictures and makes arrange- with the artist to paint a picture of his ter.

next picture shows the painter in the home e young maiden, where he is just putting nishing touches on her portrait, but in the of the operation he has fallen desperately e with her and proposes to her. She takes n to the father, who gladly gives his con-and as he is about to give his blessings to ppy couple, in rushes the mischievous model. laims a commission for his service in bringing vers together through his flirting across the The happy old man gives him a good nce and he departs, after congratulating the pair. Length, 324 feet.

COUNTRY LAD.—A young fellow from the y arrives in the city with a note from his to an old friend, in which the parent states the youth is about to be married, and as he from being up in the ways of the world. s to have him remain in town for a while learn something of city ways. When the man, who is an awkward, supercilious tity, arrives at the home of the friend, he eived very cordially by the man and his ing wife. The young fellow shows at once he has a very keen eye for beauty and is ly impressed with his hostess.

the next picture we see the host taking the fellow out to show him the sights. They at a cafe and are enjoying some refresh when two pretty girls at the next table notice that our friend is a green one from the country. They carry on a flirtation but the youth is too timid to make any advances so finally the girls take sole possession of him and lead him away from his friend. He escapes but they pursue him and overtake him sitting on a bench in the park, and after relieving him of his watch and money they let him trot along.

He hurries back to the home of his friend and finds the wife alone, and she being rather attracted by his demure and winning ways, makes him sit on the couch with her, and soon they are having a very pretty little love scene when, to their horror, in walks the enraged husband. He immediately proceeds to give his guest a good beating. After kicking him all over the house he sits down and writes a note to his father telling him that he is returning his son after one day's stay in town, for he has graduated with honors and could even give him pointers now. He then starts the young man on his way home with a kick. Length, 606 feet.

TROUBLESOME CARBUNCLE.—An unfortunate fellow who has the ill luck to be the possessor of a very sore carbuncle on a part of his graceful anatomy that causes him the inconvenience of eating his meals off the mantel shelf, starts out to see a doctor in the hope of obtaining relief. As he is limping down the street, a little girl rolling a hoop collides with him and gives him a terrible shock, which so enrages him that he raises his cane to strike the child, but she darts away. Next he is knocked down by a man on a bicycle and rolled all over the street and nearly collapses from the pain. He hails a cab and has his own troubles climbing in, and in trying to get himself comfortable, and still protect the tender spot by not sitting down, he gets on his knees and has his feet up on the cabby's seat. The latter will not stand for this and orders the fellow to get out, and when he refuses, he is dragged out and given more pain. Next he meets a lady friend and she tries to insist upon him sitting on a bench in the park with her, but the best he can do is to kneel, so she becomes indignant and leaves him in his cramped position.

Finally he is hobbling along the street when, as he turns a corner, he runs into a stranger, who not knowing his predicament, gives him a terrible kick. He does the trick, and saves the fellow further inconveniences, for the carbuncle is broken, and we see the estwhile invalid dancing around like a two-year-old and shaking hands with the stranger, who thinks he has lost his reason. Length, 311 feet.

THE DISCOVERERS. A grand historical Pageant, picturing the discovery and founding of "New France" (Canada) (Vitagraph). Our picture opens in the Indian village of Stadacone, now the City of Quebec, in the year 1534. A lone Indian standing on the bank overlooking the river sees strange ships approaching. He sounds an alarm and the members of the tribe run from their tents excited and frightened. Leaving the women and children behind, the natives proceed to the river, where Jacques Cartier and his crew are rowing toward the shore. The strangers are cordially greeted, led to the camp, where the fear of the Indian is removed and the strangers are greeted and accorded a friendly welcome. The old chieftain delivers an address of friendliness; the sailors distribute presents.

The next scene is in the gardens of Fontaine Bleu, where Francis the First receives Cartier and from him learns of the discovery of New France. The discoverer is presented to the King and Queen and complimented by them.

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SALOME; Or, The Dance of the Seven Veils (Vitagraph) Scene 1. The Capture of John the Baptist. John the Baptist is observed with his followers trudging over the hilly country when he is set upon by the soldiers of the times, who bind him and lead him before the King.

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Scene 2. Banquet of Herod. A long table is richly laden with golden goblets, fruits and delicacies. Herod, his wife, his step-daughter, Salome, a young man in love with the latter and others are drinking and laughing as John the Baptist is brought before them. The captive upbraids the King and his associates for their revelry, and for this presumption he is condemned to prison. Salome has fallen in love with the prisoner, and as he is led away she glides out after him.

Scene 3. John the Baptist Condemned to Prison. A large cistern serves as the place of confinement, and into this the soldiers drag their prisoner and compel him to descend. Salome, who has followed, pleads with the soldiers to let her see the prophet, but the request is refused.

Scene 4. Salome Begs the Love of John the Baptist. Outside the cistern Salome again implores the soldiers to bring the captive out. They finally consent and the prophet is brought before her. She kneels to him, kisses his hands and garments. He repulses her and reproaches her for her manner of living and her disregard for the Almighty. Salome is wild with anger at being thus spurned.

Scene 5. Herod Asks Salome to Dance. Herod and his Queen are seated on their throne. Salome approaches and the King asks her to dance. She consents, calls to the slaves to remove her sandals and she dances the dance of the seven veils, throwing each veil at the feet of Herod.

Scene 6. Salome Asks the Head of John the Baptist as Her Reward. Salome finishes the dance, approaches the King, kneels before him and indicates that he command the soldiers to bring her reward, the head of the prophet.

Scene 7. John the Baptist Taken Out of Prison. The soldiers repair to the cistern and, after much resistance, remove the prisoner.

Scene 8. Johhn the Baptist is Beheaded. The prophet is brought before King Herod and his court. A black slave stands by with a huge axe. The King hesitates in giving the command, and Salome approaches with a silver tray and again demands her reward. The slaves depart to carry out the order.

Scene 9. Salome Receives Her Reward. The slave enters with the head of John the Baptist, kneels before the King, who commands him to give the reward to Salome. Length, 710 feet.

BISCUITS LIKE MOTHER USED TO MAKE (Vitagraph).—Our picture opens with a view of hubby finishing his toilet, also of his wife in the kitchen, mixing flour for a batch of biscuits. The gentleman enters the dining room, sits at the table and reads his paper while waiting for the meal to be served. His wife comes from the kitchen and tells him of the biscuits she is making. He assumes a delighted expression, but as wifey goes from the room it changes to one of horror.

The lady returns presently with the biscuits, places them on the table with a smile of satisfaction. Hubby tries one, cannot make even an impression with his teeth, puts on an awful expression and while his wife is not looking throws it out of the window behind him. He makes a pretense of eating, asks wifey to get the coffee and while she is out of the room he throws the plate of biscuits out of the window.

In front of the house a German band is discoursing some sweet (?) music, when from above comes the first biscuit and lands on the head of the leader, almost putting him out of commission. He recovers, resumes playing and is nicely started, when the entire plate of biscuits lands on the band. They stop their music, gather up the missiles and enter the house. Inside, the wife returns with hubby's coffee and asks where the biscuits are. He motions that he has eaten them. The woman is delighted that her baking has been so successful, but having no more biscuits, brings in a loaf of bread. Her husband is ravenously devouring it when the German band enters and pelt hubby with the biscuits. The wife is quick to grasp the situation and commences to throw things at the deceiver. Hubby takes refuge in the kitchen, is discovered by his wife, who finishes up the job left off in the dining room. Length, 275 feet.

LONELY GENTLEMAN; Or, Incompatibility of Temper (Vitagraph).—The story opens showing an uncongenial couple in their dining room—the man reading his paper, the wife looking bored. The husband takes his overcoat, coldly kisses his wife and leaves for his office. At his place of business we see him busily engaged, as is also his lady stenographer. Presently he yawns, leans back and lights his cigar. An idea comes to him. He writes an ad. for insertion in the personal column of the daily newspaper. The next morning, in glancing over the paper, he comes upon his personal and laughs at the easy way he is going to put an end to his lonesomeness. At his home his wife is also reading the paper. She chances upon the ad. of the lonely gentleman and decides to answer it. She completes the letter, takes up a photo of an actress, encloses the same and mails the letter. Back to the business man's office, we find him at work when the postman enters with a bunch of mail. He sorts out one, which he thinks is probably a reply to his advertisement. Sure enough, it is from one Kitty Mills, enclosing her picture. He dances about exultantly, and when cooled down writes a letter and hurriedly mails it. At his home we see the wife receving the letter for Kitty making an appointment at a well-known cafe for 11 o'clock that night. At the appointed time the wife enters the cafe, exquisitely dressed. She adjusts her veil and sits down. The man enters, wearing a white carnation, as previously arranged, and is recognized by his wife, although he is kept in ignorance of her identity. The waiter brings champagne. The gentleman makes strenuous love to his companion. When she raises her veil he is thunderstruck. He looks at his wife admiringly, and falls in love with her all over again. The scene closes showing the couple in fond embrace, the man promising to no longer entertain loneliness and the wife to cease answering lonely advertisements. Length, 502 feet.

HOW SIMPKINS DISCOVERED THE NORTH POLE (Vitagraph).—Mr. Joshua Simpkins, a middle-aged man and a would-be explorer, enters the sitting room of his comfortably furnished bachelor apartments, carrying three large volumes in his arms. The books are exhaustive treatises on the "North Pole." Simpkins crosses to the table, removes his hat, overcoat and gloves, pokes the fire, lights his cigar, then takes one of the books and is soon absorbed in reading. A knock at the door and his friend Greene, a man about his own age, enters. Simpkins welcomes him, gets a cigar and some liquor, tells his visitor to help himself and resumes his reading. Greene composes himself comfortably in the chair and is soon in a doze. The host strikes the table with his fist, waking his visitor from his snooze. The two cronies take a drink, the explorer consults a large map, while Greene drops off in another sleep. As Simpkins finishes his reading, his friend wakes up. They drink again and Greene departs. Simpkins goes to his bedroom, rather unsteadily puts on his pajamas, and is soon lost in dreams.

The Expedition Starts.—Simpkins is discovered in a flat-bottomed boat steering through the ice in the Arctic regions. He disembarks on a large cake of ice to find himself confronted by a huge polar bear. The explorer shivers with fear and starts to run away, the bear following. Simpkins finally falls from exhaustion and as the animal comes drops to his knees and begs for mercy. The bear advances to the frightened man, puts out his paw in token of friendship and invites the stranger to go with him. Simpkins is escorted to the polar homestead and introduced to the wife and child and is entertained in a royal manner. After partaking of some polar whiskey, Joshua draws from his pajamas his manuscript on "The North Pole." The bears peruse it with evident satisfaction ad offer to conduct Simpkins to the point in question. We follow them over the ice and snow until they reach a sign board marked "This Way to the North Pole." Through a narrow path the quartette advance until they reach a high mound of snow into which is stuck on enormous icicle, serving as a flagpole, and upon it a sign marked "This is the North Pole." Simpkins has plodded along behind and comes to the edge of a chasm as the bears point triumphantly to the North Pole. He starts to jump across, but loses his foothold and falls out of sight into regions below.

The next morning Simpkins is lying in bed sleeping restlessly. His hands are twitching nervously and he suddenly falls from the bed, hitting his head against a chair. He sits up, looks around in a dazed manner, and realizes that he is as far as ever from becoming a noted explorer. Length, 437 feet.

STRICKEN BLIND (Vitagraph).—A dance and fete is in progress. Two senoritas, a blonde and brunette, are both in love with Juan, a handsome young Spaniard. He loves Margaret, the blonde, dances with her and gives her a betrothal ring. Angela, the brunette, has observed this, and is insanely jealous. She draws the attention of an old hag to the couple. They talk confidentially, repair to the home of the old woman, make a bargain, after paying for which Angela walks triumphantly away.

Outside Margaret's home the old hag looks about cautiously, quickly pours a liquid into a large wa bottle and departs. Margaret comes out, po some of the water into an earthen basin a washes her face and hands. She stops sudder drops the towel, staggers, and calls for help. I father rushes out. She gropes towards him—she blind. The grief-stricken parent leads her gen inside. When Juan calls, the father tells of his dau ter''s affliction, and the two men enter the hou where the village cure is praying with Margar She rises, gropes towards Juan, and falls b fainting into his arms. Upon reviving she tr to give back her ring, and on account of the bli ness to release him from his vow. He ref vehemently, and swears fidelity. On the way to home Juan meets Angela, who tries to captiv him, but her endeavors to supplant Margaret his affections are quickly repulsed.

The next scene shows the street procession co ing along the country road. The peasants da and sing behind. As the party is passing Ang appears hollow-eyed and suffering from a gui conscience. The procession stops at a wine sh Juan tenderly takes Margaret from her fath and reassures her of his undying love as she a if he wishes to be released. They turn to priest as Angela rushes in, falls on her hands a confesses. Juan is convulsed with rage. priest is horrified. All are excited, except M garet. She crosses herself, walks over .to rival, raises her and kisses her in token of giveness. As she does so her blindness vanisl and amid great rejoicing, Margaret rushes i Juan''s arms, then to her father''s. Length, feet.

ROMANCE OF THE OLD MILL (Selig).—Rol Harrington, a young English lord, while hunt meets with an accident, and is nursed back health and strength by Nora, the pretty daugl of Donald Clark, the village miller, and at opening of our story, Robert declares his love Nora. But the miller has long cherished the h of seeing his daughter the wife of the rikh squ who owns the mills and most of the property the neighborhood.

Our second scene is a reproduction of an English watermill in full operation. Squire R calls for his answer, and is promised Nor hand by her father. The young girl, know her father's iron will, consents, but secretly cides to elope with the man of her choice. M ters are brought to a crisis by the arrival o letter addressed to Clark from Robert's motl Lady Harrington—"I understand my son amusing himself by making love to your daugh I have higher views for him. No good can c from such a union," writes the aristocratic la The miller in a rage orders the young man f his house. "No, father, if he goes I go w him," the daughter declares. The enraged fat raises his cane to strike the disobedient g Robert takes her in his arms. "Stop, sir; she mine now. You shall not harm her." "Then t her and begone." Nora's mother interce "Stand back," the stern father replies, "she lost to thee forever." Robert takes the yo girl and leaves.

We are then taken to the exterior of a Sc church, on the English border where Ro makes Nora his wife. The arrangements for marriage Robert has entrusted to an old serv of his family whom the mother has sent to mill with instructions to bring her son back h

Barney, the servant, thinking Robert's love the lovely miller's daughter is only a passing fa and knowing that Robert's mother wants him wed a lady of his own station, cunningly trives, as he thinks, to get his master mar under that peculiar cloak for rascality (a Sc marriage) a foolish law that has ruined the of many a simple minded English maiden. Barn plan, however, goes awry, but the discovery of legality of their union only comes to light a the rascally servant has spread the report that master's marriage was a Scotch one. This n is brought to Nora by Robert's mother and it nigh crazes the girl. She casts aside the jev and finery her husband's love has lavished u her and returns to her father's home only overhear him curse and deride her for her b ness. A calamity has befallen the old mil All his life he has worked amidst the grit, and grime of the old mill. This has weake his eyes, and as old age creeps upon him brings with it blindness. Nora, thinking her shame has helped to bring this misfortune her father, leaps in the old mill stream and termines to die, but her young husband, who just returned from Scotland, arrives in time rescue her. Nora's screams bring the b father to the bank of the river. He recogn Nora's voice and helplessly stands by—moanin "My child is drowning before my face and I c not help her for I am blind." His mill ha carry him back to the door of his cottage. Rol enters with his wife who kneels at her fath feet and begs forgiveness. "Take her in your ar Donald," pleas his old friend, Squire Reed. " report was a lie. The church was on the Eng side of the border."

"Then, thank God, my daughter is an ho wife," the old miller cries for joy, as he clasps child in his arms, and our story closes on happy tableau. Length, 790 feet.

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Vol. 3 SEPTEMBER 5 No. 10

Editorial.

Again has the church given its sanction to the moving picture show. Four young men who were studying for the ministry asked the governing board of the Lutheran Church in their city if they could open a moving picture show to help defray their expenses. After due deliberation of all the church dignitaries the permission was granted.

* * *

The ludicrous efforts of some of our contemporaries to make news out of gossip has become a standing joke in moving picture circles. In spite of all the talk of mutiny, renegades, fines, failures and frauds, the car of progress rolls on and there is a healthy undercurrent of good business. Rental agencies who did business at a loss during the Summer months, like so many of the theatoriums, report that the tide has turned and ledgers are now showing a balance on the right side. One large rental concern in this city, about whom numberless unwarranted rumors have been circulated, has weatherd the storm and has regained the full confidence of its creditors.

* * *

Competition is keen among the renters, more so between association members than between association and independents. The various locals are having all they can do to keep peace in the family and there seems nothing else will do but that some of the bad boys must be severely punished or turned out to shift for themselves.

* * *

Any lament of lack of variety in the tone of the films that are now being marketed shows ignorance of the subject. During our rounds of the theaters for the past few weeks we have particularly noted the pleasing effect of the sepia, purple-brown, and dark blue and light blue tones in some films. Among the subjects released by the Kleine Optical Co. last week were some very fine toned scenes, notably in the Raleigh & Robert and Gaumont productions. The Pathe subjects are not lacking in variety of tone at least, and in some cases are superbly colored besides. Coming nearer home, Selig gets some very appropriate tones in some scenes, and the Great Northern Film Co. are also up-to-date. Edison's blues and dark greens are often admired, and the light blue tone in one of their latest issues, "A Comedy in Black and White," is surely far enough removed from the conventional. By the way, this subject was warmly applauded at Keith's Union Square Theater this week.

While on the subject of color, a word ought to be said on the exquisite coloring of some of the song slides. In Keith's we particularly admired a set by Moore, Bond & Co., "Love Makes the World Go 'Round," and audible comments were made around us on the beauty of the pictures. A set by Scott & Van Altena also showed exquisite taste in coloring, as also in the posing of the subjects, and in the slides by Wheeler of "Home in the Golden West" he has taken full advantage of his opportunity.

* * *

Our visits tell us that there is more truth than slander in the letters which we receive from exhibitors regarding the triviality of some film subjects. Last Saturday evening, a time when the shows were crowded and good subjects should have been the rule, we went the round of the theaters with a friend and did not see one film that was worthy of a second look. It is hard to say whether the dearth of gray matter and finesse was most noticeable in the productions of the licensed manufacturers or the independents—both were equally disappointing. It seems to us that some concerns should have more respect for their reputation than issue under their trade-mark stuff that is silly in plot and amateurish in action. An audience will forgive a silly story if the photography and action is superb, as they will overlook faults in these latter if the interest in the story is impressive. But to issue a silly story, over-acted or under-acted by yaps who do not even have sense enough to know that their actions are ridiculous, shows that the stage manager is carried away by a sense of his own importance and is unfit for his position. It also shows stagnation on the part of the manufacturer, or, what is worse, retrogression.

Non-Inflammable Celluloid.

Writing on the subject of the manufacture of a non-inflammable celluloid, one skeptic says: "We shall be interested to learn how the inventor sets about the work. . . . The problem is simple to look at, but hard to solve." For his enlightenment we mav say that the problem has been solved. A chemist who is at the head of that department of one of the largest establishments in this city demonstrated to us how it may be done. Dissolving pieces of ordinary celluloid in ether-alcohol, he added to the solution a small quantity of another solution. When the solvents had evaporated the celluloid did not differ from its original state, *only it would not burn.* We were informed that the addition of this denaturalizer to the celluloid in its original preparation would tend to cheapen the cost of manufacture.

A New Field For Pictures.

We have it on very good authority that the Hamburg-American Line has equipped their steamships with cinematograph outfits and that it has been a success. Really this is a field with great possibilities. Anyone who has traveled on the transatlantic or coastwise steamers knows what a problem it is to while away the tedium of an ocean voyage, and any sort of entertainment is eagerly taken up. Passengers on these vessels would be delighted to part company with a dime or more for the privilege of sitting out a moving picture show in the saloon of an evening. Free shows should not be considered on any condition, and the privilege of furnishing a regular show on board the vessels of any line should be worth considerable, both to the steamship line and to the privileged party.

The Film of the Future.

By W. Stephen Bush.

Specially contributed to the Moving Picture World.

In judging of the future of the moving picture business it behooves us to take the highest ground possible. Whatever may be the mission, whatever the destiny of mankind, its course is forever upward and not downward. No fact is more plainly attested by the records of our species than the constant though slow gain of good over evil. The moving picture, the greatest factor in the future instruction and amusement of mankind, must range itself with the forces, that make for good, that mean progress and spell advancement. It must therefore rid itself first of all of every taint of cheapness and its twin sister baseness.

Let me illustrate. There is no doubt whatever, that if on a certain day a public execution were to take place, men of low and bestial instincts would crowd into the shadow of the scaffold, as they did of old in Tyburn and Newgate. The fact that capital punishment is to-day everywhere inflicted in secret is a triumph, however small, of the forces of good. No public man to-day would dare to outrage public sentiment by favoring a return to a public exhibition of the hangman's skill. Surely this gain for humanity was not made by the mob, for the mob cried out against the curtailment of its savage pleasure. The reform came through the leadership of a few, as all changes for the better must ever come. It seems eminently fitting that in the crusade against those who would for money stoop to any prostitution of the noble art, the lead should be taken by the journal which represents the highest aspirations of the art and its followers. Criminology in pictures should be left to the museum of horrors and banished forever from the moving picture theater. Wherever the film makers attempt creations of their own, let them steer clear of murder and suicide. It is all very well to hold the mirror up to nature, but let the great builders of the drama do it, commit that task to Shakespeare and his lesser stars and spare our feelings by keeping out all the cheap murderous tramps, the penny dreadful and shilling shocker tragedy. Your field is limitless. The whole treasure of the English, the French, the Italian, the Spanish and the German drama lies before you. If you must dramatize on your own account why not work the inexhaustible mines of the English speaking races? The ground has hardly been touched. Do not say that all this is too familiar. Maybe some of it is, but this is an advantage rather than a drawback. "Things seen are mightier than things heard" says Tennyson. "For don't you mark," in the words of Browning, "we are made so, that we love first, when we see them painted, things we have passed perhaps a hundred times nor cared to see."

Shakespeare in Moving Pictures.

It will scarcely be disputed, that next to the Bible the most widely ready book printed in the English tongue consists of the works of Shakespeare. I am glad to say that we now possess three films, "Romeo and Juliet," "Macbeth" and "Othello." Considering the great difficulties in condensation and arrangement, they are probably as good as any that could have been made. To condense or in any way alter Shakespeare is as delicate and dangerous a task as meddling with an overture by Mozart or a painting by Rembrandt. The subtle charm of the master may escape in the process. The three films named have fairly met all reasonable expectations. The great effects in "Macbeth" have been preserved with commendable accuracy and distinctness. What the pictures need to make them to the average audience but little less attractive than the play itself is what for want of a better term I may be permitted to call an "epilogue," in part impersonation and in part explanation, carefully prepared to run with the pictures. The three films have all been successful and are still in demand by the moving picture theaters in good neighborhoods catering to a grade of patrons perhaps a little above the average. I feel, however, bound to add as a matter of personal experience, that with the "epilogues" the films have proved very successful in poor sections, even where they had been shown before without any such added feature.

I see no reason whatever why the film makers should stop here. There is no play of Shakespeare that cannot be told in moving pictures. It strikes me that the plays especially adaptable would be "Hamlet" (since writing the above I understand that "Hamlet" has been done into moving pictures), "Richard III," "Cymbeline," "King Lear," "Julius Cæsar," "Anthony and Cleopatra," and surely every one of the comedies. Of course the effect would be heightened, indeed the whole entertainment would be given a novel aspect by the introduction of what I have described as an "epilogue," impersonation and commentary combined. It is just the entertainment with a spice of novelty, something like a new creation, what the moving picture theater most decidedly needs to-day.*

The field of the film maker is, however, by no means confined to the drama of Shakespeare. Rich in plot and incident is the whole Elizabethan drama and always worth the effort of the film maker. This is equally true of the comedies of the reign of Charles II, and here clever modernization will find rich materials. I mention in passing the great recent success of the "Country Mouse," a comedy of that period. Much indeed is licentious and needs pruning and cleaning, but there is a wealth of ideas, plots and incidents well worth the rescue.

Why Not Dickens?

And why not an evening with Dickens? If the plot be too intricate as in "Bleak House" or too loose as in the "Pickwick Papers" to make his works available for the film maker's studio, I am sure that a film with perhaps such a title as "Stepping from the Pages of Dickens" would please everybody and draw both tears and laughter. The sins of the poorest impersonators of Dickens' characters—and at present there seem to be no others—are forgiven and the audience is pleased, just because the attempt is made and they are made to think of their beloved favorite. So rich is the field, that I dare not enter, lest I be tempted to tarry too long. Take for an instance the scene in "Oliver Twist," where Noah Claypole, transformed into "Bolter," brings the news to "Fagin" that "Nancy" has met strangers at night and presumably betrayed her companion in crime. Portray the mingled feelings of rage, fear, approaching despair, vengefulness, scheming and cunning, that steal into and possess the soul of "Fagin," as he listens to the report of "Bolter." "Bolter," tired out with the long vigil, falls asleep on the floor and now enters the house-

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[*Since the above article was written the Kalem Company have done "As You Like It" with elaborate scenic surroundings and for which they supply a lecture. With the average audience the delivery of a lecture on this film would make it a big success, otherwise the situations would be unintelligible to many.—Ed.]

breaker "Bill Sykes." With torturing slowness and deadly malice the Jew leads up to the supposed treachery of Nancy. "What if I would tell?" he says, with the grin of a demon; "I, who know so much." Can you not see him how as a climax he points to his ragged breast and nods the shaggy head with fearful meaning? "Sykes" at last hears the truth, rushes madly to the door, which is locked and bars the way. The Jew as he opens on the fierce demand of the housebreaker imparts the warning caution, "Not too violent, Bill, not too violent." A reading of "Oliver Twist," helped out in the leading scenes with moving pictures would make a great entertainment. Who would not like to see a procession of such characters as "Wilkins Micawber," "Pecksniff," "Turveydrop," "Pickwick," "Serjeant Buzfuz," "Sam Weller," "Uriah Heep," The Artful Dodger," "The Rev. Mr. Chadband," "Tom Pinch," "Bumble," the majestic beadle, and many others indeed too numerous to mention? Who would not like to have them described, explained, and who would not like to hear from them in their own words? It seems to me that such an entertainment ought to be equally pleasing to the denizens of the Bowery, the proletariat of the East Side and the finest of the brown stone districts.

The improvement of the "epilogue" would make possible the full speech of Marc Antony beside the bier of Cæsar, the many monologues in Shakespearian plays, and such exquisite gems of humor as the address of Serjeant Buzfuz to the jury in the immortal case of "Bardell against Pickwick," the reflections of Micawber, the stilted and pompous language of Turveydrop, the laughable hypocrisy of Pecksniff and the solemn silliness of the Rev. Mr. Chadband.

In all this I am aware that I have but barely scratched the surface. I have but lightly touched an instrument, that in better and cleverer hands than mine must be capable of infinite variety and never ending charm and magic. Even a fool, however, may be able to show the way. I only want to point to the treasure, the film makers should lift it. With such subjects the moving picture theater must become the post-graduate of the great theaters of the land. No university settlement or extension work can do more for the education and amusement of the masses than the moving picture theater.

HISTORICAL SUBJECTS.

But little has been attempted in this field which is and always must be inexhaustible. The little, however, that has been attempted by Edison has been magnificent. I refer to the films "The Blue and the Gray," "The Boston Tea Party," "Nero," and last but by no means least the "Romance of a War Nurse," which was released only a few days ago. All these films are simply beyond all praise. In the "Blue and the Gray" the life in the Southland before the war is depicted in such true and charming colors, the very slightest detail has been worked out with such painstaking accuracy, that the past seems like the present. This standard has been fully maintained in the "Romance of a War Nurse." The cheapness, which is so offensive in some "historical" subjects treated by other makers, is here conspicuous by its absence. A master hand has waved the magic wand. Someone gifted by the gods has touched the past and it has come to life again. The scenes showing the home life in the old South are indescribably beautiful. The acting is that rare height of art which knows to conceal the art. The old mansion, exterior and interior, its furniture down to the old-fashioned but costly and artistic candlestick on the mahongany table, is a sight rarely seen by moving picture patrons. Such men and women as we see in this great film, really breathed and lived and made history. A gem in this war drama is the old Southern lady, Mrs. Shelby. Not a move that is not natural, not a gesture but speaks of the fine breeding of the old Southern aristocracy. The plot is a trifle involved, but may be explained with great effect while the pictures are running. Edison has proved that the historical subject may travel far out of recent times and our own country by his "Nero," which, better than the reading of a hundred books, shows the early spirit and the beginnings of Christianity. It would be presumptuous to offer suggestions to such a master, but it may be stated in a general way that the stormy times preceding and following the rise and fall of the Stuart dynasty in England afford splendid materials to the film makers in search of historical tales. What a great Highland story would be the "Adventures of the Young Pretender," his early successes, then "pale, bloody Culloden," where Lochiel's fearful prophecy came true, the Prince's escape from the battle field, his days among the robbers and cattle stealers in the Highland fastnesses, the Flora McDonald incident and the Prince's final escape into France. The story of the Earl of Nithsdale's escape from the Tower with the aid of his wife might offer another inviting subject. Of course historical subjects in the hands of the incompetent are very easily spoiled and made ridiculous and whoever has seen those dreams of the rarebit fiend known as "Held by the Enemy," or "The Patriot," or "The Battle of Monmouth," or "Washington at Valley Forge" (the limit) will agree with me. Such and similar concoctions are painful in the extreme and almost an offense against the penal code. Here, however, one or two failures are not necessarily fatal. There may be improvement and no doubt there will be. The field is too rich and too promising to be neglected, the public demand for good historical pictures too unmistakably insistent to be long ignored. This is plainly shown by the reprint of the old film "Daniel Boone," whose hold on the public after a run of something like three years is as great as ever.

GREAT FIGURES IN FICTION.

What I mean by that is best illustrated by the great colored Pathe film "Don Juan," an undoubted success. The literature of all European nations abounds in striking figures in fiction, well known the world over. Who will venture to take up "Don Quixote and Sancho Pansa"? There is a chance for genuine comedy. Of course the spectacle of a man falling down the steps or dropping into water is very funny, but it is hardly the highest form of comedy and there are surprisingly many people who look for a little relief from this coarse work. If pathos and comedy have not lost their power to delight the heart of man, "Don Quixote" ought to have a triumphal tour in the moving picture theaters. A good "Faust" (the emphasis on good) is bound to delight. It is not flattering to Americans that "Rip Van Winkle" was handled by a French firm and this, too, after such an artist as the late Joseph Jefferson had interpreted Irving's great character. What about "Tom Sawyer" and "Huckleberry Finn"? Italian literature gives us the exquisitely ludicrous figure of "Don Abbondio" in that greatest novel of modern times, Manzoni's "The Betrothed." Here certainly is a great opportunity for an enterprising maker of films. I recommend to all of them to read the story; its dramatization in moving pictures will not be easy perhaps, but it would make us laugh and weep, then laugh again and weep again, and make us all feel glad that we are living. More anon.

WHAT THEY ARE TALKING ABOUT AMONG THE EXCHANGES.

Simultaneously with the announcement of an increase in the price of films by the licensed manufacturers we find the Film Service Association rental exchanges raising their prices for service. The effect of this has not manifested itself as yet. These changes went into effect only three or four days ago and time has not elapsed to enable a gleaning of sentiment concerning them. Some very interesting problems will present themselves in the very near future. It is reported that several of the licensed manufacturers contemplate adding at least one more issue to their production each week. An increase in price and production must necessarily result in raising the prices to be paid by the exhibitors. The latter will naturally want to keep abreast with the times. If he insists upon it there is no doubt he will have to stand an increase in his rates to enable the exchange to purchase the additional issues. One exchange man put the matter this way: "I took on a customer at $75 per on the basis of purchases by me of one print of every subject the manufacturers might issue. At that time most of the manufacturers were getting out one reel a week. Now suppose these manufacturers increase their output to two reels a week, and those who were putting out two produce three, can you see how I can buy all these extra prints and keep that customer supplied up to date at the original price?"

An exhibitor who was interviewed on the subject said: "I want every man to get what belongs to him, and I want mine. If I contract for first run service I want it. If the exchange must go to additional expense to get it after I have made my contract I have nothing to do with that; but any exchange that shows me it is doing the best it can and shows me that an increase in productions makes its contract a losing one, or one that shows little or no profit, can raise my price and I will pay if my business warrants it. If I pay the increased price I want the goods, and that is all there is to it. The great drawback to the assocaition exchanges last season was that for some time they could not get enough new stuff. If the manufacturers are going to increase their output and enable the exchanges to deliver the goods in demand I do not think the exchanges will have any trouble in getting the money."

According to latest advices there will not be any radical change in the membership of the New York local of the Film Service Association. Last week it looked very much like it. A meeting of the local was scheduled for about the time at which we go to press and for several days it was rumored that there would be something doing. An eleventh hour canvass apparently changed the complexion of affairs and justifies the statement that the local will continue its course as in the past.

A manufacturer whose attention was called to the statement that the recently adopted schedule of prices for the sale of films to members of the Film Service Association means an increase of from 9 cents per foot net to 11 cents net suppressed his indignation with some difficulty and he is apparently correct in his statements regarding the facts. He maintains that under the last schedule the standing order price was not 9 cents per foot, but 9 cents less 10 per cent. and under the new schedule it is 11 cents less 10 per cent. In other words, under the last schedule the renter got the films for 8 1-10 per cent., while under the new schedule the renter will pay 9 9-10 cents. There is no disputing the contention that the price has been raised. The figures show it, but they do not show that the net price has been increased 2 9-10 per foot. Of course the renter knows what he must pay for his films without any calculations by the papers, but it is only fair that the facts should be stated as they exist.

The consolidation of the Edison and Biograph licensed manufacturers still remains in embryo. There is nothing upon which to base an authentic statement one way or the other. The consensus of opinion of those on both sides appears to favor a consolidation

"NICKELODIA" ! ! !

A fellow who has a brainstorm,
While a mission he seeks to perform,
    With a thirsting for fame,
    Says, "I'll coin a new name."
And, lo! "Nickelodia" was born.

Trade Notes

Lincoln, Ill.—A new electric theater has been handsomely fitted up at 119 Kickapoo street.

Denver, Colo.—Peter McCourt has leased the Novelty Theater, on Curtis street, and plans for the renovation have been perfected.

Lincoln, Ill.—Another nickelette moving picture show will be opened in Lincoln. It will open up in a few days in the Latham room.

Albany, Ore.—A new electric theater is being constructed and another is in immediate prospect. This will give this city four moving picture shows.

The Empire Film Co., 108 Fulton street, is now under the sole control of A. Kessel, who has bought out the interest of his partner, Mr. Fred Graf.

Richmond, Va.—A building permit was issued to W. L Hillard to build a moving picture theater on East Twenty-ninth street, between P and Q streets.

St. Joseph, Mo.—B. G. Bilz has leased the Musee Theater on Fourth street, between Edmond and Felix, and it will b fitted up for a 10-cent moving picture show.

Louisville, Ky.—Princess Amusement Co. have leased store at 417 Fourth avenue, near Green, and will at onc remodel the property and convert it into a high-class movin picture show.

New York City.—A moving picture theater is being constructed at the corner of First avenue and Seventy-fifth stree The improvements are to be made for Catherine McCormick who is to be owner.

New York City.—Plans have been filed for remodeling an refitting the amusement hall at Nos. 110 and 112 Third avenue for a moving picture show. J. Valensi & Co. are th proprietors of the entertainment.

Marysville, Cal.—The Criterion Theater has secured th building adjoining their show house in the P. George Buil ing, at the corner of Second and D streets, and it is bein fitted up for a moving picture show.

Salem, Ore.—Another new moving picture amusement now being installed by J. F. Goode and will be in operatic within a few days. The new place of amusement is to be the Moore Building, on Commercial street.

Bridgeport, Conn.—After being closed all Summer, tl Crescent Moving Picture Theater, which is located on Ma street, has again opened its doors to the public, after havir the building completely remodeled, and with the new adc tions made it is one of the best amusement houses in tl vicinity.

Gloucester, Mass.—The Olympia Amusement Company, Lynn, will occupy the building formerly occupied as tl Dreamland Theater in Cook's Building on Main street, ar have leased the store and premises in front as well. Tl managers intend to make extensive alterations and run mo ing pictures and vaudeville.

Pottsville, Pa.—The Lion Theater is especially worthy note, not alone for the excellence of its entertainments, b also for the clever manner in which they handle the immen crowds. This theater was constructed with an eye to t comfort and safety of its patrons and is thoroughly up date in all its appointments, the orchestral effects being small feature of its success.

Louisville, Ky.—The news that the Hopkins will contin to be the home of high-class picture entertainment has be received with much favorable comment by the lovers of t rather new form of amusement. The Anderson & Zieg Company, the original lessee, will assume direct control the Market street playhouse, with Edward W. Dustin manager. Mr. Dustin bears the reputation of being one the foremost moving picture men in the country.

San Antonio, Tex.—San Antonio has a crusade on agai the moving picture shows. Recently, by order of Mayor C laghan, all of the speilers of the various shows were refus the privilege of working in front of their shows. After s eral arrests the speiling was discontinued. Now the city electrician and fire chief have adopted very strict fire rules in regard to these places, and a number of them will have to go out of business.

Albany, N. Y.—F. F. Proctor, the theatrical manager, has secured a ten-year lease of the Comique Theater, the largest motion picture house in the city. He will make of it the first largest and permanent moving picture theater under his management and will open September 7, at which time moving pictures will be discontinued at Proctor's Theater to be replaced by the regular vaudeville season. The Comique will be known as Proctor's Annex, after being enlarged and thoroughly equipped, and will, for the present, be under the management of Guy A. Graves, now manager of Proctor's Troy house.

Cleveland, O.—Of the sixty-five moving picture theaters in the city, fifty-one have secured licenses. Eight of those without permits have permission to run while repairs to comply with the ordinances are being made. The other six have not announced their intentions to the building inspector's office. They are the ones liable to arrest should they still continue open without the permit or some arrangement with the building inspector. Deputy Inspector Horner said that he thought two of the six were going out of business and that others might. Some of them could not get licenses under any circumstances, as the buildings they are in cannot be repaired so as to comply with the law regarding exits. The proprietors of these must either move or stop business entirely.

Savannah, Ga., Sept. 5.—That Savannahans are appreciating good moving picture and vaudeville has been shown in the last few months of the Summer, which has been the hottest in the history of Savannah. Every house that is in business has made money all during the Summer months and not one has closed since the Spring.

Those that are doing business now are: The Orpheum, controlled by the Southern Amusement Co., with Mr. M. Wilnesky at the head; the Criterion, controlled and owned by the Bandy Bros., Herbert and Frank, and the Superba, controlled by the same gentlemen. The Casino, which is run by the Savannah Electric Co., seems to be drawing well. Free shows and moving pictures are given every day and night and thousands grasp the opportunity.

By the first of January, or before, Savannah will find itself with one of the largest vaudeville and moving picture houses in the country. This house will hold from fourteen hundred to sixteen hundred, and it is claimed by the owners will be the finest house south of the Mason and Dixon line. This house will be the "Orpheum," which is running now and playing to packed houses at every performance. The house now holds about six hundred and will be wonderfully improved, with electric light and every convenience ever offered. It has been stated that they may put on regular popular-price shows, but this statement has been denied by Mr. Wilnesky. Another change that has taken place in the house was the release of Mr. H. Bernstein from the management and Mr. Joseph Wilnesky, Mr. Wilnesky's son, given the position. Young Wilnesky has just finished school and says he will give the people of Savannah better shows than they have ever had.

Mr. Frank Bandy has just returned from a three months' vacation through Utah, Colorado, California, and many other Western cities. Mr. Bandy stated that Savannah is receiving the best attention from the film exchanges and that he found business in the moving picture line to be going at a pretty fair rate. He also stated that they may improve the Criterion Theater during the Fall. He received a telegram from Augusta, Ga., stating that there was no show during Thursday, Friday and Saturday of last week because of the flood there; the telegram stated that their place was six feet under water but would be running next week.

Our representative was in to see Mr. Beck, of the Electrograph Co., the other day, and during the course of the conversation Mr. Beck said that his moving picture booth in South Norwalk is one of the largest and best in the United States, being built of nothing else but steel and reinforced concrete.

He also wishes you to watch the mail man, as he is sending out numerous letters to all in the trade announcing his low prices and splendid methods of doing business.

To those who are not aware of the fact that he has moved he begs to say again, come and see him at his new office, 8 East Fourteenth street, and watch his advertisements for the lowest prices on goods.

SEEKS CASH OF THE JUDGES.

Justice George J O'Keefe and Patrick Keady, of the Brooklyn Court of Special Sessions, have been served with a summons and complaint in a $10,000 damage suit brought by Edward M Schindler through his attorneys, Goldstein & Goldstein, of 280 Broadway, who allege that their client got an .excessive sentence for Sabbath breaking.

It appears from the complaint that Schindler was running a moving picture show at 2702 Atlantic avenue, Brooklyn, on April 16, 1907, when he was arrested for violating Section 265 of the Penal Code, which relates to the Sabbath law. This is a misdemeanor, and the maximum penalty for the first offence is a $10 fine and imprisonment for five days. Schindler's was a first offence, the complaint says, but the Judges are alleged to have fined him $100, with the option of going to jail for thirty days. His lawyers were anxious to make a test case of the proceeding and advised their client to go to jail.

The lawyers contend that they have decisions, given in New York law, which hold public officials, including those on the bench, liable to a civil action for acting in excess of their powers, and the contention is emphasized in the complaint that the defence of judicial error cannot be set up, as it was pointed out to Justices Keady, O'Keefe and Fleming at the time that sentence was passed that the penalty they were imposing on Schindler was in excess of that prescribed by law.

LEN. SPENCER'S LYCEUM.

Leonard G. Spencer, more generally known as Len. Spencer, has been before the public for years as an entertainer and phonograph artist. Just recently he has pioneered in a new field that has been opened by the moving picture furore. Mr. Spencer was quick to see the trend to this amusement field and foretell the enormous demand that would arise for singing voices suitable for the illustrated song; he, therefore, established "Len. Spencer's Lyceum," a booking agency that makes a specialty of supplying instrumental and vocal artists for the five and ten-cent theaters. The rapid growth of his business is a direct compliment to his keenness and foresight. Mr. Spencer demands certain qualifications from his applicants for engagements; each and every vocalist or instrumentalist must "show him" his or her respective attainments. The rating of the vocal artist is filed in a ledger, with remarks upon strength of tone, range, quality of voice, and enunciation; while the rating of the instrumentalist contains equally conscientious remarks on the qualifications demanded. There is no fixed salary for the "illustrated song" singer or the instrumentalist in the "Lyceum"; he is judged according to his ability and his salary is pro rata. This gives not only the manager but the artist protection. Managers are also invited to the "Lyceum," where they can listen to the different artists and select their own talent.

In connection with the "Lyceum," Mr. Spencer has established one of the largest song slide departments in the United States; the latest and best slides are constantly being added to his list; standing orders are with all the leading slide makers, among whom are Alfred Simpson, De Witt C. Wheeler, Scott & Van Altena, and others. The motto of the slide department, "You Select and We Ship," is rigidly lived up to, and entire satisfaction has been expressed by patrons far and near with the system. To avoid confusion and facilitate delivery, Mr. Spencer has inaugurated a unique method of supplying "indestructible" music. Each set of slides that is shipped is accompanied by two copies of the song handsomely mounted on linen; this music is returned with the slides, and if it is not returned a nominal charge is made. As the field has broadened so has Mr. Spencer's grasp on its possibilities, and special provision has been made for the careful booking of machine operators and dramatic demonstrators for "talking pictures." There is also in connection with the "Lyceum" a most flourishing vaudeville department, on the books of which appear the names of acts both pretentious and modest.

The Novelty Slide Company, 221 East Fifty-third street, have secured the sole right to manufacture slides of the Olympic games at London from negatives made by a prominent English photographer. They have also secured excellent negatives of the reception given to the champions on their arrival in this country and of President Roosevelt entertaining them at Oyster Bay. As announced elsewhere in this paper, they are now prepared to fill orders for all or any part of this interesting series.

The Cult of the Motion Picture.

Their Importance as Recorders of Historical Events and the Tricks of Their Manufacture.

The moving picture machine is the phonograph to the eye, and both machines are being perfected to such an extent that there is at the present time in process of production in London a moving picture film that will produce an entire play of Shakespeare, the film being so attuned in rapidity to a monster phonograph that even so small a detail as the movement of the lips is in exact accord with the syllable voiced by the talking machine—the whole thing being a perfection in both great inventions that may be called their apothesis.

This will make the moving picture a greater rival than ever to what is now called the legitimate theater, and will enhance the difficulty and wonder art of making the films, which are now so startling in their presentation of scenes of actual life, and from far-away corners of the earth, as to make it almost impossible for the ordinary unsophisticated beholder to believe that they are real photographs and not pictures made by some trickery.

Notwithstanding the great interest in the political campaign now in progress, the question that is asked thousands of times more than any other is, How are moving pictures made? Of course, people who have become used to attending the performances do not ask the question outright, as they did the first two or three times they witnessed the seemingly phenomenal play of lifelike figures upon the screen, but the question is none the less uppermost in their minds. Above 50,000 people ask the question weekly, for this is the estimated number of St. Louisans who patronize the nickelodeons during that time. This is a fair average of attendance, as compared with the population of the city, as New York has about 200,000 weekly attendance.

While the manner of making most of the pictures is simple enough when understood, still, even some of the local manufacturers of films do not know how many of the foreign trick films are made.

The scope of what may be called the phonographic-kinetoscope is so wide in its field of possibilities as historian and educator that it is called the greatest invention the world ever saw, or ever will see. Logical argument on the part of the kinetoscope student backs this up.

In calling the moving picture machine and the phonograph the future world's historians, it is only necessary to point out that the film records of the Republican and Democratic national conventions, soon to be upon the market, will be a more graphic and valuable presentation of those scenes to generations 200 years hence than any word picture could convey, and had the phonographic appliances been in place so as to reproduce every sound within the convention hall in exact consonance with the movement of the film, then it would be beyond the power of any written description to even approach it as a presentation of the character and doings of the world of to-day to that of to-morrow.

In claiming the moving picture and the combination phonographic-kinetoscope to be a most powerful, if not the most powerful, factor making for educational evolution to-day, the student does not draw upon his imagination, but needs only to present cold facts gathered from the departed possibilities of the past to predict for the future.

How priceless and incomparably valuable beyond all written and traditional history, he argues, would be moving pictures and phonographic records of scenes of the past; for instance, of the great Caesar entering Rome after one of his world victories; of Marc Antony in his oration upon the death of his master, and of the populace in their frenzied rage. The moving picture would show the Caesar as he actually was, the coarse and crafty lineaments of feature that might have been his, and which the camera relentlessly would pick out, and we would hear ourselves the intonations of Antony's voice and his eloquence, and be able to form our own conclusions as to his guile and sincerity.

With this as an inductive thought leading to a greater comprehension of the wonderfulness of the phonographic-kinetoscope, the student points out the almost miraculous character of the machines, and their wonderful value in the evolution of man, by the fact that, had there been an operating agency in Rome, as there is to-day in all the great cities of the world, at the time of the Christ, an operator with machines would have been sent to Palestine to photograph the great redeemer, to take down on imperishable records His words, the tones of His voice, and to be present at the trial before Herod, the crucifixion, the interment and the resurrection. It is not sacrilege to say this, he argues, when the mind is stunned at the thought that could the world have heard during these 2,000 years the divine tones of the Voice delivering the Sermon on the Mount, and could have seen Him pictured on the screen as lifelike as the living, breathing personality that walked among the people that day—then Christianity would have been irresistible, and through the reproduction of His awesome presence, His work would have been hastened a thousand fold, and the world to-day would be closely nearing what is yet a mere chimera—a world-wide brotherhood of man. One film of the Christ would be worth more than 10,000 preachers and 10,000,000 Bibles, and it would be no more sacrilegious than the presentments of the Son of God in painted pictures.

What could have been done then is being done to-day. Time and space are being annihilated. President Roosevelt is one whose pictures will be preserved, with the phonograph reproducing his speech as the film presents his gestures. The films can be preserved and duplicated indefinitely, and he, as well as others who will become subjects of the inventions, will continue as an almost living, breathing personality for hundreds of years, or, it is possible, until man ceases to exist. It is but one step below the preservation of life itself until the end of time and his immortality without divine power.

With the development of the moving picture apparatus will come that cheapness which will place it within the power of every man to become its subject and have pictures of himself and his family. At a comparatively moderate cost a man to-day can preserve his voice by phonographic record for generations of his descendants, and while the cost of showing a moving picture of him for about fifteen minutes would approach $500, it is probable that this will be reduced one-half within five years, and could be reduced to a quarter of that now were it not for the existence of the controlling trust and the royalities on inventions.

One of the chief regrets of the theatrical world to-day is that, through the fault of improper presentation of the matter to him, Richard Mansfield refused to submit to the moving picture photographer. Had he realized the immortality the moving picture and the phonograph would give himself and his art, it is safe to say that he would be living to-day in his great plays, and coming generations could judge him for themselves, and not by tradition and history as we do Booth. Mansfield was offered $3,000 to go through one act of one of his plays, without his name being used, and $30,000 for the act with his name. It is reported that he kicked the man downstairs, as offering an insult to his art. Had his death not been so unexpected it is said that friends would have presented the matter to him in the proper light, and the world would now have more than a mere memory of him.

How Pictures Are Made.

The matter of making the original film is expensive and elaborate, even for the simplest scenes. At present the most acceptable of the films are the comics, and the best of these are what are called "chasers." This is a scene in which a runaway horse or a thief is pursued by a crowd. The street is selected, and a trained man goes around the neighborhood to hire a crowd to engage in the chase. Pathe of Paris keeps his own company for this purpose, but most American manufacturers find this too expensive. The instructions of the agent to the crowd are very simple:

"Just keep your eye on me and try to catch me. That's all."

In the crowd are generally several women, fat, tall and short, and some cripples, if possible. This always means half a dozen falls, as there is not one woman in ten who can run a block in a crowd of this sort without going under.

"But we never tell them that we want them to fall," explained the agent. "If we do, we get a stagey fall that spoils the effect."

This is how a runaway horse can dash through a crowd of people, scattering them in all directions, without killing half a dozen: A picture is taken of a real crowd standing in the way of the horse. Another is taken of the horse dashing through a crowd of dummies. Real people then take the positions of the dummies on the ground and are photographed in the act of jumping to their feet and pursuing the horse. The films are cut and glued together, the substitution of the real people to the film being made at the exact point at which the horse struck the dummies.

The great train robbery film cost $39,000 to produce, but it has netted above $2,000,000 in rent of duplicates, more than any legitimate play has ever made in this country. The site selected was a lonely spot in Colorado. The picture company chartered a train of thirty coaches and placed 1,200 people aboard. The company was paid also to stop traffic on the track while the play was being enacted. An engine on the parallel track carried the moving picture machine which photographed the two robbers who climbed over the coal truck and held up the engineer and fireman. The fireman was shot and thrown out of the cab. Of course, as the fireman dropped at the shot, a dummy was substituted to be thrown out. After the stopping of the train came the flight through the woods and across the open country, a camera being stationed ahead of the robber band and the chase starting by a gunshot signal.

Consideration of the hundreds of little details necessary to perfect an undertaking of this magnitude will make it plain that the cost was not excessive.

One of the best known and most successful films of an Indian battle with settler was taken just outside of Battle Creek, Mich. It happened that an Indian medicine show was quarantined near there on account of smallpox and had to remain two weeks. A Chicago firm immediately dispatched a man to see the proprietor of the medicine outfit. He was glad to make a little extra money. In those two weeks the Chicago operators had rounded up enough farmers, drilled them and rehearsed the performances and obtained pictures of an attack by redskins that has deceived experienced Indian fighters in the army.

To get films such as these, or pictures of any scene at all, provided that it is strange, curious or valuable in an educational way, the moving picture man sends his agent and his machine into any quarter of the earth that man has penetrated. Nothing can better or more graphically present to the people of one country the wonders of another. For the children, and, indeed, for grown people, scenes such as these are of more educational value, and leave a more vivid impression than it is possible for any book or illustration to convey. For instance, the child finds in his geography pictures of the animals of the earth, and is told that such strange-looking creatures actually exist in some quarters of the globe. About one-sixth of the children of the country have the opportunity of going to the circus in their lives, and those who are thus fortunate find in the actual sight of the beasts a conviction of reality, where previously these had a wonder in the child mind as to whether or not the beasts in the school book were not as fabled as those of the story book and the creations of the comic artist of the newspaper's Sunday magazine.

He sees a picture of the kangaroo in his school book, and goes to the moving picture show and witnesses as vividly as if he were on the scene himself, a kangaroo hunt. This gives him an idea of the living reality of the animal, its habits, and its tremendous jumping power, that the circus even cannot convey, surrounded as it is with the blare, tinsel and florid element of the unreal. He sees a moving picture of the dog wrestling with the trained kangaroo, and conviction reaches its ultimate, because he recognizes the dog, it is a familiar animal, and through its association he attains a comprehension of the antipodean freak as complete as if it were playing around his own doorstep.

This is true of all strange scenes from foreign countries; the caravan proceeding across the Sahara; a street mob in Jerusalem; the bustle of the bazaars of the East and the Orient, and the thousand and one pictures of strange, curious, and otherwise almost incomprehensible people and happenings in the odd corners of the world.

Not one per cent. of the people of any country ever travel outside of it; and it is an extremely small per cent. that ever travel 500 miles from the place of their birth.

The moving picture machine, for less than $5 worth of admission tickets to see various films, will take you on a journey into every quarter, nook and corner of the globe that has been discovered, and show you scenes that even the most inveterate of explorers and globe trotters, who may have spent above $500,000 in their travels, have never seen. For instance, one traveler may have a hobby to go to penetrate the wilds of Africa, another simply makes his annual tour of Europe, some go to Japan, China, India, Australia, the Philippines, Samoa, Fiji Islands, Patagonia, Alaska, Russia, Canada, Yellowstone Park, the cave-dwellers' cliffs of the Southwest, but how many go to every one of these places? One man doing nothing but traveling for ten years could not visit all the places and witness all the scenes that the moving picture machine will show you in a month.

Invading the Stage.

The moving picture machine and the phonograph are now invading the stage—the legitimate stage. Pathe, of Paris, is now paying fabulous sums to Bernhardt, Duse and other great actresses of to-day for performances of their plays before his machines. The same thing is being done in this country, and half a dozen of our most prominent actors and actresses have already been approached for moving picture productions of their greatest successes.

To such a degree of development has this phase of the work gone, that it is already seriously predicted that shortly there will be in each of the larger cities one moving picture theater, which will be devoted entirely to "canned" reproductions of these master works of the mimic world.

There is something about the actual play, however, that cannot be reproduced by the film, and that is the spirit of the play. A performance of "Macbeth" by a moving picture machine was recently stopped, because the stabbing scene was too horrible and real to be permitted. It was presented just as it is ordinarily played, but the art and finish of the actors, their voice and presence, detract from and soften the goriness of the scene. In the play the stabbing is subordinate as a feature, while in the cold, hard outlines of the moving picture it predominates—the spectator sees the dagger enter and come out, the blood flows, and the wound is revealed. In the play all this is smoothed over and submerged by the other exciting and artful creations that excite the imagination. For this reason the work of preparing a play for the moving picture is a stage manager's art in itself.

Inventors are now trying to overcome the defects that are apparent in the moving picture machines, and in the old country they have been almost perfectly successful. In the foreign pictures there are no longer the shaking and wavering of the films that so hurt and puzzle the eye in some cases. This is because the foreign manufacturer has his machine mounted on a solid block of stone, which prevents even the slightest of vibrations. In this country the manufacturers have been in such a mad rush to get out films and cover the market that this feature of the work has been neglected, and the machines hitherto have been mounted simply upon tripods, which trembled and vibrated under the operator's touch. —St. Louis "Republic."

GETTING THE GOODS.

The following story of how moving pictures are made is going the round of the daily papers:

"Four thousand people packed the space in front of Borough Hall, Brooklyn, the while they gazed at a baseball bulletin board. The police moved here and there clearing the car tracks. Up came a boy. He didn't look much like a boy—because he was an actor. Behind him toddled an old woman, and behind her came a stage manager, a camera man and a helper. Scarcely had the old woman established herself on the curbstone before a trolley car came clanging down the avenue. The boy spat professionally on his hands. The old lady gathered herself together. The car was 30 feet away and bowling along in lively fashion, writes Harris Merton Lyon in the 'New Broadway Magazine' for September.

"'Now, go!' yelled the stage manager.

"Out onto the tracks she went. It was a business of seconds and split seconds. Subtly somewhere a camera began clicking off its little stamp pictures, the photographer turning away at a crank like a housewife grinding coffee.

"'Now, you!' was the second command.

"This time the boy leaped out. The car came jarring to a standstill. The motorman jumped down to the rescue.

"'Keep back!' The stage manager. 'Let the boy save her.'

"Then the crowd took its eyes off the baseball results long enough to stare at the picture of a young man carrying an old woman in his arms to safety out from under the very wheels of the terrible trolley car. 'Who got hit? Was the old lady hurt? What is it? An accident?' No; it was the American Vitagraph Company's crew of five-dollar-a-day actors, bound on their day's work of telling in pictures the heroic 'Life of a New York Lad'—600 feet of it, and 16 pictures to the foot.

"Sometimes it isn't a noble lad, but a clever thief escaping from Sing Sing—'Sing Sing' being a set of canvas scenery down in a peaceful Long Island studio; or it is a band of actor-desperadoes holding up a chartered train—this, at least, is real—and robbing actor-passengers of much actor-money and actor-jewels. Sometimes it is a company of clowns, all rolling themselves into one and then disintegrating again—a mere trick of film patching; or a man sliding up a rope—by simply reversing the run of the film; and sometimes it is the Russo-Japanese war, actually taken upon the spot by a Russian war photographer, or a whaling expedition ending with the capture of a big whale—and that, you may count upon it, is the real thing, with the camera operator making pictures against time from the uncertain perch of a deck rail."

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CORRESPONDENCE.

TIMELY FOREBODINGS TO EXHIBITORS.

Columbus, Miss., Aug. 27, 1908.

Editor Moving Picture World:

Dear Sir—Allow me to say a word to exhibitors who have at heart the preservation of this, the grandest of amusement vocations, the moving picture show business, the life of which is now being crushed out by the greed of renters and manufacturers who court patronage from questionable resorts and free park shows.. These latter are operated by street car corporations for the enhancement of their traffic receipts, the former by carnal beings who would send their dupes to h—— for the sake of lucre, while the honest exhibitor must surrender to these parasitic mongrels and corporate greed. These corporations are using the renters and manufacturers as a catspaw to enrich their coffers, while the said vendors and producers sit demurely by and witness their own extermination by indifference to their source of life—the exhibitors.

Who, but the renters and manufacturers, have not thought seriously of the dangers following this inordinate greed for gold and wondered what steps could be taken to evade the final catastrophe which must eventually land in the junk heap thousands of dollars' worth of picture machines, opera chairs and theater paraphernalia generallv? To competition, limited to honorable five and ten-cent theatoriums, no sane exhibitor will register an objection, but when the renters with the association banner unfurled (!), an emblem of guaranteed guardianship (!), of protection (!), fail to curb their greed, and auction film service to parks for free parade before the public, how can the exhibitors exist? How are we to meet this competition, launched by those that benefit and live by the exhibitor's patronage? If the renters fail to protect the defenceless exhibitor, what then? Let them and the manufacturers answer.

The greed of the film renters all but amounts to a crime, not only in their vilely conducted free park show promulgations, but in their efforts to launch the unsophisticated into the picture show business, in towns hardly equal to the maintenance of one good show. Such has been our experience (and not ours alone) with half-a-dozen upstarts in this locality, some of whom made a heroic struggle, only in time to succumb to fate; and, while viewing the wreck, the wonder was why conditions were so misrepresented? One, an honest old railroad engineer, lost his life's savings; another yielded to a loss of over $2,000; and they all alike wondered why they failed to vanqish us, as they were assured they could, by the use of this and that efficient apparatus and service. We, by dint of effort, managed to keep afloat, although burdened with heavy loss for the past seven months, the greater part of our loss, however, being due to the free park shows.

While we are sure our experience, as above noted, is no exception, we feel justified in appealing to all who have money invested to co-operate in a demand for protection that can only emanate from the manufacturers and renters. We will conclude by requesting the co-operation of the Moving Picture World in a cordial solicitation of all concerned to advise, through said medium, their experiences, opinions and desires regarding free shows given at parks, road houses, beer gardens and roof gardens. Where an admission is charged at the gates, permitting the patrons to partake of the amusements therein, there could hardly be an objection, as such conditions would, in a measure, meet honorable competition from the legitimate exhibitor.

Yours very truly,
THEATER VAUDETTE.

Film Service Association

All matters concerning the Association, requests for information, complaints, etc., are to be referred to either

THE NATIONAL SECRETARY,
Suite No. 716-734, 15 William St., New York, N. Y.

Or the WESTERN SECRETARY,
Suite No. 1402 Ashland Block, Chicago, Ill.

New and Improved Apparatus—No. 2.

THE "MONARCH" 999.

C. B. Kleine's Combination Dissolving Stereopticon and Moving Picture Machine.

Aptly named, the "Monarch 999" is already crowned with success, for, in the opinion of the managers of the few theaters in this city where it has been installed, it is the most improved form of projection apparatus ever produced.

It consists of a combination of a moving picture mechanism and two magic lanterns, arranged for dissolving views and moving pictures, using arc light as illumination. The material throughout is selected for quality and each part constructed to meet its special requirements, combining to make the equipment the acme of perfection.

The Moving Picture Mechanism is the No. 5 Power Cameragraph, latest model, fitted with Style B fire shutter and all fire law requirements.

The Stereopticon consists of two magic lantern bodies with connecting parts, made of brass castings, highly finished and nickel plated; with adjustable stops for slides and slide carriers. The extension for focusing is obtained by means of collapsible leather bellows. The lamp compartments are made of Russia iron, mica lined, of height allowing ample space for use of long carbons. The lower compartment is mounted on sliding rods and can be adjusted for position in line with stereopticon or moving picture mechanism. When used for the latter it is provided with a hinged cone which swings into position. A supporting rod for carrying arc lamp is operated by a worm thread adjusting the position of lamp. Two self-centering slide carriers are supplied.

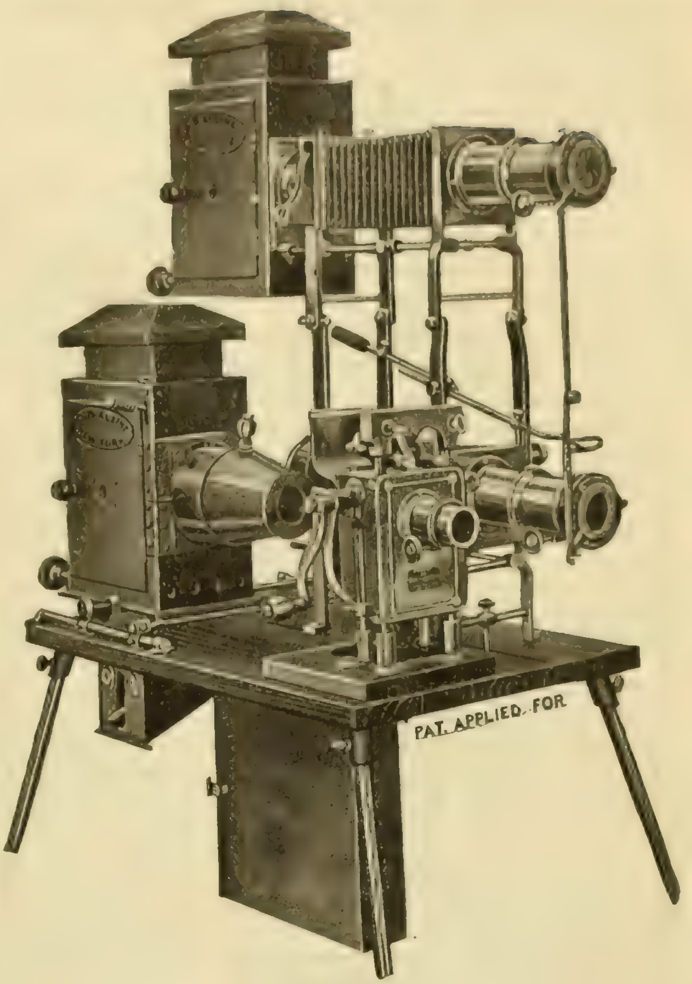
The Projection Lenses furnished are mounted in nickel plated tubes with lacquered brass barrel, supplied with rack and pinion adjustment, and are possessed of highest optical qualities, definition, depth of focus, illumination and covering capacity. These claims for better pictures are due to the fact that the moving picture lens is matched with two half-size stereopticon objectives instead of quarter-size as usually furnished. As regularly supplied, the stationary view will be square while the moving picture will be oblong, but the optical equipment may be varied so that the stationary view will match the moving picture in height or in width, as preferred.

The Condensing Lens system is a feature of the "Monarch 999" and a departure from anything heretofore devised. Constructed and operated on thoroughly scientific principles, it is indispensable where the best results are to be obtained. As it is necessary to have the condensing lens of focal power corresponding with that of the respective objectives for either stationary or moving pictures, the purpose of having three sets of condensing lenses is apparent and of great importance. Thus equipped, the operator is ready for either slides or films without being obliged to change the focus of his lens. There are three sets of condensers of finest quality, with finely polished surfaces, made of the best glass to be procured for the purpose; two sets for stereopticon and one set for the moving picture section, of focus to match the corresponding objectives and mounted in cells with ventilating holes. The extra set of condensers is for use when projecting moving pictures, and is mounted in the hinged cone (already mentioned) attached to the lower lamp-house.

The Hinged Cone is made of Russia iron and is attached to lower lamp-house by means of heavy iron piano hinges. It is held firmly in place by a strong lever latch, which is easily operated and allows the cone to be swung aside promptly when the lamp is to be used for stereopticon work. The cone carries the special set of condensers for the motion picture.

Mechanical Dissolver.—The stereopticon is supplied with an iris diaphragm mechanical dissolver, fitted to the stereopticon lenses and operated by an arm placed between the stereopticon and moving picture machine, extending back towards the lamp-house so as to be most convenient for the operator. This makes the most effective dissolution of one view into the other, a feat difficult to accomplish perfectly with any other type of dissolver where the electric arc forms the illuminant.

The Arc Lamps are the latest approved. By means of an extra set-screw the lamp may be tilted at any angle desired. Once adjusted it is firmly held in place. The carbon holders have steel forged screws which work in a clamp device and allow the metal to expand and contract without interfering with the grip of the clamp of the carbon. These lamps are so substantially constructed that they will safely stand 50 amperes. They are made entirely of bronze metal and the workmanship and finish is in keeping with the material.



MONARCH, 999

The Carbon Holders accommodate carbons varying from ⅜-inch to ¾-inch in thickness. The ⅝-inch carbon is especially recommended for motion picture work and will burn in this lamp on a 25-ampere current 2½ hours without resetting.

Rheostats.—The two rheostats furnished are Underwriters' Enclosed Model, non-adjustable, for direct or alternating current. They are fixed for 25 amperes of current, 110 volts or less, and are covered with a perforated metal cover. Two of the latest enclosed switches are furnished.

The Stand consists of a hardwood baseboard, to which is attached a set of flanges to fit the nickel-plated steel legs. The legs will telescope from 2 to 4 feet (an advantage not to be lost sight of, as the machine may be operated from the floor on the level, or an incline in the gallery of the theater, each leg being set independently of the others, to suit conditions).

So much for the dry mechanical description. To appreciate the beauty of finish, the perfect rigidity and the practical arrangement of the adjustments, the "Monarch 999" must be seen and handled. Where the stereopticon is separate from the moving picture machine the operator has to jump from the one to the other as he changes reels during the time that he is illustrating a song, and these hasty movements are a frequent cause of accidents. The operator of a "Monarch 999" need never rise from his seat while running a whole show of several reels and songs. The ample baseboard provides space for the slide sets in front of the lamp-house, where the warmth will guarantee them against condensed moisture. All the adjustments are arranged so as to facilitate and simplify the movements of the operator, and on this greatly depends the success of a show.

For the traveling exhibitor the "Monarch 999" is less adapted than detached apparatus; but for stationary shows or theaters that desire the best and most quickly handled outfit, it seems to be ideal. The wiring and fittings that are furnished with the machine are of the best grade and, needless to say, it has received the highest approval of the New York Board of Fire Underwriters.

"Monarch 999" is not a new invention, but is the evolution of a type. The earlier models of C. B. Kleine's projection apparatus have long been favorably known among the trade, and at the offices in 662 Sixth avenue, in this city, these may be compared alongside his latest 1908-9 model.

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Good Operators out of work may have their names listed free in this column

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Sydney Baehr, 420 E. 140th St., New York City.

Simon Terr, 1326 Brook Ave., New York.

David S. Robinson, 208 Cruger Ave., Van Nest, New York City.

J. W. Connors, 255 Baldwin Street, New Brunswick, N. J.

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Film Review.

MONDAY MORNING IN A CONEY ISLAND PO-ICE COURT (Biograph) Socrates said, "Four ings belong to a judge to hear courteously, to iswer wisely, to consider soberly and to decide npartially." These four qualifications were most ssuredly possessed by the Hon. Patrick Henry cPheeney, Justice of the Police Court of the orld's greatest playground. Sunday night is a ost busy one for the coppers, and the cooler on onday morning is jammed with a fasciculated mob law-breakers. Quiet reigns as we enter the all of Justice, for Bobby, the page, is in the nd of nod, while Clarence the cop, who is ad-cted to the habit of smoking cigarettes in his eep, is snoring that beautiful sonata. "Please 'way and let me sleep." Regina, the scrub-oman arouses them, and Bobby, with the bell, ens court. The first to arrive are Mr. Ignatius Brien and Mr. Diogones Cassidy, the attorneys. ese gentlemen are bosom friends and get along gether like monkey and parrot. Then, ta-ta-ta-h!—The Hon. Patrick Henry McPheeney enters. e is awfully brutal to Clarence, and snatches the garette from his mouth, hurling, yes hurling it the floor, curse him! The judge has a large vel with which he calls the court to order; so using it upon occasions on the heads of the arned attorneys, when they become too demon-ative. The first prisoner to be tried is Happy oligan. He is sent up so high it makes him zy; next comes Serpentine Sue, the snake armer, arrested for exercising her subtle con-ations on a frankfurter in lieu of the delinquent kel. She is sentenced for life, and should she e it out, is to be hanged. Two small boys are n brought in, charged with having shot the utes. Diogones' plea in their behalf brings th such a flood of tears that the urchins float t on the tide. "O! look who's in our midst." ssy, the pride of the boardwalk, has been so liscreet as to wear a sheath-gown and an over-lous cop pinches her; but it is easy for Floss, his Honor's hitherto flinty heart melts like an cream block perched on the equator, and he nself escorts her to her auto. Scrappy Rosen-g and Izzy McManus are next hauled in for e fighting, so are allowed to give a sample of ir talents. A spirited bout now takes place, ich concludes with the pugs knocking out every-ly in the court and then beating it. Length, 414 t.

BETRAYED BY A HANDPRINT (Biograph).—e art of palmistry is ecried and we may say ooed by many, still we must admit that it at es has its use, as this Biograph subject will w. Mrs. Wharton, a dashing widow, gives a se party at her beautiful villa in honor of the sentation to her of a handsome diamond neck-e by her fiance. During the evening bridge ist is participated in by a number of the guests, ong whom is Myrtle Vane. Miss Vane is play-in wretched luck, and is advised several times Mrs. Wharton to desist, but she still plays on the vain hopes of the tide of fortune turning, il at last, in the extreme of desperation, she kes her all and loses. Shame, disgrace and vation stare her in the face. What can she do recoup her depleted fortune? As one of the sts there is Professor Francois Paracelsus, the nent palmister, who of course, was called upon read the palms of those present. Sheets of er were prepared and each imprinted their d on a sheet to be read by the erudite sooth-er at his leisure, and so were left on the draw-room table. All have now retired to the rtments assigned them by Mrs. Wharton, but re seems to be a sleepless night before Myrtle, she suffers mental agony, until the thought the necklace flashes before her mind's eye. O, she only possessed those treasures all would be ll. The more she thought of it the more un-querable became her covetousness, until the in-nitable determination to secure them seized ; but how? To enter her room by the door uld not only arouse the hostess, but may be the sts as well. There was but one way—by the dow, and this undertaking was decidedly haz-lous, for it meant that she must crawl along the row ledge between her window and that of s. Wharton, a distance of twenty feet, and one ht misstep would result in her being dashed to th on the walk below. But when a woman will, will—so she makes the trip without mishap. tering the room she searches noiselessly for the of the dresser, finds it, secures the necklace, l makes her way back to her apartment. Now hide the jewels. An ingenious idea strikes her. cuts in two a bar of soap, and hollowing it , places the treasure inside and joins the parts ether. Meanwhile Mrs. Wharton, aroused from slumber, intuitively looks to her diamonds, but ls them gone. "What's this? A clue!" On dresser there is a sheet of the palmister's paper which there is a handprint of dust. Down to drawing room for the corresponding imprint. ere it is, and signed "Myrtle Vane." To Miss ne's room goes the furious Mrs. Whartan, and ing the scene that transpires the soap is brushed m the table and breaks open, exposing the neck-e, at the same time convicting the poor girl. the recovery of her jewels, Mrs. Wharton's er subsides and she is inclined to be charitable towards the unfortunate girl kneeling at her feet, so she not only forgives her but insists upon aiding her pecuniarily. Length, 835 feet.

HEARD OVER THE 'PHONE (Edison). Synopsis of scenes:

A Cloudless Sky. Mother and little daughter gathering flowers—Mother fondly watches from the porch—A happy family group—Amid beautiful home surroundings.

Making an Enemy. Father visits the stable—Finds favorite horse lame—Blames hostler—Hot words—Blows follow—Hostler summarily discharged—Swears vengeance.

The "Snake in the Grass."—Father about to depart for business—Wife and child wave "adieu"—Hostler watches from under cover—Wife and child at his mercy—Determines to steal child.

Hostler Acts.—Father gone—"Coast clear"—Hostler reconnoitres—In an ugly mood—Climbs porch.

Before the Storm.—Mother and child in sitting room—Mother reading to child—Has presentiment of danger—Hears footsteps—Rushes to 'phone.

At Husband's Office.—Husband called up—Is startled—Thinks wife unduly alarmed—Tries to allay her fears—Advises calmness.

A Terrible Ordeal.—Sudden interruption—(Wife drops receiver)—A masked face at the window—Husband hears crash of broken glass—The hostler's entrance—Wife's scream—The attack—Child's pleadings.

As in a Vision.—Husband wrought to pitch of madness—In dreadful agony—Powerless to move—Hears every word—Witnesses as in a vision every scene enacted.

Mother Love.—Husband hears wife's frantic appeals for mercy—His child's prayers—The curses and denunciations of the enraged hostler.

Suspense—Silence.—Hear child's cry as hostler secures her—The mother going to the rescue—The desperate struggle—The mother's cry as she regains her child—Frenzy of enraged and baffled demon—A pistol shot—The mother's dying words as she crawls to the 'phone—The child's heartrending sobs—Then silence. Approximate length, 575 feet.

A COMEDY IN BLACK AND WHITE (Silhouette Picture) (Edison).—Synopsis of scenes:

The Shades of Night.—A big harvest moon lights the scene—On a leafless tree a wise old owl is perched—The shadowy outlines of a cottage are discerned—On the curtain of the large window Pa's form is seen—Intent on the "news"—A moonlit lake affords a background for the action.

"Romeo, Where Art Thou?"—Seated on a rustic bench in the garden a dusky maiden awaits her lover—The laggard arrives anon with huge bouquet—All is forgiven, and the lovers start to "bill and coo"—But Pa has "an eye to windward," and enters an objection—He puts his protest into action—Brave "Romeo" waits not upon the order of his going, but makes a spurt—The weeping damsel is led into the house and severely lectured.

"Love Laughs at Locksmiths."—At stern parents, too, at times—Swain Number Two arrives with a larger bouquet—Soft signals are exchanged and the happy man is cautiously let in by his inamorata—The business of love is continued—Plainly shown on the curtain—And the owl still blinks.

"Music Hath Charms."—So thinks the next "admirer," for he has brought his banjo—Believing his adored asleep, he mounts the rain-barrel and starts a serenade—But he's under the wrong window, for Pa's night-capped head appears—A pail of water rewards the singer, whose uncertain footing lands him in the barrel.

Pa sees the light below—Breaks in on the devoted couple and stops the love-making—A general "rough house" ensues—The lover is thrown out—And the weeping maiden is laid across Pa's knee and promises to never have a beau again. Approximate length, 225 feet.

ROMANCE OF A TAXICAB (Essanay).—A young and beautiful girl who is heiress in her own right to an immense fortune, falls a victim to her ambitious stepmother, who plans to acquire her fortune by having the stepdaughter committed to a private sanitarium for the insane. The girl waits and watches patiently until fortune directs a young doctor across her path, and as he is leaving the place of her incarceration, she deftly places a note in his hands stating the direct facts. He at once prepares to release the much wronged girl, and enlists the services of a trained nurse; then acting on the instant he employs the services of a taxicab in which both the nurse and himself repair to the sanitarium, under the very eyes of the keeper and the heads of the institution, as well as the senile father and villainous stepmother. The nurse following the young physician's instructions manages to place her cloak and veil in the possession of the captive girl, who having been made aware of the plan of escape, walks boldly into the reception room where her enemies are assembled, and in company with the young doctor leaves the place. The escape is discovered by the head of the institution, and now begins the exciting automobile chase. The taxicab containing the runaways is followed by a huge touring car, on, on through the parks and streets until the very outskirts of the city is reached. Policemen all along the route endeavor to stop the mad race, but all in vain. At last a daring officer places himself directly in front of the flying automobiles. The

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driver of the taxicab loses heart and brings his machine to a dead stop. The officer mounts the taxicab to place the driver under arrest, when to his consternation the young surgeon produces his Health Department permits. The officer, seeing his mistake salutes and permits them to proceed, but at once places the violent stepmother and weakling of a father under arrest. They drive in another direction while the taxicab and its occupants proceed to a modest parsonage and are married by a kind old minister. The ceremony is just completed when the irate and chagrined followers appear, but all too late. Length, 700 feet.

NEVER AGAIN! (Essanay).—A comedy of excellent merit has been made out of this very popular and well fitting expression. How often have you allowed yourself to do something and then vowing to never again repeat the experience? Such is the case in this subject with our principal character, who, after tolerating the excessive heat all day, thinks he sees an avenue of escape when he reads a circular announcing that you should "Keep Cool by Going to Coney Isle." He makes up his mind to go, little imagining he would have been better off had he stayed at home. He hires an auto to take him to the boat landing, but it breaks down and he has to help in an endeavor to pull it out of a hole. He does not succeed in doing this, and in order to catch the boat he has to run, managing to get the boat as it is leaving the pier. The boat is crowded and he is squeezed to a pulp by two very fat women. Finally he arrives at the island, and after that has all kinds of trouble, which continues until he makes up his mind that he has had quite enough of "Cool Coney Isle." He starts home, and then finds all boats and cars have gone and he has to hoof it. When he arrives in the city he spies a sandwich man advertising the cool breezes of "Coney Isle," and what he does to that sign is a caution. Length, 300 feet.

THE MIDNIGHT EXPRESS (Lubin).—A banker receives a telegram from one of his agents announcing the discovery of a valuable mining claim. He is asked to come to the place at once with money to satisfy claimants.

His bookkeeper and cashier are two gay boys and grasp the contents of the telegram and immediately determine to possess the money if possible. In disguise they follow their employer to the station and into the sleeper. The unsuspecting banker retires to an upper berth while they have the lower, and waiting for a favorable opportunity, which finally comes, they etherize their employer, secure the money and leap from the flying train.

Detectives and police are wired for and await the stopping of the train at a station and everybody is searched, but nothing is found. The cashier buys jewels and other presents for his sweetheart, but she being a poor, innocent girl, will not accept them, fearing he may not have acquired them honestly. Subsequently he confesses all to his employer and returns his share of the money and is forgiven.

The bookkeeper has no such compunctions and drifts to the lowest dives only to meet with kicks and cuffs and finally an ignoble death. Length, 1,040 feet.

FASCINATING FLUFFY DIMPLES (Lubin).—Fluffy Dimples is out of a position and incidentally out of money. She applies for a position as housekeeper, but owing to her fascinating ways the lady of the house deems it wise to discharge her.

Her next position is that of a baby nurse. It does not last very long, however, and Fluffy takes a position as a manicurist. She likes holding hands.

The proprietor gets jealous, discharges Fluffy who now takes a position as stenographer.

Her next employment is as a waitress, but everywhere her "sweet disposition" makes her lose her position.

Driven to desperation she takes the place of an attendant at an old ladies' home from where she escapes with her erstwhile lover.

She is now in her last engagement, that of a young wife, which position she intends to hold for life. Length, 800 feet.

Pathe Freres issue: ..

SAMSON AND DELILAH.—There are few persons who are not familiar with the story of Samson, who possessed such supernatural strength, and his wooing of the fair Delilah. It will, therefore, not be necessary to dwell on the story, but we will give an outline of the many events as they appear in this magnificent picture, from the time that the angel announces to his mother his coming into the world.

We first see him as a little baby, when his happy parents offer him up to God in the presence of a multitude of peasants.

The next scene is years later, when he is possessed of such wonderful strength that he is the horror of the Philistines. They capture him and lead him into a courtyard, where they fasten him to a massive door to prevent his escape; but he astonishes all by getting a firm grip on it, and dragging the heavy gate away from its fastenings, throwing it aside like a piece of cardboard and walking out defiantly.

In the next picture we see the King and a large mob in a public square, where the former is inducing Delilah to tempt Samson and win love by strategy and learn the secret of wonderful strength. Samson is soon on the sce and falls an easy prey to Delilah's beguiling wa and she lures him into her apartment in castle, where she makes love to him. In a play manner she binds his arms with heavy chains, to her great astonishment, he breaks them thread. Finally she lulls him to sleep, and d ing his slumbers she accomplishes her purpose cutting off his hair. When he awakens he completely in her power and is led out a capti and thrown into a dungeon, where his enem burn out his eyes and compel him to roll a la stone wheel to grind corn.

In the last picture we see the King and throng of people in the pagan temple, where th are worshipping images, and sending after Sams they try to force him on his knees to adore th gods.

While he is imprisoned his hair has grown a he has regained his strength, and horrifies captors by casting them aside and groping his w to the entrance of the temple we see him st between the main supporting columns, and, pu ing them asunder, causes the vast structure tumble down, killing himself and many of multitude.

The last picture shows him as he enters into eternal home in Paradise. 1,082 feet.

THE GAMBLER'S FATE.—In this beautiful tle drama of human interest we see a man i fashionable gambling house, where he has m the acquaintance of a very charming widow. is a heavy loser in the game and seems discourag but she comes to his rescue in the time of need lends him a large sum. He does not remain play further, however, but accompanies her w she leaves, and escorts her as far as a pl where she meets her mother and young son. W he leaves them he returns to the gambling ta and this time comes out far ahead of the gam

We next see him when he comes to call on widow, and he pays her the money that he rowed. During his visit he proposes to her, she accepts him as her future husband.

In the next picture we see them some time a their marriage, and it appears that the hom anything but a happy one, for he is still posse with the gambling fever, and forces his wife give him large sums of money to satisfy his w in the game of chance. On this particular sion she gives him a large sum of money and hurries off to the gambling table, but it is long before he has lost the entire amount, and returns home disheartened. The wife by this has come to an end of her patience, and sets a to protect her son's interest and save herself ruin at the hands of her unreasonable hus She goes to the register's office and registers will. The husband follows her, and when he le her intention he plots to get rid of the son.

He goes to a den of cutthroats and hires ruffians for a large sum of money to do away the little fellow. The next scene shows the ily walking through the woods, and the little lagging somewhat behind the others. All at two men spring out of the bushes and grab child and hurry away. They take him dow a little lake and throw him in, with the hop drowning him, but a boatman on the opposite sees the affair and quickly sends his faithful to the assistance of the child. The animal is at his side, and the little fellow seizes his and is brought safely to shore.

In the meantime the mother misses the boy starts in search of him. She picks up his by the lake and at once realizes that the fellow is lost. They get a diver, and the is searched, but to no avail, and the poor moth on the verge of desperation from the suspense, her husband also feigns grief at the boy's appearance.

The boatman who rescued the child takes to the police, and when he tells his story set out in search of the culprits, and are fort in apprehending them. The fellows, in ord shield themselves, make known the plot an with the officers to the home of the child. the anxious mother sees her son she is over with joy and is horrified when the little fellow cuses the stepfather of the crime. He str denies it, but when he is confronted with ruffians he weakens and confesses. He is upon placed under arrest, but as they are abo lead him away he pulls a gun from his pocket ends his miserable existence. The little fell happy to be back again with his mother, b his joy does not forget the boatman who s his life. Length, 951 feet.

OLYMPIC GAMES.—During the recent Oly games, held in the city of London, Pathe granted sole rights to take pictures for the cine graph of the national games, and the success which they met in obtaining a clear view the principal events can easily be judged by who are fortunate enough to see this film.

The first picture shows the grand stand, cr to its capacity with thousands of enthusiasts in the royal box is the King and Queen, wh pear to take a lively interest in the different e It is an inspiring scene to see the parade o athletes at the opening of the games as country represented marches by the reviewing flying their national colors and saluting their majesties.

The picture shows a beautiful mass drill, in which a number of women participated, and their work is wonderfully clever. Following is the high diving, swimming match, high jumping, pole vaulting, water polo and other wonderful feats performed by the athletes too numerous to mention.

One thing in the picture worthy of special mention is the Danish lady display, in which we see some women from that country performing feats and competing for honors with the stronger sex. Length, 852 feet.

THE MARATHON RACE. We were very fortunate in securing unique pictures of the great Marathon race at different points along the course, showing the heroic efforts of the contestants to win the coveted prize. The first picture shows the athletes in parade before the Princess of Wales and suite and the start at Windsor Castle. The next view is taken at Wembley, where Hayes and Dorando are leading, while the rest of the contestants follow the game little American, who appears to be as fresh as at the start, while the others are dropping out exhausted. Next we see them at close range entering the Stadium, Dorando first. Just as the latter reaches the track, however, he goes down in a heap, but is quickly assisted to his feet and fairly carried by the attendants over the tape. Then along comes Hayes, and finishes without the aid of any one, and seems to have plenty of vitality to spare for a longer distance.

The distribution of the prizes is the next picture, and we see the Queen at close range as she presents the well-earned rewards to the proud contestants. When Hayes very modestly steps up to receive his he is fairly carried off his feet by his admiring friends, who place him on a table while four sturdy fellows bear him aloft before the thousands, proudly waving the Stars and Stripes. Length, about 524 feet.

THE HOTEL MIX-UP (Melles).—A number of guests arrive at a hostelry, and preparatory to rest themselves after their long journey, they put their clothes out in the hall for the valet to press trousers and polish boots. The valet gathers up the heap and takes it into another room. He works long and hard and finally each piece looks like new; he deposits the outfit at each door of the rooms occupied by the guests and departs. In a short while the guests want to dress and each takes in the bundle at his door, but soon they discover that the valet mixed their belongings and each angrily examines the misfit and goes for the servant, who flees. A chase from room to room in the hotel takes place and finally the valet gets back to the room where the clothes are piled up. A bright thought strikes him: he sets fire to the heap and it burns merrily. The firemen arrive and add to the discomfiture of the guests by turning the hose on them. Length, 500 feet.

TWO TALENTED VAGABONDS (Melles).—Two hoboes apply to the constable for permission to give a free show on the street. One is an acrobat and he gathers quite a crowd, from which his mate picks a volunteer to be hypnotized. The man seats himself in a chair and is soon under the spell of the hynotist, who incidentally relieves him of his timepiece. This subject awakens and discovers his loss. In a moment, the two performers are the quarry for a yelling mob and it does not take long to capture and drag them back to the spot from which they started. Here the constable advises that the pair be doused in the well and the mob loses no time in complying. Length, 400 feet.

THE DUMB WITNESS (Vitagraph).—Our heroine, Elsie, is observed in the drawing room of her home conversing with her sweetheart, Jack. He kisses her good-bye and leaves as her father enters the room, looking the picture of despair. He has lost his fortune and tells her they must leave the old home and begin life anew. Jack is a rising young lawyer and to him Elsie writes a note telling of the changed conditions and not wishing to handicap him in his aspirations, releases him from their engagement.

The young girl sets about to find a position and in an employment office is engaged by an upstart society woman, whose companion is a pet monkey. Elsie takes to her new surroundings gracefully and in her new home we see her dressing her mistress' hair while the lady plays with her pet. The work finished, the lady goes out, leaving the monkey on the bed. Elsie puts the room to rights and then goes out herself. Outside the house a carriage draws up to the curb, the lady of the house and Elsie enter and drive away. Shortly afterward Elsie returns to the house alone. During this time, a staff of moving picture people appear on the street, set up a camera and proceed to take a picture. The mistress of the house returns, goes to her room and misses her jewel case. Elsie is asked about it, is accused of the theft, arrested and taken away by the police. From her cell the unfortunate girl sends a message to Jack asking him to visit her. The note is delivered to the young lawyer's office and he immediately starts for the prison, sees Elsie, endeavors to cheer her up and assures her of every effort to secure her freedom. In passing the studio of a moving picture plant, Jack meets a friend who is just going in. Jack is invited to accompany him. They pass inside and are conversing with the manager when an operator rushes in and excitedly shows a film.

The day of Elsie's trial arrives and she is in the prisoners' dock, the society woman in the witness stand being questioned by Jack. She is excused, and the moving picture operator is called. After being questioned, a screen is put up in the court room and the film shown. The picture on the sheet shows the woman's residence, the dresser in plain view. The monkey jumps upon it, grabs the jewels and disappears. Elsie is fully vindicated and released, leaves the court room with her sweetheart, whom she afterwards marries. Length, 550 feet.

IN THE DAYS OF THE PILGRIMS (Vitagraph). A romance of the 15th century in America. A Pilgrim maid and her lover returning from church pass a little Indian boy gathering flowers. The little chap gives a nosegay to the lady as a taken of his friendship. The couple then proceed homeward. As they enter the cabin the girl's father looks angrily at the young man, and upon being asked for the hand of his daughter, orders the lover from the house. The girls begs of her father to reconsider, but he is obdurate and the young man departs heart broken.

An Indian rival who has followed the lover has noticed the father's rage and as the young man leaves the cabin dejectedly, the native watches the departure in glee. He returns to the camp, tells the tribe of the incident and also of his love for the girl. He enlists a few of the members in his plan to secure the girl; they walk stealthily toward the house, and one of them peers through the window where the girl is seen sitting disconsolate, her father reprimanding her. Suddenly the Indians break in the door, seize the old man and bind him to a chair. The chief makes love to the daughter, but she turns from him in loathing. He then takes her in his arms, carries her to the camp, leaving a few of his comrades to guard the father. At the camp the chief again protests his love, which the captive spurns scornfully. She is bound, while the brave sits down and waits for her to surrender. She manages unseen to free one hand, reaches up to the wall for a tomahawk and when her captor's back is turned, strikes him dead. She makes another effort to free herself, but fails. At this time she observes the little Indian of our former scene, calls him to her and, securing a piece of bark, pricks her arm and with her blood writes a note to her sweetheart, telling of her dilemma and begging his assistance, then dispatches the little lad with the message. The messenger has scarcely gone when her father is dragged in by other Indians. They observe the dead chief and are wild with rage. The palefaces are taken out and tied to a tree, wood piled about them and preparations made for burning them. The father and daughter plead piteously for their lives, but to no avail. While this has been transpiring the little Indian boy has reached the tavern and delivered the note. The lover, frantic with fear, rushes out, followed by his companions, mount their horses and gallop away. They come upon the captives just as the wood has been lighted, shoot down the Indians, release the old man and his daughter; the latter falls in her lover's arms, the father giving him to her with his blessing. The little Indian boy is adopted by the father, amid the cheers of the Pilgrims. Length, 363 feet.

THE CLOWN'S CHRISTMAS EVE (Vitagraph).—The scene of our story is laid in a small provincial town in England, some thirty years ago. Jim Dowles, a man of 40, is observed in a meagerly furnished apartment sitting beside the bed of his little sick girl. From time to time he strokes the child's hair, giving her a sup of water from a glass on the table. His wife, Mary, a care-worn looking woman, moves about casting anxious glances at the sick child, when a knock at the door announces the doctor. He lays aside his hat and coat, examines the child, indicates that a change of air and surroundings is imperative. Jim looks at him in despair and shakes his head hopelessly. The doctor looks distressed, puts on his overcoat and departs. Mary invites her husband to eat. He makes the attempt with but little success. At last, with a gesture of misery, he rises, goes to his wife and child, kisses them adieu and starts for the theater, where he is clown in the pantomime.

It is Christmas Eve and a drizzling sleet, half rain and half snow, is falling as Jim walks to his work. The star, Ada Carrington, arrives before him loaded down with Christmas gifts. As Jim enters, she greets him pleasantly and, observing the depressed look on his face, inquires of the door-tender as to the cause. He tells of the sick child at home. Ada looks sorrowful for a moment, then goes to her dressing room. The pantomime proceeds, but all through his work the clown is nervous and dejected. He finishes at last and when home is reached the clock points to near midnight. Mary is seated by the bed watching the child, which is resting more peacefully. The little girl awakens, sits up and smiles at her parents and at this moment Ada Carrington enters, followed by her maid and footman, all carrying parcels. Jim and his wife are surprised. Ada shakes their hands cordially, then crosses to the bed, kneels beside it and kisses the little girl.

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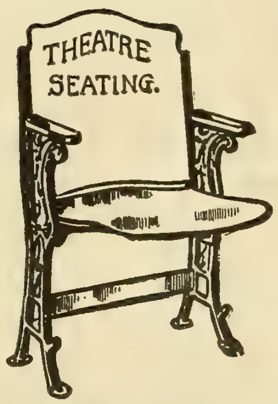

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The servants open and arrange the table, while Ada unpacks the toys for the child. They sit down to partake of the unexpected feast as the bells announce the beginning of the Christmas Day.

Six months later in the garden of an old country home Ada, in a summer dress, is seated in a rustic chair reading. She calls to Violet, the sick child of our former scene, who writes to Jim the following letter: "Dear Papa: I am happy and well in the country. All my pain is gone. Miss Ada says I shall soon be able to come home. Miss Ada sends her love to you and Mamma. Your loving daughter, Violet." Length, 388 feet.

WESTERN COURTSHIP: A love story of Arizona (Vitagraph).—In a room of the modest home story of Arizona. In a room of the modest home of a western ranchman, the owner, a middle-aged man, is seated smoking. His daughter, Beth, young, pretty, simply but becomingly dressed, is sewing. The girl finishes her work, takes her sunbonnet and a book and goes out. A few minutes later a man enters hurriedly and speaks to her father. The ranchman makes hasty preparations for a journey, leaves a note for his daughter and departs. The young girl has found a quiet spot and is intently reading when a man typically western in appearance, big, young and handsome, comes upon her. He greets her pleasantly, while she is rather shy and distant. The young man tells of his love and asks the girl to marry him. She refuses, gets up and starts for home. In spite of her protest, the young man escorts her. Arriving at her home, the girl finds the note left by her father. She looks startled when realizing that she is alone. Her companion—we will call him Jim—again urges his suit and once more is refused. Upon request he leaves the house. When alone, the girl bars the doors and windows, lights a lamp, eats something, then prepares to retire. She starts suddenly upon hearing a noise, but thinks it her imagination; again the noise, this time there is no mistaking the fact that someone is breaking in the door. Before she can draw a gun the door flies open, a masked man enters, gags her, carries her out, mounts his horse and rides off. They finally come to his shack, a little more pretentious than the girl's home. She is carried in, the gag reevmod and seated in a chair. Her abductor removes his mask; it is Jim. The girl is furiously angry and demands to be let go. Jim smiles in a tantalizing way, lights his pipe, points to the bedroom and bids her to retire. She looks terribly frightened, falls on her knees and begs to be released. Jim takes her to the room and shows her the lock. She goes inside, fastens the door, throws herself on the bed and sleeps, while Jim rolls himself in a blanket outside the door. He is the first to awake next morning, calls the girl and bids her prepare breakfast. She indignantly refuses at first, but finally cooks the meal and both sit down to eat. Jim then goes out, locking the door after him. A little later the girl is horrified to see a villainous looking man climing in at the window. He is just about to embrace her when Jim rushes in and knocks the intruder down. This act has softened the girl a bit and she offers to mend Jim's coat which she notices is torn. Leaving the strange couple we return to the girl's father. The ranchman returns from his journey, misses his child, sees evidence of a struggle, summons several other ranchmen and starts in search of her. At Jim's shack he is smoking, his companion sewing, as the searching party enters. All are armed, one carries a rope and Jim is informed that he is to be hung. At this critical moment the girl rushes into Jim's arms and tells that they are to be married. The father is surprised at first, then grasps Jim's hands eagerly and suggests an immediate marriage. The party mount, ride off to a minister's hut, where Jim and Beth are made one. Length, 563 feet.

THE HIDDEN HOARD (Williams, Brown & Earle).—An old man alone in a room glances around for a spot to conceal his savings. A small picture attracts his attention and he takes it down, removes the back, places the money inside and puts the back on once again. Hearing someone coming he hastily rushes to hang the picture up in its former place, and has it back on the wall only just before his servant enters to clean up. In his hurry the picture is thrown all on one side, and does not show its former neat appearance. The old man leaves the room as his wife enters to bustle up the servant. Her eye at once spots the important picture, and she instructe the maid to take it down and throw it away with other things. The maid is placing the refuse in the bin when the dustman calls and takes it away, and she hands him the picture. As the man proceeds with his cart further down the road he meets a poor blind man led by a dog and pleading for alms. Taking compassion on the poor chap, he offers him the picture, which is only too gladly accepted. Wishing to turn his gift into money, the poor man sells it to a rag and bone merchant, who throws it on his barrow. The new possessor turning for a moment to count out his money loses the picture as a dog rushing up seizes it from the barrow and dashes off. The dog, apparently well trained, brings it to his master, a street artist, who adds it to his show. The picture soon attracts attention, and a young man purchases it, and calling on his sweetheart presents it to her. The lady is not particularly enamoured of the present, and stealing out takes it to a pawnbroker. Leaving the shop she accidentally runs right into the arms of a young cleric, who is astounded to see one of his flock come from such a place. An explanation follows, ultimately ending in the good man purchasing the ticket and redeeming the pledge. The clergyman, proceeding home with the picture under his arm, is assailed by a rough looking individual who seizes the picture and runs off.

Going back to the miser's house we find the man has discovered his loss and is making rapid progress to recover it. Shouting to the wife and the maid, he explains his loss, and they tell him what has happened. Rushing out of the house they follow clue after clue, explaining in each stopping place what is in the back of the picture, and they get plenty of helpers in the chase. The large crowd get a sight of the picture once again as they come upon the scene of the recent assault. The clergyman is just getting on his feet, and with violent gesticulations points to the thief dashing away. Seeing an infuriated crowd after him the wretched man rushes towards the river, but here the pursuers follow, and after a rough and tumble restore the miser his money. Length, 600 feet.

THE TRAMP AND THE PURSE (Williams, Brown & Earle).—A young lady is walking sharply across a common and in her hurry she drops a reticule. In a few months a tramp is on the scene and discovers the purse with self congratulation. Fearing to carry it about with him, he hides it in the hedge and lies down on the grass for forty winks. A second ruffian who has been watching the action of his confrere, creeps to the hedge and removing the purse hides it in the undergrowth. Yet another tramp appears and unearthing the purse, buries it in a fresh place.

The young lady returns on the scene and glancing about fails to discover her purse. Seeing a policeman in the distance she goes to him and while she is speaking one of the tramps carefully glancing about, sneaks up and searches for the purse. This arouses the other men—who all think they have the booty secure—to search their several places. One man who secures the purse dashes it on to the grass as he sees the bobby watching him. One of the others rushing forward secures it, but at the same time shrieks out in agony. Holding up his hand he rolls over in pain, for his hand is securely fastened in a gin trap. After a short tussle he is able to free his hand and obtains the purse. A desperate struggle takes place between the tramps for possession. The bobby quietly coming forward snatches the purse from one of their hands and gives it up to its rightful owner before the astonished gaze of all the ill-clad, struggling men. Length, 225 feet.

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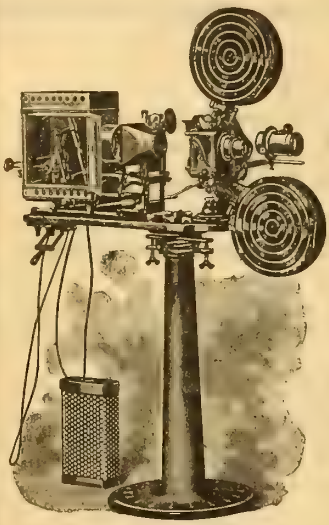

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If You Cared for Me as I Care for You.
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A Man, a Maid, a Moon, a Boat.
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If I Should Fall in Love with You.
What Will Your Answer Be?
Some One I Know and You Know To.
There Never Was a Girl Like You.
Somebody I Know and You Know, Too.
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HEARD OVER THE 'PHONE

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A Cloudless Sky.—Father and little daughter gathering flowers—Mother fondly watches from the porch—A happy family group—Amid beautiful home surroundings.

Making an Enemy.—Father visits the stable—Finds favorite horse lame—Blames hostler—Hot words—Blows follow—Hostler summarily discharged—Swears vengeance.

The "Snake In the Grass."—Father about to depart for business—Wife and child wave "adieu"—Hostler watches from under cover—Wife and child at his mercy—Determines to steal child.

Hostler Acts.—Father gone—"Coast clear"—Hostler reconnoitres—In an ugly mood—Climbs porch.

Before the Storm.—Mother and child in sitting room—Mother reading to child—Has presentiment of danger—Hears footsteps—Rushes to 'phone.

At Husband's Office.—Husband called up—Is startled—Thinks wife unduly alarmed—Tries to allay her fears—Advises calmness.

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THE

Moving Picture World

WITH WHICH IS INCORPORATED

THE EXHIBIT

PUBLISHED BY
THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 125 E. 23d STREET, NEW YORK

Vol. 3., No. 11. **September 12, 1908** **Price, 10 Cents**

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Vol. 3 SEPTEMBER 12 No. 11

Editorial.

Ample Supply of New Subjects.

The manufacturers of films under the Edison patents are determined that there shall be no cry of shortage in the supply of films during the next few months. It is understood that before the close of the present month at least four of the companies will have added one issue per week to their present output. This means that the combined productions of the eight licensed companies will be sixteen issues a week. These increases serve to show the confidence the manufacturers have in the moving picture business for this year. We hope it will be fully justified. Since last June the business has been far from profitable and if the renters can successfully handle the increased output they surely will be able to put something in the bank to tide them over the next Summer season. One thing is certain, no one can say the pictures are not coming fast enough.

"Smash Down and Pulverize" is Good!

> An' when the war began, we chased the bold, bad man.
> An' we made the bloomin' film trust for to flee, boys, O!
> An' we marched to Rochester, an' trailed the monster to his lair,
> An' we taught 'em to respec' the British soldier.
> —"Barrack Room Ballads." (With apologies to Kipling.)

A publication that is wildly clamoring for "your kind applause, please" in moving picture circles has issued a black hand manifesto in modified form. The editor fiercely attacks the Edison and Eastman Kodak Company interests and, wrapping the banner of freedom about his body, sits down to pen these stirring words: "Our fight for freedom against the film Trust—a Trust which we pledge ourselves to smash down and pulverize." That is going some, "smash down and pulverize." How the targets for this onslaught must tremble as the impending fate dawns upon them. They must feel some consolation, however, in knowing that this editor's pen is mightier than his muscles, for in such an event he would probably have the objects of his wrath torn "limb from limb." "Smash down and pulverize!" Reading dime novels must have stirred the fancy of our sedate friend.

Let the Guilty be Punished.

Peculations and juggling with the property of other people is getting to be too common in the film business and it is high time that some examples should be served with the severest punishment the law affords. It has been a common occurrence for some employee of a film rental house to steal enough supplies to start in the business himself, and the fact that many such have gone unpunished has had a demoralizing effect on the business in general. At the present time the Kleine Optical Co. have a case in hand, Laemmle and other Chicago houses are dealing with artful dodgers who ran a rental bureau in Texas on "borrowed" stock, and the Detroit Film Exchange are the victims of thieves. Let us hope that these culprits will be speedily and severely punished, as an object lesson to others that this business is not so loosely conducted that it is the easy prey of all manner of crooks.

Pathe Will Not Invade Rental Field.

There has been a very much disturbed condition of affairs in the ranks of the Film Service Association during the past ten days. The situation has been far from assuring and the future has had a most gloomy aspect for many of those who take interest in the association. At no period since the formation of the F. S. A. have the members betrayed so much apprehension for its welfare. This has been due to the declared intention of one of the foremost of the licensed manufacturers to engage in the film rental business. It appears that the Pathe company became aware that a paying outlet could be made through the rental field for surplus prints of old subjects. It is said that hundreds of thousands of feet of such subjects have never been exhibited in the store shows and, in many respects, they are better than some brand new subjects of the present day. However that may be, the Pathe people saw a chance to get the money and made all arrangements to go after it. They could not sell their old subjects as new films and did not see sufficient sales under the clause in the new schedule of the licensed manufacturers, which provides for a nine-cent rate after films have been on the market a certain period. Direct dealings with exhibitors seemed to be the most promising method and arrangements were made accordingly. The New York headquarters was fitted up with a rental department throughly up-to-date in every respect and canvassers were put on the road to drum up trade. Of course these affairs did not progress very far before the Film Service Association men realized that their interests were being threatened from a most unexpected source. In most business circles the result would be called a panic. In many quarters there was intense indignation, in others feverish excitement, and in many places there was a mixture of both, in addition to well defined symptoms of dismay.

Such continues to be the condition of affairs as we go to press, but we do not share in the serious apprehensions and honestly believe that before the next issue of the Moving Picture World makes its appearance the association people will be in a more tranquil state of mind. Some of the association people say the Pathe people have stated that their rental operations will be conducted only in such quarters as will make the scheme a factor in successful competition with the Independents. If this statement were authentic it would carry little consolation with it. Such a policy could not be looked upon by the association men as beneficial to their interests. It must not be forgotten that many exhibitors, to secure the benefit of cheaper rental rates during the Summer season, went from the association men to the Independents and the association men have hopes of getting most, if not all, of them back. What chance would they have for doing this if the new rental promoters should cut into the independent prices on the "from factory to house" scale? The regular association renters do not and cannot depend upon the exhibitors they have succeeded in holding, but build to a large extent upon the trade they hope to recover, and which they cannot recover if another rate cutter is to get into the field.

Such a view of the situation certainly justifies apprehension on the part of the association men; but let us look at another side of the question—a side which seems to have reason as a basis. This new rental scheme seems to us too sudden in creation to last long. We honestly believe that when they embarked upon the project the Pathe people did not sufficiently weigh all the points that bear upon it and that if they can be induced to go over the situation carefully their project will be abandoned, or at least reconstructed so that it can work no possible injury to the members of the Film Service Association. The whole operation as it has thus far progressed appears too crude to contain the element of required substantiability. The Pathe people, either directly, or through any subsidiary concern, have never allied themselves as renters with the Film Service Association and in the absence of this could only engage in the rental business as an Independent. This would be so antagonistic to the principles and interests of the concern as one of the licensed manufacturers that very serious complications would most certainly result. We do not think the Pathe people foresaw this. They have apparently faithfully carried out all their obligations both to the lincensed manufacturers and the Film Service Association since the existence of both and have done nothing to indicate that they were disposed to deliberately injure the one or the other. Such being their record we do not think the Pathe people are disposed to do anything that is unfair

Much could be said on this subject in a spirit of justice and reason, but no matter how well intended, or how much it might be justified, it would possibly lead to considerable unpleasant feeling. That is unnecessary at this time. There is every indication that there has been an over-reaching of some kind and within another week the rental conditions as they affect the interests of the Film Service Association will be in much more gratifying shape than they are at present. After viewing the situation from all standpoints in our mind we cannot come to any other conclusion.

* * *

Since the above was written and just as we go to press, we learn that Pathe Freres have acceded to the requests of the members of the F. S. A. to keep out of the rental field. A special messenger dispatched to the office of Pathe Freres brings back the official confirmation.

The disturbance created did some good after all, as it proved to the members that the Film Service Association is of benefit, and the incident was largely instrumental in holding the New York local together.

That sound like the falling of the Flatiron Building is Miss Liberty's latest champion "smashing and pulverizing" the film trust. (Just as likely to happen.)

MOVING PICTURE DRAMA FOR THE MULTITUD

By George Ethelbert Walsh.

The moving picture drama furnishes entertainment for th millions, literally reproducing comic, tragic and great even to some sixteen million people a week at a nominal cost of nickel or a dime. The effect of this new form of pictori drama on the public is without parallel in modern histor for it more graphically illustrates the panorama of life tha the photographs and texts of the daily newspaper and in trudes upon the legitimate theater through the actual drama tization of plays that have had a good run. The movin picture drama is for the multitude, attracting thousands wh never go to the theater, and particularly appealing to th children. In the poorer sections of the cities where innu merable foreigners congregate, the so-called "nickelodeon has held pre-eminent sway for the last year.

All of this has been developed within half a dozen years and the remarkable growth of the industry is due to the per fection of the biograph, vitagraph, kinetoscope or cinemato graph—whichever name the moving picture machine goes b —within the last year or two. Edison first invented th moving picture machine, but he did not perfect it, and other rushed in to secure patents on its improvements which gav them certain protective rights. There have been upward o two hundred patents taken out in the last five years on mov ing picture machines, and there are something like threescore names applied to the different machines in use. They are all essentially the same in at least one respect—they reproduce enlarged photographs on a screen at such a rapid rate that lifelike action of the actors is obtained thereby. The question of clearness and sharpness of outline, the speed o reproduction, and cost of operation, concerns only the different owners of the patents, and not the public.

The improvement of the biograph so that strips of photographs could be enlarged and reproduced was costly at first, and the exhibitions were made chiefly for advertising purposes. Large photographs had to be taken, and the cost of a strip of films was very great. Then by improving the magnifying lens it was found that pictures one-eighth the old size could be made equally serviceable. These magnifying lenses cost all the way from $25 to $100. The old biograph driven by a motor had to take and reproduce pictures at the rate of thirty a second, but the modern instrument can reproduce equally good results at fifteen per second. A complete outfit for a small exhibition hall can be obtained to-day for $125, but from this the cost runs up to almost any price desired.

In the last two years "nickelodeons" or moving picture theaters or exhibition halls have opened in nearly every town and village in the country, and every city from the Klondike to Florida and from Maine to California supports from two or three to several hundred. Millions of dollars have been invested in the shows, and it is estimated that on an average two or three million people in this country attend the shows every day in the week.

The large companies engaged in renting the films for these biograph shows are chiefly responsible for the great changes in our cheap entertainment halls. These companies have invaded nearly every department of life to secure interesting photographs. The films used to-day are five-eighths by one-eighth of an inch in size, but they can be enlarged 200 times by the magnifying lens when thrown on the screen. They are projected on the screen and each separate picture is held there one-twentieth of a second. The continuous motion deceives the eye and produces perfect lifelike action. Where greater speed is desired, such as a reproduction of an automobile race or a fast mail-train in motion, the speed of the machine is increased until the eye is fairly deceived by the performance.

The most difficult and interesting feature of the industry is getting the photographs. In this work intense rivalry exists between the different film-renting companies. A first-class set of films becomes a valuable asset, and it is in demand all over the country. The expense to the companies is frequently enormous. For instance, in photographing the Jeffries-Sharkey fight at Coney Island, in 1899, the film company which secured the contract took 198,000 pictures and had over seven miles of film to exhibit. Besides paying the chief exhibitors in the fight a large sum, the film company had to go to great expense in lighting up and focusing the cameras for the work. Yet in spite of the thousands of dollars thus spent, the investment proved a financial success.

Most remarkable tricks can be played by the camera, as every photographer knows, but for reproduction in the biograph these tricks are intensified a thousandfold. For instance, the building of a skyscraper within a few minutes is a feat easily accomplished on the screen. In order to do this a camera is placed in position when the foundations begin, and by means of slow time exposure extending over months an exact reproduction of the building can be projected on the screen, occupying less than ten minutes. When the old Star Theater in New York was demolished a number of years ago a camera took time exposure pictures of the operation, and when finished it was possible to throw on the screen a perfect reproduction of the work. The theater could be demolished within five minutes, and by reversing the films rebuilt within the same period.

The Passion Play has been reproduced by the machines, and when first presented in Paris it proved a huge success. In this country it has met with equal approval. The biograph man is everywhere, and almost any day a pedestrian in our crowded streets may be made a part of a moving throng that flits across the screen to entertain immense multitudes. The story is told of an American who, while watching moving pictures in a hall in Paris, saw a reproduction of a Broadway throng at the noon-hour. His interest in the old familiar scenes was intensified when he saw his own face and figure in the crowd. When he was close to the camera he was still more surprised to see a valuable watch-charm which he had always worn attached to his fob drop and disappear from sight. He had mourned the loss of this jewel for several months, but had no idea where it was lost. Then out of the moving throng appeared a young lady, who suddenly stopped and picked up the charm from the pavement. The man gasped and dropped back in his seat when he recognized the features of the woman as she approached closer to the camera. A few weeks later he recovered his watch-charm after he had cabled to the woman to ascertain if there was any truth in the strange coincidence or whether it was all fiction.

To secure lifelike exhibitions of strange and difficult scenes the film renting concerns keep a corps of experts engaged all the time. One part of their work is to arrange theatrical groups in an outdoor theater constructed for this special purpose. The favorite place for the enactment of these outdoor scenes in New York is on the roof of some tall building where there is little danger of outside interruption. The roof theater is provided with glass screens and canvas roof to regulate the light. Up there on the roofs plays are being enacted every clear day with no audience. Elaborate scenery is provided, and the costumes of the actors are in many cases as accurate in detail as any used in our high-priced plays. Historical scenes are here enacted, and many popular and classic plays are attempted. The actors and actresses in these plays must be perfect in pantomime, but their ability in declamation does not count. The comic plays produced are the most popular. The average audience of the "nickelodeon" cares more for the comedy and opera bouffe than anything else. In some of the higher class plays actors of high standing are employed during the day.

The demand for legitimate picture drama is growing, and within a short time most of our popular plays will be reproduced in the "nickelodeon" shortly after they have had a run on the road. More than this, the film companies are developing their own plays, paying experts in pantomime to invent plots and scenes which will show up well in moving pictures. In Paris this work has reached a higher development than in this country. A considerable class of expert pantomime actors depend entirely upon the film companies for their living. They receive all the way from $15 to $40 a week for their services. Then, too, the story writer comes in for a share of the profits of the new profession. A good story suitable for moving picture reproduction may sell from $5 to $30 or even more. The story is not written out in magazine form, but is a brief description of scenes and acts which have a well-defined plot. Some of the companies are experimenting with the phonograph in connection with the moving pictures, by means of which the actors in the scenes will actually speak and declaim as the various pantomime scenes are thrown on the screen. This may be the next development in this method of furnishing cheap plays for the multitudes.

Outdoor scenes are also in demand, and these must be obtained by the photographer who goes forth and risks life and limb. The man who stands in front of a fast moving train to secure films invites certain risks that now and then result disastrously. The man who is run over by a train is not after all a real man. By means of a little trickery with the camera he appears to step directly in front of the engine, but it is a well-made-up dummy who is really run over. Moving pictures of bear fights and of animals ranging the wild woods are obtained with great difficulty, and when good films are thus procured they are frequently used for exhibition before scientific societies. A swimming moose or a fight between two wild animals is of invaluable aid sometimes to students.

A storm at sea with the inevitable shipwreck may be imitated in the studio of the professional, but frequently the pho-
Lusitania to this port was photographed in a series of pic
tographer faces great danger to secure films from actual life. The photographing of important events of the day is another startling feature of this new amusement method. If a steamship is wrecked on the rocks or a railroad train is demolished in a great accident the film makers try to get good photographs of some important part of it. The last visit of the tures that when reproduced on the screen will give a perfect lifelike bird's-eye view of the notable event. The building of great bridges and the construction of tower like skyscrapers are made the subject of moving pictures. One cannot question the value of such pictures in preserving for all time views of important engineering and structural works.

In France they have succeeded in a way in coloring the films so that when projected upon the screen the lifelike movements are greatly improved. These colored films are now used in many of the higher priced places of amusement, but they cost something like 50 per cent. more than the ordinary black and white ones. Court-room scenes of noted trials are reproduced to-day in moving pictures so that the public can get perfect views of the actors in these great events. Photographs of great singers and artists in grand opera are made at a considerable expense, so that it is only a matter of a few cents for the poorest to view Caruso, Eames, Nordica or other prima donnas in their great roles on the stage. It brings grand opera in a way down to the level of the poorest, and when we consider the perfect reproduction of the voices in the modern phonograph and graphophone there seems to be little left to be desired.

The employment of the moving picture exhibition for instructive purposes is also quite extensive. Travel pictures are popular methods of lecturers. Views of a country from the observation car of a moving train carry one through Europe and America. One can, for a few cents, view panoramic pictures of the famous canals of Venice with all their throngs of moving boats and people, or take a trip through the canals of Holland, or see the market places of the great European centers. From the deck of steamers one gets moving pictures of the coast of Greenland, Iceland or the islands of the South Pacific. Even the growth of plants and flowers is observed. By time exposures extending over months it is possible to reproduce exactly within a few minutes the budding and flowering of plants. Oranges spring from the flower and turn into golden fruit while you wait, or apples come into existence like magic on the trees which a few moments before were bare and leafless. There is, in fact, hardly a field which has not been exploited, and the use of the moving pictures increases every year as the experts study new methods and ways of securing films.

The average expense of running one of these halls for exhibiting moving pictures is placed from $150 to $250 a week, the greatest single item being for rent of hall and the next for wages of manager and assistants. The rent of the films runs as low as $50 a week for two changes of reels a week, and the cost of the projecting machine is as low as $10 and $15 a week. The actual cost of reproducing costly drama and important scenes of the day is thus more dependent upon the rent of buildings and wages of employees than upon the films and machines which are responsible for their exhibition. The field thus offers golden opportunitiees for those who can induce the multitudes to pay their nickels and dimes to witness up-to-date entertainments.—*Saturday Globe.*

A chappie with heretic views
And some people he wished to abuse,
Said, "I" be d——d if I do
And be d——d if I don't,
So I'll publish my own little News."

Crickets, by the million, invaded Rushville, Ind., one day last week. Stores were closed early and the moving picture show temporarily put out of business by the pests which swarmed over the machine.

Why not send your Subscription now?
Six Months, $1.00; One Year, $2.00.

Trade Notes

Rockford, Ill.—The Cascade, a moving picture theater, has thrown its doors open to the public.

San Jose, Cal.—The Unique has added the cameraphone to its regular show of motion pictures.

Fargo, N. D.—"The Bijou," a moving picture theater, reopened after being a dark house for a month.

Kewanee, Ill.—C. P. Streber has opened a moving picture theater in the Merritt building, on Tremont street.

Dubuque, Ia.—The "Star," a new moving picture theater, has begun operations on the west side of Main street.

Nevada, Ia.—The Electric Theater is the name of a new amusement house which has been opened for the public.

Orange, Tex.—The Vaudette is a new moving picture theater, opened last week by Messrs. H. Thomas and Sam Combs.

New Orleans, La.—Manager Dowling has contracted for the Cameraphone as the leading attraction at the Winter Garden.

Americus, Ga.—With subjects like "Damon and Pythias" and "East Lynne," the Opera House is drawing record audiences.

Nevada, Ia.—Fred H. Klove has fitted up the Briggs room, on Lyon street, and has opened a moving picture and vaudeville house.

Milwaukee, Wis.—Manager Saxe of the Lyric Theater, Third and Grand avenue, has secured the Milwaukee rights for the cameraphone.

Taunton, Mass.—The Scenic Temple, under the management of the New England Amusement Company, opened again on Labor Day.

Cambridge City, Ind.—Messrs. Davis & Harris, proprietors of the Theatorium, have opened a new moving picture theater in the Red Men's block.

Sault Ste. Marie, Mich.—Gianakura Brothers have purchased from Tony Travers the Lyric Moving Picture Theater, in the Newton building, on Ashmun street.

Hebron, Neb.—Messrs. Leach & Gaylord have rented the Frame building, on Lincoln avenue, and are having it fitted up for a moving picture theater.

Vincennes, Ind.—The Electric Theater, which has been closed during the month of August on account of the hot weather, has again opened its doors to the public.

Philadelphia, Pa.—Abraham L. Levis has purchased the property at 508 South street, from Nathan Snellenburg, for $12,250, as the site for a large moving picture theater.

Little Rock, Ark.—The Dreamland, a moving picture show, located on Main street, will be opened to the public about September 15. Alderman J. W. Enlow is the owner.

The Electric Theater Supply Co., of Philadelphia, Pa., have removed from 47 North Tenth street to more commodious quarters across the street—44 North Tenth street.

Jennings, La.—Wonderland is having a fine run of patronage from all classes of people and Mr. Achee, the proprietor, is well satisfied with the prospects. Every Wednesday night a prize is awarded to the holder of the lucky ticket.

Marysville, Cal.—The Grand Theater is exceedingly popular with the public, not only on account of the excellent programmes but because everything is done for the comfort of its patrons, even to forced draught which ensures pure air all the time, a feature which should be followed by others.

Elyria, O.—Messrs. Beebe & Schatzer started the Bijou here on June 1, running two reels, changed three times a week. No vaudeville or extras are given, but a good, clean show conducted in a first class manner, and they report that business is good.

G. A. Metcalfe, 356 Willard street, San Francisco, Cal., has opened at that address a finely equipped moving picture machine repair shop. Exhibitors on the Pacific slope will no doubt appreciate the opportunity of having their repairs made on short notice by an expert. Mr. Metcalfe also buys, sells and exchanges all makes of machines.

The Centaur Film Mfg. Co., of 900 Broadway, Bayonne, N. J., inform us that they have received very encouraging orders for their film "A Cowboy Escapade," which is to be released on September 15. As the first production of a new concern, this film takes a very high rank, and as they have taken as their watchword "Quality, not Quantity," we look forward to seeing some good things from their studio in the future.

Denver, Col.—The Cameraphone Theater opened last week on a scale of magnificence that eclipses anything hitherto seen in this city. The exterior illumination is a feature Thousands were probably attracted merely by the light, and the cosy new theater could have been filled even if it were treble the size, so eager seemed the public to gain admittance. Although a great deal of money was spent on the exterior, the interior was not overlooked. Plush velvet carpets have been placed on the floor and staircases, while the walls are decorated in red and gold. There are numerous attaches in bright uniforms, and every conceivable comfort has been provided for the patrons.

Natchez, Minn.—Friday, September 4, 1908, marked the first anniversary opening of the "Star Continuous Show," of this city. The handsome little theater has been entirely remodeled and beautified and is without a doubt one of the handsomest of its class and size in the South; has played to capacity business since its opening a year ago—seating capacity 200. First run association films are used and features of sketches and illustrated songs by Moe H. Goodman, manager, are the daily run. The anniversary opening day attractions were: Two illustrated songs by the Military "Dusty" Quartette, composed of the "Callon Bros." vocal two, and M. H. Goodman, lead. Feature pictures were: Selig's "Road to Ruin," Vitagraph, "The Discoverers" and "William J. Bryan." Banner day; 1,500 paid admissions.

Lake Charles, La.—Ed Brewer, formerly operator of the moving picture apparatus at the Imperial Theater, has leased the building, 726 Ryan, formerly known as the People's Theater, and will open a high class moving picture show under the name of the Orpheum. Brewer is one of the best known operators in the show business, owns the finest and latest improved machine made and is in close touch with the leading film makers of the world. He expects to give the people of Lake Charles a moving picture entertainment of a higher grade than ever before seen here.

Lake Charles, La.—The S. R. O. sign has been displayed nightly at the Imperial moving picture show for some time. One reason is that it has been the only show open for several weeks, but the main reason is that Manager Sherman is noted all over the city for his determination to please every one and with a daily change of good high class pictures the patrons are getting their money's worth. Another new theater, the Pastime, under the management of J. P. Pittman, opened last week to good business and competition is now keen.

These three shows, the Imperial, Pastime and Orpheum, are the equals of those in any city of similar size (17,000 population). The Imperial, at 815 Ryan street, is owned by Jos. Santos, who has shows also at Beaumont, Tex., and Port Arthur, Tex. The proprietor of each place has gone in for the best in everything, and if they get together and do not try to outdo each other in needless competition, it is likely that all of them will make a good profit for their owners during the coming season.

NEWLY INCORPORATED COMPANIES.

Madison, Wis.—Articles of incorporation have been filed in the office of Secretary of State Frear for the Majestic Amusement Company, Madison, with a capital stock of $50,000. The incorporators are E. F. Biederstaedt and Otto Biederstaedt, of Madison, and Herman O. Neidner, of Milwaukee.

Butte, Mont.—The Interstate Amusement Company has been formed to operate a string of moving picture houses in Deer Lodge, Marysville, East Helena, Boulder and Walkerville. The proprietors are L. Blackburn and C. E. Humphreys, of Butte, who will incorporate the company. The Deer Lodge theater is now open.

Illinois Cameraphone Company, First National Bank building, Chicago; to manufacture moving pictures and singing machines; capital, $12,000. Incorporators: Wilson D. Reid, Thomas Lewin, N. G. Coynbear.

LUBIN'S PALACE.

Unquestionably the largest and most elaborate moving picture theater in the world—Lubin's Palace, on Market street, below Thirteenth—was opened to the public last week. Several thousand persons filled the sidewalk for an hour before the initial performance, and all day long the house was crowded. The theater is an ornate, thoroughly fireproof building, erected at a cost of $132,000, upon ground which commands a price, it is said, of $665,000. The architects arranged it so that it comfortably seats 800 persons, and the present plan of the management is to give a dozen performances a day.

FILM SERVICE FOR OKLAHOMA.

For an industry that is practically new in Oklahoma City, the Monarch Film Exchange, rooms 201-203, at 132 West Second street, is a pennant winner. Established only a short time ago, hardly long enough to become acquainted with all who use their merchandise, this little store is now supplying a want just a little short of remarkable.

Heretofore moving picture managers, machine repairers and kindred patrons have been compelled to do business with merchants in Kansas City, Dallas, St. Louis and Chicago. Now, however, everything good in films, machine parts, repairs and supplies are included in the Monarch Exchange stock at easy reach, with over 300 reels of new subjects.

"It has been our endeavor, and we have succeeded magnificently, to make this store one of the best of its kind in the Southwest," said C. D. Struble, manager. "I am sure we have all the goods necessary to supply a commercial want of this description. That we will satisfy the buyer there is not a particle of doubt, and that we will develop a trade by conscientiously endeavoring to please, is equally indisputable. The business we have been doing wholly justifies a prophecy that the store is a success."—Oklahoma City Times.

TALKING PICTURES.

The continued success with which the Actologue Talking Picture Companies have been meeting has compelled The National Film Company, of Detroit, to enlarge upon its work to meet the Winter demand. Already fifteen companies are in active operation and their large rehearsal hall is alive and active twelve hours a day. There is no one more ably situated to handle this demand and a competent corps of workers are kept busy at all times. A repertoire of nearly one hundred playlets are now owned by them and still the work continues with a spirit that is equalled only by the insistent call for them. The gratifying results are solely the reward of merit, the result of success, and the growth indicates that the popularity is on the rise to hold a high place in the amusement circles for all time to come. The reasons are apparent, carefully written dialogue prepared with a view to live and carefully trained actors with a view to please and impress and carefully worked out effects with a view to fulfill the illusion.

SIGNS OF THE TIMES.

September has arrived and her first week, as it has thus far progressed, has been very gratifying to the moving picture people. In almost every other line of industry and trade complaints of poor business are heard. It cannot be claimed that a boom has already started in the moving picture business. Such is certainly not the case. In almost every quarter of that line of business, nevertheless, there are indications and evidences of an improvement in business. An observer cannot fail to see that the manufacturers, renters and exhibitors manifest a greater confidence and a more expansive cheerfulness now than they have at any other time since the Summer season set in. One of the reasons for this is the vigorous start all the theaters of the cities have made. We mean by this the regular theaters. All the managers report attendances of the most gratifying character. An early Fall has given them a substantial lift. This may be construed by some as a pun, but it is no less a fact. The Summer resort people with long privileges paid for in advance on their hands are getting the squeeze. The past two or three weeks have been in favor of the home-coming and the cool weather has been an excellent press agent for the city theatrical manager. The same conditions that favor the regular theaters favor the nickelodeons, hence the line of business to which we particularly devote our attention is entering auspiciously upon what we honestly believe will be the most prosperous years in the history of the business. During the past week many evidences confirming this view have manifested themselves in a most gratifying manner.

FILM RENTERS VICTIMS OF THIEVES.

J. D. Wheelan, of the Wheelan-Loper Film Company, Dallas, Tex., and Curtis Lewelling have been appointed receivers in the case of the Laemmle Film Service, the Crawford Film Exchange, the Royal Film Service, the American Film Exchange, etc., against the Dockstader Film Agency, a mushroom Dallas institution. The petition filed by plaintiffs in suit in the Fourty-fourth District Court, mentions the names of I. N. Harrison, I. N. Harrison & Co., Monroe Harrison, Malcolm Harrison, M. H. Harrison, J. M. Harrison, Harrison Bros., Harrison Bros. & Wise, and many other combinations of names and titles among which is the Dockstader Film Service, which has been operating at 150 South Ervay street, Dallas, Tex.

The Laemmle Film Service, which are the heaviest losers, claims that the Dallas company has been operating exclusively on goods supplied by the Chicago concerns without paying therefor.

The plan is alleged to be to establish moving picture shows, rent films from the Chicago houses, never making returns, and after using the views shipping them to Dallas and disposing of them, still without making returns. It is known that the Dallas company operated shows at Wichita Falls, Brownwood and other points.

The Chicago concerns claim to have lost $30,000 in the deals and declare that in addition to the civil action, prosecutions will follow.

Last March, or prior to that time, there were opened at Brownwood and Wichita Falls, Tex., theaters or moving picture shows, under the name of the Majestic Theaters. The men who operated them were Monroe Harrison, I. N. Harrison, Ralph Wise, Harrison & Wise, and Harrison Bros. As the story goes, film service was started, first with the Laemmle Film Service, of Chicago.

Things rocked along, until finally the Laemmle folks not hearing from the Wichita Falls people, got to investigating. Then it was found that the same trouble had been experienced by other firms which supplied moving picture films.

In a nut-shell, it was discovered that something like 300 different films, song slides, etc., were tied up and no further record of them after having been sent to West Texas could be found. On an average the reels of film were worth $100 each, representing about $30,000 worth of property.

Pretty soon there was opened in Dallas, in addition to the one or two film exchanges already there, a supply house under the name of the Dockstader Film Exchange. This advice was given the Laemmle people, together with a description of the films the firm was furnishing its customers.

Then it was that Chicago got busy. Mr. H. A. Fleckles, a Chicago lawyer, was sent to Texas with instructions to work up evidence in the case and find where the moving pictures had gone to and what was being done with them. First he went to Wichita Falls. He wasn't known, of course, but he recognized Laemmle's pictures in the shows there. He did the same thing at Brownwood.

Then he came to Dallas. Here he met J. D. Wheelan, who is himself the manager of a film exchange, and who had been doing a little quiet investigating on his own hook. He also met another man here who runs a moving picture show and who had discovered a film exchange which would supply him with pictures a whole lot cheaper than the regular houses. This man was a bit leary, however, and did not hook up with the new firm, although several overtures, it is said, were made.

Fleckles knew that his firm had a very valuable series of pictures entitled "Ali Baba and the Forty Thieves," which was among the missing ones traced as far as Wichita Falls. Fleckles is astute and he loves a joke, so he saw an opportunity to frame up a good one in addition to securing the very evidence he wanted.

"Here," he said to the moving picture man, "you go up to this place and see if you can get this film—it is very applicable."

The man got it and it was all off, but not before an effort was made to get the reel back again. When the picture man started down the street with the long film under his arm, an emissary from the exchange followed him, saw where he went, and after he came out offered him his money back if he would return it. It was too late, however, because Fleckles had the reel and wouldn't give it up.

Mr. Fleckles lost no time in bringing action against the fraudulent exchange. The appointment of the receiver means that all the Eastern film exchanges will be able to recover their property, which they have been striving to do for many months, as the receivers have notified all express offices of the action of the court, and that they must deliver all films consigned to the company into their hands.

In addition to the civil action, search warrants were sworn out, much property identified by Mr. Fleckles from descriptions in his possession as belonging to some of the several plaintiff firms, was found and taken possession of.

THE HALLBERG ELECTRIC ECONOMIZER.

Our contemporary, the Billboard, which occasionally makes note of motion picture affairs, publishes the following appreciation of the Hallberg Electric Economizer :

> In designing and placing the automatic Electric Economizer on the market several important points had to be considered, which are as follows:
>
> 1. Efficiency.
> 2. Power factor.
> 3. Greatest possible economy.
> 4. Absence of heat, noise and smell.
> 5. Regulation.
> 6. Rellability and lasting qualities.
> 7. Safety against fire.
> 8. Patent infringement and protection.
> 9. Manufacturing costs; and,
> 10. General advantages.
>
> The efficiency of the Economizer is the highest obtainable, because there are no air gaps in the iron core, which would require an extra amount of copper wire to force the magnetism over such air gaps, as is the case with choke coils and similar current saving devices.
>
> The power factor of the Economizer is about 80 per cent. on all voltages, whereas the power factor of all choke coils and similar devices is only about 40 per cent. on 110 volts, 20 per cent. on 220 volts, and not over 10 per cent. on 440 volts.
>
> The commercial advantage of the 80 per cent. power factor of the Economizer, as compared with the 40, 20 and 10 per cent. power factors of other current-saving devices, is represented by the smaller capacity and size fuse required for one moving picture lamp operated with 40 to 50 amperes for 110 volts, 12-ampere fuse for 220 volts and 6-ampere fuse for 440 volts, whereas all choke coils would require a 50-ampere fuse on all voltages. What does this mean to the operator? It means that he never has to handle over 45 volts in the lamp house, no matter what the line voltage may be.
>
> When the Economizer is installed it is absolutely unnecessary to use any part of a rheostat or choke coil in series with the moving picture lamp, and the following current saving with the Economizer in place of the rheostat is absolutely guaranteed: 62 to 70 per cent. on 100 to 125-volt circuits, 80 to 85 per cent. on 200 to 260 volts, and 90 to 92 per cent. on choke coils, reactive coils, inductive or inductance coils. As the Economizer cannot vibrate it can never wear out.
>
> The regulating quality of the Economizer is wonderful as compared with the rheostat, or any other current-saving device. The Economizer keeps the arc in the lamp house practically steady, even though the line voltage should fluctuate up or down between 100 and 115 volts. The Economizer is the only current-saving device for moving picture lamps which does not cause flickering, and change of candle-power in all electric lamps in the neighborhood of moving picture theaters, when the moving picture lamp is switched on or off. The managers of electric lighting companies will soon be forced to order moving picture lamps to be put on a device similar to my Economizer in order to stop flickerings of the lamps of other consumers on their system.
>
> The Economizer is practically indestructible, and is a most reliable device, which can be used for the control of moving picture lamps. It is impossible to burn out the windings of the Economizer, as it is designed and built to stand a dead short circuit for an indefinite period without any danger on account of overheating or blowing of the fuses. This feature is very important, and the Hallberg Economizer is the only device which makes this possible.
>
> The fire risk, when the Economizer is used, is materially reduced on account of the impossibility of blowing a fuse and the absence of all arcing at the switch.
>
> The Economizer has been thoroughly tested by the New York Board of Fire Underwriters and also by the Department of Water Supply, Gas and Electricity of New York City. Both of these departments have approved the Economizer for use in moving picture booths, when installed in accordance with their rules and regulations. Operators and moving picture managers who have used the Economizer speak very highly of it, not only on account of the additional advantages referred to. The Economizer is manufactured under fundamental patents, and all users are, therefore, fully protected.
>
> The manufacturing cost of the Economizer is perhaps 50 to 100 per cent. greater than the cost of other current-saving devices. This increase in cost is due to the fact that the Economizer is connected in multiple with the electric company's line and the moving picture lamp, whereas all other devices are connected either in series or in part multiple and part series, with the electric company's line and the lamp.
>
> The Economizer weighs approximately 100 pounds for alternating current and between 400 to 600 pounds for direct current. Notwithstanding the greater manufacturing cost of the Economizer, and its many advantages over all other current-saving devices, it does not cost the moving picture manager much more to install.

The Electrograph Company has added another department to their business and now claim to have one of the best sign departments in the United States. They are now ready to supply the trade with all kinds of signs, up to three-sheet posters, on 'phone or wire, which they can deliver promptly by special messenger or special delivery. The new Electrograph, without a doubt, is one of the coming concerns. All new machinery needs oiling, and in their case, this already has been accomplished, and they are now running along more smoothly than many older concerns.

Moving picture films imported into India are liable to a duty of 5 per cent. ad valorem.

Foreign News and Notes.

MOVING PICTURES IN FRENCH DRAMA AND OPERA.

It's wonderful what a hold moving pictures have got in France. We have mentioned in this paper before about prominent French authors writing dramas for moving pictures and opera stars producing them before the camera. But the latest surprise is the introduction of moving pictures in a play or a grand opera to fill and explain a scene that before only could be indicated by a vocal account of the episode. It happens quite often and even in the most clever accomplishments of stage effects possible that there is a scene, an event in the play, that is very difficult if not impossible to reproduce in a realistic way. The moving picture machine could here fill a demand and this fact has been recognized and successfully realized by an enterprising manager of a big Parisian theater.

It was in the popular musical comedy, "Miss Helyett," by Edmond Andran, that the astonished audience was delivered an episode of a scene in moving pictures. The heroine of the play is shown by the cinematograph climbing the top of a mountain, when she accidently slips and makes a terrible fall down the precipice. She escapes death almost by a miracle, succeeding in the last minute to grasp hold of a branch on her way down. She is half unconscious, relieved by a friend who happened to be a witness of the terrible episode and who now makes desperate attempts to rescue her, an act in which he finally succeeds. The whole scene was very realistic and made a great hit, from now being a leading feature of the play. A brief vocal account was all that had been given this thrilling incident before.

There is quite a possibility for the moving picture machine in the theatrical field; with capable hands and clever composition remarkable effects could be accomplished. The moving picture drama is, as before mentioned, very popular in the literary smart set of the French capital. Edmond Rostand is the principal figure in this rather unexpected movement in favor for the "canned comedy." His example was followed by Capus, Sardou, Bataille, Lavedan, Pierre Louys, Abel Hermant and others—names that represent the elite of French literature. Moving picture dramas written by these notorious playwrights are played for the cameras by Sarah Bernhardt, Rejane, Suzanne Depres, Marthe Regnier, Jeanne Granier and other stars of international fame. "Le Monde Artiste" gives an account of a "Rostand" film, soon to be out on the market. It's a very original subject and rather amusing.

The scene is a park of Olympia, the home of the old Grecian gods. They are all there, Jupiter, Mars, Apollo, Venus, Minerva, and busily engaged in a merry game when this peaceful condition is somewhat rudely disturbed by the hideous appearance of an automobile with two unearthly creatures all covered in furs and enormous spectacles. This is enough to scare anybody, even if you are an Olympic god, and the merry party is now in wild confusion making speed for a safe hiding place. The automobile stops suddenly, something is the matter, a breakdown that must be repaired. Out of the fire car, unwrapping an uncanny disguise, descend the most beautiful looking pair of human beings—a handsome young man and a pretty girl. The Olympians lose some of their fright and Morpheus is requested to put them to sleep. When this is successfully accomplished the crowd finally ventures to the place of the excitement. Vulcan is very much interested in the wonderful car and examines it all over; of course, he finds the breakdown and fixes it. In the meantime Venus is busy with a suit case and finds a whole lot of marvelous interesting things in white and laces and, as all women are alike, we know what happens. But everything in this world has an end and so has also the nap of our motorists. The gods hide again and the young man and his pretty companion wake up, put on their togs, and off they go but do not quite understand how the machine could repair itself. In full speed they fly towards new horizons, with a new invisible little chauffeur, Eros, who got orders to take good care of the happy young people.

The big French firm, "Societe General des Cinematographes Eclipse," with a capital of one million francs, has increased its liability another half a million. This firm is a late branch of Charles Urban Trading Company, London and Paris, Mr. M. G. H. Rogers, manager, and as we understand the object in view is a development of the Alfred G. Smith invention of cinematography in natural colors. The firm is now located at 23 Rue de la Michodierse.

G. P. von Harleman.

CINEMATOGRAPHY IN NATURAL COLORS.

By Our Foreign Correspondent.

Mr. Albert G. Smith, of Brighton, England, demonstrated is cine film in natural colors before a gathering of 500 cientists in Paris on July 8. Among those present were the umiere Bros., well known as the inventors of the only hitherto practical method of color photography, but whose rocess cannot be applied to motion photography on account f the length of exposure required. Mr. Smith has devoted ears of research to the problem of motion pictures in natral colors and the results of his latest demonstration were ery encouraging and referred to by the French papers as one of the most promising events in the history of cinenatography." The foreign daily press, and especially the rade papers, have given much space to the subject, but in ts present stage the Smith method is only a very successful xperiment towards the solution of a problem that has occuied the mind of the scientific world for years. It is by no neans solved yet, for the Smith film falls far short of reproucing the "natural" colors. There is a marked absence of ertain colors and a noticeable defect in the blending and orresponding covering of the picture, the effect being that f a poorly colored lantern slide where the carelessly applied olors lap over the outline. The Smith film seemed to be nost sensitive to the red and gives only an approximate disinction between the other colors. With all its defects the Smith process is certainly a wonderful step in advance and ll the more remarkable when it is understood that the film hows no trace whatever of color when examined in the and. So far as can be learned, the principle of Mr. Smith's nethod is the use of a panchromatic film in the taking camra, which is equipped with revolving light filters of orange nd blue-green, and the use of blue and red filters in proecting.

In order to secure financial backing, Mr. Smith became ssociated with the Charles Urban Trading Co., of London, nd Mr. Urban had great faith in his invention and assisted im in every way possible, and a demonstration was given some time ago in the Urban factory, but since that time Mr. Urban seems to have cooled off in his enthusiasm. The French papers are making much of the suggestion that it was to get the proper backing and encouragement that Mr. Smith was compelled to abandon England and come over o that dear France, where brain is more appreciated than rawn. Be that as it may, all the French papers have not gone into ecstasies over the demonstration. "Gil Blas," one f the leading dailies, said that "the Smith picture was a hotograph without consistence, weak and flickering, with some red and some black spots." The "Phono-Cine Gazette," one of the French trade papers, begins a lengthy article with the most friendly congratulations to Mr. Smith and says that 'the notable efforts of this inventor certainly will in a very short time bring good fruits and prove of great value for the further development of cinematography in natural colors." (Rather cautious commendation, is it not?) In introducing himself before the gathering of French savants, Mr. Smith apologized for the necessity of a public demonstration to overcome the prevailing skepticism which is due to the many claimants for color photography who have filled the patent offices with their patent applications but who never have been able to show results. He then exhibited a number of films, such as the automobile races in Dieppe, scenes in the Bois de Boulogne, marching soldiers, girls with flowers, etc., all of which showed colors on the screen, though the films themselves could not be told apart from a plain film. Mr. Smith's invention is, without doubt, of extreme importance and will, when perfected, certainly create a furore in the moving picture industry. But, by all accounts, that time is yet in the dim future.

HAYES, MARATHON WINNER, TO HAVE VAUDEVILLE RUN.

E. F. Albee has signed a contract with John J. Hayes, the winner of the Marathon race and the hero of the hour, to appear in Keith & Proctor's theaters.

It is announced that Hayes will give a short monologue, attired in the Olympian suit worn on the day of the race, and, assisted by motion pictures, he will describe minutely the sensations and experiences of that memorable day.

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.

WE ISSUE THIS WEEK

New Feature Films

The Wife's Desertion

A Fine Dramatic Subject of 425 Feet

ALSO

The Burglar and the Clock

A Splendid Comedy of 550 Feet

To Moving Picture Exchanges

We issue each week from one to two reels of the very finest dramatic and comedy subjects, selected from the sample films submitted to us by the many manufacturers whom we represent. If you do not receive our announcements regularly, send us your name.

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CORRESPONDENCE.

THE RECENT WITHDRAWAL OF URBANORA FROM THE ALHAMBRA THEATER.

The Moving Picture World:

Notwithstanding the prominence given by the general, trade and professional press to the fact that Urbanora was withdrawn from the Alhambra Theater by the Charles Urban Trading Company, Ltd., after a record run of 420 weeks, the impression seems to prevail in the trade generally, both at home and abroad, that the renewal of contract was declined by the Alhambra management.

As **this false impression** is calculated and intended to injure the reputation and business of the Charles Urban Trading Company, Ltd., the fact that **the initiative was taken by this company** cannot be to strongly put forward.

Shortly before the expiration of contract a letter was sent to the Alhambra management, stating that **under no circumstances whatever would this company renew the agreement for a further period.**

The Alhambra management, in giving publicity to the change of arrangement for filling the gap, made the statement that an open market of the world's animated picture productions is preferred by them to the monopoly they have enjoyed during the term of the Urbanora agreement. In other words, in a somewhat belated announcement which seems rather to favor a sour grapes theory, they adopt a method which has been discarded as unsatisfactory by the Palace Theater management after a trial of five years.

Urbanora for eight years held its own as one of the chief drawing power of Alhambra audiences, and on its withdrawal the unsatisfactory (?) nature of the monopoly policy is exploited in a series of assertions which furnish a distinct contradiction to the general methods pursued by the management in procuring "turns" for filling the rest of the programme.

Competition for attractive general items in a variety entertainment is just as keen as is that for the provision of motion pictures of a sufficiently drawing nature; yet the Alhambra management has for years given a practical monopoly of supply to one firm of agents. Therefore, in their anxiety to make a good case, they appear to preach a doctrine which they do not practice.

Even were the case otherwise, success in the motion picture exhibit depends entirely upon the nature of the display. Urbanora has from first to last provided subjects which, on the unanimous vote of press and public, have furnished the most attractive half hour of the whole performance, not only drawing the audience, but keeping the seats well filled until the last picture left the screen. Greater press publicity has also been accorded to the Alhambra by the very fact that the constant change of topical and other pictures secured constant journalistic notice of the theater at which they were first and exclusively produced.

The Palace management, realizing that better returns are possible by the inclusion of Urbanora in its bill than by any other known motion picture method, have, as aforesaid, departed from the practice with which that of the Alhambra **have, perforce, to be satisfied.**

We are reluctantly compelled to make the above facts known, inasmuch as our trade competitors are endeavoring to make capital of the withdrawal by insinuating that we had no option in the matter—which is quite the reverse of the truth. CHAS. URBAN TRADING COMPANY.

San Francisco, Cal., August 28, 1908.

Editor Moving Picture World:

Thought I would write you a few lines to tell you business is booming out here, so good I cannot buy a machine. I have been waiting to get a Motiograph, but Mr. A. J. Clapham, of the New York Motion Picture Company, tells me he is selling them faster than he can get them from the factory; but that is not altogether because it is such a fine machine, but from the way you get treated when you do business with him as he will go out of his way to please you and see you are treated with all fairness. He is ably assisted by his manager, Mr. W. F. Lawrence, who is a very competent salesman and a hustler, and has a host of friends. The New York Motion Picture Company also receive subscriptions to the Moving Picture World and is the only concern on the coast that properly advertises that fact.

Yours truly,

W. A. JOHNSON.

BETTER FILM SUBJECTS WANTED.

Sandusky, Ohio, September 1, 1908

Moving Picture World, New York City

Dear Sirs:—I once more take up the battle cry, better subjects from the makers of films, something that will interest the people who pay to see them and not disgust them and send them from our places never to return, because they have seen something that there is nothing to. I refer to some of the following subjects: "Father, Son and Ass," "Jim Likes Garlic," "Jealous Woman," "Freedom for All," "Mr. Fuzz," "Head Dresses Worn in Brittany," "The Hapless Husband" and "The Discoverers," all ought to be dumped back to the makers as junk. The sooner the managers of places take up this matter and work together, the better they will be off; but if they insist on still making subjects like those mentioned they can look for their receipts to dwindle away and then wonder why people do not come in to see the pictures any more. One is not many, but let everybody take up this cry of better subjects. Yours truly,

CHAS. REARK.

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Film Review.

THE GIRL AND THE OUTLAW (Biograph).—Sad outcome of a pretty girl's love for a brute. The persistent, unalterable love of a woman is at times amazing, and, although the story of this Biograph film may seem a bit overdrawn, yet we know that such cases have existed, even to a greater degree. Bill Preston, a heartless road-agent, too despicable for the association of white men, had gathered about him a little band of low-down redskins, whom he seemed to rule by extreme despotism. At any rate, they all feared him, as he, with them, terrorized the whole country 'round, by acts of pillage, arson—and worse. Bill, despite his black nature, was a handsome fellow, who, under different conditions, might be called attractive. This the case, there is reason why Nellie Carson, a girl of the frontier, should fall so violently in love with him, casting her lot with his. She soon finds out his true nature, but even then she seems to be held by an irresistible power, though he would cast her off, which he tries to do, leaving her lying wounded and insensible in the road, after a stormy scene between them. She is discovered by a girl of the mountains, who offers to help her to her mountain home. Though moved by the girl's kindness, she rejects her offer, choosing to go her own way on the road of life she has picked out. The mountain girl drives off and is waylaid by Bill, who seizes her and brings her to his camp. Nellie, coming along later, discovers evidence of what has taken place, and with a feeling of pity for the girl, and jealousy of Bill, resolves to save her. She arrives at camp at nightfall and manages to release the girl and get away, but unfortunately her revolver drops to the ground, and exploding, awakens the gang. The girl's plight looks bad for the instant, and would have been disastrous had not one of the Indians, who had always shown a weakness for Nellie, handicapped Bill. This enabled the girls, who mounted the one horse, to get a lead. However, Bill and his red devils are fast gaining on them, and several of his bullets have taken effect in poor Nellie's body, who has sacrificially placed herself between the mountain girl and Bill. The girl's apprehension seems inevitable, when the Indian rides up, and Bill, with a dagger wound in the breast, falls from his horse, thereby closing his contemptible career. This in a measure demoralizes the gang, and the girls reach the mountaineer's cabin, but Nellie is mortally wounded and expires as she is taken from the horse, the good Indian driving up just in time to claim her body that he might bury it. This subject is an exceptionally thrilling one, with photography of the highest order, and many of the scenes tinted. Length, 835 feet.

BEHIND THE SCENES: Where All Is Not Gold That Glitters (Biograph).—It may be true that the eyes are the windows of the soul, but how often does the actor or actress have to shade those windows with the blinds of artifice, as does the heroine of this Biograph story. Mrs. Bailey, the young widowed mother of a child, now ill, and with but faint chance of recovery, must undergo the torture of smilingly responding to the generous plaudits of a thoughtless throng at the theater, while her heart is torn with anguish that only a mother can appreciate, for "Earth holds no symbol, has no living sign to image forth a mother's deathless love." 'Tis the opening night of a big production at the opera house, and at eight o'clock we still find the distracted actress in her humble apartment bending over the wan figure of her little one, while her own mother stands by in mute distress. A knock at the door signals the entrance of the call-boy, with a note from the manager to say that she must come at once to the theater or suffer the loss of her position—a thing she can ill afford, as it furnishes the only revenue, meagre as it is, with which she maintains her little home. Madly rushing to the theater, she hastens into her costume and appears at the entrance just as the curtain raises. Here is the crucial test of the actor's art. With heart as heavy as stone, she trips on to be greeted by the thousand smiling faces of pleasure-seekers in anxious anticipation of her dance, which is a feature of the performance. The dance over, she exits to be met by her mother, who has been sent by the doctor to bid her hurry home if she would see her loved one alive. Meanwhile there are storms of applause from an insistent public, soliciting an encore; hence she is aroused from her apparent lethargy by the stage manager, who fairly pushes her back on the stage. Again before the audience, her art befriends her, but in the course of the dance a mother's intuition asserts itself and in her mind's eye she sees her little one—but only for a moment, for the audience is thrown into a wild tumult, which tends to recall her to the exigencies of her position, and so she finishes the number. Dashing wildly from the theater to her home, she arrives—but too late. For when she meets the kind-hearted doctor at the door, her worst fears are confirmed. The scene that follows positively defies description, and we can only say that it is unquestionably the most powerful ever shown in motion pictures.. Length, 530 feet.

"The DEVIL" (Edison).—Synopsis of Scenes:

The Spark of Love.—Karl, an artist, meets former sweetheart at her husband's house—Both believe their love dead—Olga, a faithful wife; Karl six years absent—Old memories awake—Husband orders Karl to paint his wife's portrait—To sit following day.

Mimi, the "Model."—Karl passes a restless night—Mimi reproaches for coldness—He promises to visit her—Olga and husband meet Mimi on stairs—Karl and Olga feel an influence—Strive to resist—Husband departs.

The Temptor Appears.—Preparations for sitting—Olga removes waise—Startled by sudden appearance of Devil—His cynical philosophy overcomes scruples—Terrifies Olga—She rushes from room.

Karl and the Devil.—Devil praises Olga—Urges, hints, promises—Forces invitation to ball from Olga—Karl and Olga about to kiss when husband arrives—Embarrassment—Devil satisfactorily explains.

Mimi and Olga Meet.—Mimi calls—Devil hides her—Makes Olga jealous—Reveals Mimi—Karl tries to explain—Olga leaves—Karl goes to Mimi's house.

The "Lost Sovereign."—Karl tries to resist temptation—Devil tells story—Shows how he may lose Olga—Maddens Karl—Threatens to shoot—A sneer calms.

At the Ball.—In honor of Elsa—Olga match maker—Devil creates commotion—Powerless against Elsa—Controls Karl and Olga.

A Devil's Trap.—Commands Olga to cloak—Karl fears an elopement—Husband removes cloak—Karl confused—Devil gloats.

The Devil's Letter.—Olga decides to write Karl—"Never to see her again"—Devil dictates—"I love you; I am yours; take me"—Olga tries to recover letter—She faints.

Tempter Triumphs.—Olga visits studio—Devil gives a letter to Karl—He burns it—Goes to his room—Olga chagrined—Turns to depart—Devil intercepts—Gives her real letter—She rushes to Karl's room—Devil watches—His work accomplished. Approximate length, 1000 feet.

The Film Import and Trading Co. issue:

THE SPITEFUL GROOM (Eclair).—Those who are familiar with the class and quality of "Eclair" films will appreciate that it is not necessary to discuss or criticise their presentation, from any point of view.

A strong story, hardly a drama in the strict sense, is shown in this piece. Having a sensational interest throughout, it grips attention almost immediately.

The groom in the stables of an aristocratic family is given his discharge which he resently keenly on account of his poverty, and viciously determines to take revenge.

A young woman of the family prepares to take a ride across country, but before she mounts the spiteful groom gives the horse a drug which has the effect of enlivening the beast, which at every pace goes more furiously, becoming uncontrollable; finally the poor woman loses rein and is dragged along until in an unconscious condition, when the horse is caught.

The revengeful groom is soon discovered and, after a spirited chase, is overtaken in a well and imprisoned. Length, 585 ft.

THE DAUGHTER OF THE GYPSY (Eclair).—A pretty little child of a wandering gysp family is wrongfully shot by the gardener of an estate, who discovers the unfortunate mistake and carries the child into the house. The parents of the little one are found and brought to her and in a clandestine moment incite the child to theft as a recompense for the injury.

An opportunity is soon presented when the lady of the manor removes a handsome necklace, which she leaves upon a table, observed by the gypsy girl. Quietly the child appropriates the necklace and escapes from the place.

Arriving at the camp of her people, she gives the necklace to her father, who buries the precious article. However, the child, influenced by gratitude for attentions bestowed upon her while in the care of the family of the manor, becomes conscience-stricken, resolves to return the necklace; her act is discovered by the father, who pursues her over a log bridge. The child goes safely over but the irate father in wild frenzy loses balance, falls into the river and drowns.

The child, having in the meantime taken the necklace to the owner, is adopted when the tragedy of the father is discovered. Length, 555 ft.

A WAYWARD DAUGHTER (Essanay).—A young man just released from prison joins the Salvation Army workers, in order to regain a foothold in life. One day, while at work in the industrial home, a message is brought to the superintendent in charge, requesting that he find a suitable young man to fill a position as coachman in a wealthy family. The superintendent asks the recently released criminal if he will accept the position. An evil thought enters the young man's mind, and he gives an affirmative answer.

In the family there is a young and beautiful daughter, who soon becomes enamored with the young man. He makes ardent love to her until the father one day finds his daughter in the embrace of the coachman, and he is immediately lered from the premises. The fellow, however, not to be so easily kept from accomplishing his l, and he plans an elopement, to which the l readily consents.

No sooner has she become his wife than we l him again on the downward path. After uandering her money, he pawns her jewels, ich she permits him to take, and finally he sells sewing machine with which she has for some e been earning a living for herself and child. ngs go from bad to worse, until finally the n is arrested for stealing a pocketbook, for ich act he is again sentenced to prison. The r wife is forced to become a washwoman, in er to support herself and child. One day while vering some washing, the child, which she has on the front steps, ventures into the street l is knocked down by a carriage. The neighs and the occupants of the carriage carry the le one to its home, and when the mother rushes she comes face to face with the lady who had n an occupant of the carriage. Recognition lows, and the mother and daughter embrace h other. The wayward daughter's troubles are an end, and she returns with her child and ents to the old home. Length, 650 feet.

THE HAND (Great Northern Film Co.).—A gang thieves have resolved to break into a famous ress's house. They draw lots to decide who of m are to do the burglary and who of them to p watch, and then they set to work.

We see the actress come home, accompanied by most ardent admirer, a smart young lieuten- . He sees her in, and they talk together for ew minutes, and then the lieutenant departs.

As the young lady is undressing in front of a ge mirror, she sees there a hand moving beeen the portieres behind her back. Terror stricken, turns around, but the hand is gone. She beves she has had a vision and turns around to sume. But as soon as she has glanced at the rer, the hand is there again. Terrified, she ns around slowly yes, it is still there, a live d presenting itself distinctly on the dark back und of the portiere.

Paralyzed with terror, she stands for a moment hout moving, but at last, calling forth all her rgy she controls herself so far as to be able plan how to get out of her dreadful position. measures the distance from where she is standto the key-board, where her latch-key is hang- , and from there to the window, beneath which knows the lieutenant is still walking up and vn. She starts dancing and singing, as she ves towards the key-board, while her eyes are l staring terrified at the hand. Trembling all r, but still dancing, she passes by the hand and ches the window, and throws the key out of it. l then she drops down on the floor, faint with ror and excitement.

Now the thief comes forth; he quickly snatches the jewelry which the actress has laid by the rror, but then, instead of rushing away with spoil, he stands quite still, overwhelmed with miration for the handsome woman; yes, he even nds down to kiss her hand. But in that very nute the lieutenant comes back. As he sees the ef bending down over his sweetheart, he pulls his sword and makes him prisoner, while he vives her.

When she awakes and sees the possessor of the nd, the terror overwhelms her again for a mont, but when she sees her protector, she begs m to give the thief permission to go away. nile she is then safe with her rescuer, a most uliar thing happens: the thief returns, bringing ck all the stolen things to replace them where had taken them. Length, 500 feet.

THE HEBREW FUGITIVE (Lubin).—In dark t Russia a poor struggling Hebrew family and e aged father tottering under his heavy burden goods to be sewed into garments for a mere tance. A policeman coming along playfully ves the old man a shove, at the same time aling some coins from his pocket. People pass droves, all too beaten and bully ragged to see ything extraordinary in the action.

The home is a sight to American eyes—men, men and little children sewing some sit on e floor, others try to snatch a few moments to unch a crust. The tyrannical landlord comes in, mands his rent, due the same day. They ask r a little time—No delays, in come the constaes, and their effects are put on the sidewalk d they sit there helpless, stunned, until the er ready cossacks drive them away.

The daughter is captured by cossacks and ought before a drunken officer, who offers her dignities. She cunningly gets his revolver, oots him and escapes. In an old ruin a vision "Columbia" beckons them to a fairer land. ey sail away, finally landing under "the Stars d Stripes." Length, 745 feet.

THE WASHERWOMEN'S REVENGE (Lubin).—ridget and the cook are busy with their Mony's washing. They will not stand any fooling om the ice man and surely not from an outder. Whoever tries to intrude into the domains Bridget and the cook get a good drenching. he ice man may have his fun with Bridget. ridget has her revenge. Length, 225 feet.

THE PERSISTENT TROMBONIST (Lubin).—Mr. Noodleheimer takes music lessons. He plays the trombone and is so enamored with his new art that he never stops playing. Neither his enraged neighbors nor the police nor anything else can make Mr. Noodleheimer stop. So the desperate citizens throw him into the sea. When last seen he just sunk for the third time, still blowing the trombone, and from the reports received he continued his musical feat down below. Length, 450 feet.

THE DANCING FIEND (Lubin).—A young man anxious to learn dancing calls on the professor. Being too stupid, the professor sells him a book from which to learn dancing. The dancing fiend now tries the terpsichorean art all the time and everywhere, until he ends at Dr. Daffy's Sanitarium, where he is still dancing. Length, 300 feet.

Pathe Freres Issue

TRICKSY, THE CLEVER PRINCESS. We see the old king in this picture sitting in state, surrounded by his three beautiful daughters. Prince Richard, of another monarchy, comes and demands the hand of one of the young women in marriage, and when he is repulsed by all three he leaves the palace in rage, vowing to cause a war between the two countries.

The King is as obdurate in his purpose as the arrogant young Prince and takes him at his word and immediately prepares to meet the hostile foe on the field. Before going he takes his three daughters to an old witch, who gives each of the girls a glass distaff, and tells them that if they disobey their father's wishes that the staffs will break.

Next we see the King locking his daughters up in an old castle to keep them safe while he is away at war. Each girl occupies a separate apartment, and they have their food sent up to them from below by means of a basket hung from the window.

The hostile prince, upon hearing of the girls' whereabouts, contrives a scheme whereby he will be able to gain admittance to their apartment and press his suit during the father's absence. He disguises himself and comes under the window, and the girls lower the basket and he gets into it, and they pull him up. When he is in the room and they recognize him, they flee, and he follows them. Finally he wins his way into the apartment of the youngest, and she allows him to make love to her. Immediately the staff breaks. He then goes into the apartment of the other, and she does likewise, with the same results. He gets into Princess Tricksy's room, but she has a way to rid the place of his repulsive presence. There is a secret opening in the floor, which she opens, and places a mattress over the hole, and when the Prince comes in to make love to her she induces him to lay down, and immediately he touches the spot he is thrown through the opening into the cellar below, where he escapes.

In the next picture we see the victorious King when he returns to the palace and summons his daughters. Tricksy being the only obedient one, comes in, bearing the glass staff, but the other two are without theirs, and it so infuriates their father that he sends them from his sight and places Princess Tricksy on the throne.

Immediately she is in power she has her enemy, the Prince Richard, captured and sends him to prison to be rid of his entreaties. In the last picture we see the clever Princess being crowned in the presence of a large multitude. Length, 885 feet.

TWO CLEVER DETECTIVES.—The first picture shows a woman sitting in her home, when a man enters, who has some costly lace for sale. After examining the goods, the lady leaves the room for a moment, and the vendor, seizing the opportunity, opens the safe and steals a large quantity of jewels with which he quickly makes his escape. When the woman returns and finds she has been robbed, she immediately hastens to a detective agency, where she recognizes the lace sellers' picture in the rogues' gallery. She then offers a large reward for his captture, and two of the cleverest detectives are put on the case.

They first go to a cafe and spy the culprit sitting at a nearby table, but before they have time to grab him he makes his escape and drives to his home in a cab, where he gets his two trunks and makes for the railroad station. The detectives, in disguise, follow him, but miss the train by a few seconds. Not to be outdone, however, they procure an automobile and follow the train, arriving at the fellow's destination as soon as he does himself. They follow him to the hotel and disguise themselves, one as a porter and the other as a maid. The fellow becomes suspicious of the servants, and decides to keep a watch on them. He peeps through the keyhole: he sees them open his trunks and conceal themselves inside. He sneaks out and locks down the lids, thus making them prisoners and then hurries away. The attendants come to take the trunks to the room, but as soon as they lift them the bottoms fall out, thus liberating the detectives. They start after the crook, and this time he rides away on a bicycle: but they are close on his

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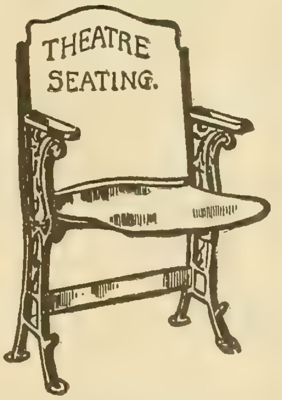

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heels, and follow him as he jumps into a river and swims to the opposite shore. Finally he rushes into a curio store, and while he is talking to the attendant the detectives sneak in and one disguises himself as a mummy, while the other gets into a suit of armor. Just as the burglar is about to leave they pounce upon him, happily at last to have outwitted such a resourceful crook. Length, 672 feet.

FIGHTING THE FLAMES.—Views of fires are always sure to be popular, for it is inspiring as well as exciting to see the fire-fighters dashing down the street, regardless of the risk they are running in their effort to save human lives and property. The method of fighting fires is so vastly different in foreign countries to those used in our own, that it makes this picture extremely interesting. Here we see a building catch fire in a town in England, and soon the department is dashing to the scene of disaster, and it is not long before the laddie sare playing the water on the burning building and have the fire under control. The fire engines used in this country seem to us very small in comparison with our own, and we note also the peculiar dress of the fire-fighters, who, however, go about their work in cool, collected way, never thinking of fear. Finally, when the fire is out and the building a wreck, we see them picking up and starting back to their quarters, ready for another call. Length, 262 feet.

THE CABBY'S WIFE.—A cab driver, who, through his intemperance, causes his wife no end of misery, is seen in his squalid home abusing her, while she stands meekly by, not daring to resent his brutal treatment. As he goes out to his cab the wife starts out to do some marketing, and while she is passing the wharf she is approached by a very gallant old fellow, who makes advances to her. She hurries along, but he follows close to her heels, and when she has finished her marketing and is ready to start he approaches her, and is so persistent that she consents to let him escort her as far as her home. He then takes his leave, but only after she consents to meet him the next day.

In the next picture we see the drunken husband showering abuses on his wife, who, unable to put up with him any longer, finally throws him out of the house. She then makes preparations to receive the stranger, longing, as she does, for someone who will speak a kind word to her.

The cabby is driving down the street when he is hailed by a passerby and ordered to stop at a florist. Here his fare purchases a large bouquet, and on entering the cab again tells the driver to go to a certain number, which happens to be the cabman's own address. The latter never dreams, however, that the stranger is going to see his own wife. While the cabby is waiting for his passenger the janitor comes out, and the pair go to a cafe and have a hilarious time and come back terribly intoxicated. The cabby makes for his apartment, and as he walks in he is dumbfounded to see his wife and the old masher carrying on a pretty love scene. The cabby grabs his rival and is giving him a terrible beating when the wife calls the police. In rush the officers, and all three are taken to the station. When they appear before the judge, and he hears the story of the much-abused wife and sees the inebriated condition of her husband he has the latter locked up and allows the woman to go her way in care of her affinity. Length, 557 feet.

MUSIC HATH ITS CHARMS.—Two street musicians come along and stand in front of a large apartment house and begin to play their sweet melodies, and in the ensuing pictures we see the effect it has on the occupants of the house.

In the first we see the postman delivering a letter to the servant, and because he is a trifle late she gives him a terrible scolding, and is in the act of mixing matters up when they hear the sweet strains from the street below, and immediately they are calmed and join hands and dance around the room. In another apartment there is a man and woman at dinner, and he, not being very good natured, complains of the cooking, and as a mark of his appreciation he smashes some of the dishes on the floor. They are just in the heat of the argument when, behold! the music is wafted through the window and it has its soothing effect, for he takes his wife in his arms, and leading her over to the window, they enjoy the sweet strains. A slavey and porter meet in the hallway and have an argument, and when they hear the music it has the same soothing effect on them.

An aged couple are seated in their apartment, taking tea, and when they hear the beautiful airs the old man goes over and opens the window and comes back, and as they are reminded of their young, happy days we see them in a simple little love scene.

The fellows keep up their melodies of love, and it has a wonderful effect on three policemen who are arresting a ruffian. They are handling the fellow rather roughly when they stop to listen to the strains floating on the air, and immediately all hands are calmed, and they let the fellow go his way while they gracefully dance away in the opposite direction.

The musicians reap a good harvest in coin from all the people whose hearts were made glad their sweet music.. Length, 428 feet.

THE MESMERIST.—A landowner in the cu try is seen leaving his home and starting out collect his rents from the peasants who occ his estates. He enters one house, where the m upon paying him, notices the large amount money that he carries in his bag, and yields the temptation to rob the landlord. When latter leaves the place he is followed by the t ant, and when at a remote part of the coun road the culprit rushes upon him, and after k ing and robbing him he drags the body of victim some distance and hides it under an deserted bridge, and makes his escape.

When the landowner does not return to family at the usual time, his wife and moth become alarmed and report his absence to police. At the station there is a mesmeri who induces the wife of the victim to submit being mesmerized, with the hope that through h psychic power they will be able to find the vict and apprehend the culprit. When she is und his hypnotic power she leads tne searching pa to the exact spot where the crime was committe and we see in a vision the affair repeated bef her eyes. Next she leads them to the bridge a points out the spot where, upon investigatin they find the victim.

They send the body to the village, and sh still under hypnotic influence, leads the police the home of the culprit, where they find t empty bag and come upon the murderer, a after a desperate resistance, he is overpower and taken prisoner. When the spell is lifted a the woman realizes the stern reality, she is d perate with grief. Length, 606 feet.

GROTESQUES.—In this film we see some wo derful feats in artistic trick photography. T men place a screen in the center of the stag and the faces of men and women appear on it a change into many characters without the slighte detection on the part of the spectators. Ne they take a large sheet of paper, and as t funny characters come out from behind drap they put the paper over them and each one d appears.

They then place a table in the center and r up the paper and make small balls and pla them in a hat, out of which come a lot of litt puppets, dressed in all sorts of grotesque c tumes. They perform many funny antics a dance all over the table, and when finished one the men grabs them and places them back in t hat like so many little dolls.

Finally they take the hat and all the chara ters appear in their natural size and join in general merry-making and dance away. Lengt 328 feet.

A DOZEN OF FRESH EGGS.—In this very fun picture we see a fellow whose wife sends him o to purchase a dozen of fresh eggs. He goes to store, and after buying the eggs, which the cle places carefully in a bag, the heedless fellow star home. He does not proceed far when he mee a friend, and in his effort to give him the gla hand he drops the eggs on the stone walk, a it is needless to mention the result. He goes ba to the store and the girl sells him another doze and he starts home again; but his friend invit him in to have a drink, and after a few roun both are hardly able to stand on their feet. E still hold on to the eggs, and keeps them co cealed under his coat, but his friend stagge against him and smashes every one of them.

He goes back to the store again, but this tim the girl puts them in his hat, and as he is goin along the street he gets into a controversy with fellow, who hits him over the head and the egg smash and run down all over him. Bound to g that dozen of eggs home, however, he makes a other trip, and this time takes off his coat, an when the girl puts the eggs in it he starts t drag them along the street. He does not procee far before running into a policeman, who fall sprawling into the eggs, much to his own disgus and that of the man who has just purchased them

Finally the latter makes another trip, but thi time he takes the basket and starts home. Whe he arrives his weary wife has retired, and he put the lot of eggs in the bed and climbs in.

When the wife awakens in the morning sh finds him beside her, and when she calls him an asks for the eggs he throws back the clothes, an there, to his great surprise, is a fine brood o little chickens. Length, 492 feet.

THE CATTLE RUSTLERS (Selig).—A picture of a true story taken from real life. "The Cattle Rustlers" is the third of a series of great Western pictures turned out by Selig this season. The scenes were selected from one of the big valleys of the Rockies, and are unsurpassed in beauty and wild grandeur.

The story is woven about an old cattle raiser, John Ralston, whose annoyance at the depredations on his stock by a band of rustlers leads him to offer a reward for their capture.

The opening scene of the picture occurs in front of a "thirst parlor" in a small Western town, where Ralston is distributing handbills to a crowd of cowpunchers and loungers, offering the reward above mentioned.

Cherokee, a half-breed and leader of the very nd of rustlers wanted, happens to be present, d after reading one of the bills he mounts his oroughbred and rides rapidly away.

We are then taken to the camp of his follow- s, where to the great amusement of the dare- vil band he reads the offer of reward made by ılston. So reckless are these men, that instead paying heed to the warning, they determine to ıke another raid the next morning.

Cherokee leaves his companions, instructing em to procure as much rest as possible for the ely work cut for them, and is next seen riding to a little log cabin, the home of his Indian eetheart, Wahnita. It is here he keeps his anding irons with which he changes the brands the cattle he steals. Telling Wahnita that he s work to do and cannot tarry long, he bids her affectionate adieu and rides away to join his n.

In the meantime Ralston's offer of reward has oused the cattlemen and cowboys of the entire lley, and preparations are at once begun to nt down the much-hated cattle rustlers.

Cherokee, rousing his followers the next morn- g, starts out on his nefarious undertaking. They n come upon a herd of fine cattle browsing ar the edge of the pines, and surrounding them ey soon have them rounded up in an old aban- ned corral in a secluded spot in the forest. ere, confident of their safety from discovery, ey begin to brand the calves found in the herd. hile they are busily engaged in this work, a ıe ranch woman on her way through the forest the nearest settlement rides up to the rear of e old corral, unseen by the rustlers, and tak- g in at a glance the unlawful work going on e gallops rapidly away to spread the alarm.

At the first habitation she comes to she sends e girl who responds to her call to arouse the wboys of the Ralston ranch. Like a winged ssenger the girl springs lightly to the back of r broncho and is off like the wind. Dashing to the cowboys' camp she spreads the news, and th a yell of exultation fifty whirlwind riders ring to their horses, and following the girl are n lost to view on the crest of a distant rise.

Again we see the rustlers, who are still at their anding, when they are suddenly arrested in their rk by the distant pounding of a hundred pairs hoofs. Knowing full well the meaning of that und, without further delay they mount their ddled horses and plunge at once into the forest, the hope of eluding their relentless pursuers. ıt they are too late -the leader of the cowboys es their retreating forms, and with fierce energy e chase begins.

Now follows a thrilling ride for life. Feeling at their only hope is to abandon their jaded rses and take to the depths of the forest on ot, the wily Cherokee orders his men to dis- ount and try to demoralize their pursuers by ing a volley into their midst as they come ound a bend in the road. The plan is carried ıt, but the cowboys are determined, and dis- ounting, take up the chase on foot, which, after short fight, ends in the capture of the rustlers, ıt Cherokee, who, by strategy, escapes.

The victorious cowboys then ride to the former ımp of the rustlers and there capture the Mexi- ın cook, who is frightened into revealing the ssible hiding place of his leader. The hunt is en resumed and ends at the home of Wahnita, here Cherokee has taken shelter. Here he is ıally captured, but not without a desperate fight, which he is badly wounded.

The prisoners are all taken to the Ralston ınch and an impromptu court formed, by which l the rustlers are sentenced to pay the penalty sually meted out to cattle thieves. But through ıe pleadings of Wahnita, and because of his ounds, Cherokee is given a day's respite and is ɪcked up in a log house on the ranch under uard, with the Mexican cook as his only com- anion. During the night his wounds, which are ıany, prove fatal, and he dies in the arms of is comrade.

When the cowboys come next morning to get im they find that a merciful Providence has in- ervened, and the leader of the rustlers has al- ady paid the penalty. Left alone with the body f her outlaw lover, poor Wahnita, the faithful ndian sweetheart, bewails her loss. Length, 960 eet.

THE LION'S BRIDE (Selig).—A fifteenth century omance produced with lavish disregard of expense nd a wealth of scenic grandeur, magnificently cos- umed, and acted out with minute attention to etail by a company of selected players, fifty in umber. A story that chains the attention from he first moment until the startling denouement— xciting, thrilling, interesting and absolutely out of the ordinary. The scenes are laid in picturesque Italy, at a period when might was right and feudal barons held sway.

Lord Conti a bestial nobleman had fallen madly in love with Francesca, the young and beautiful daughter of a neighboring baron, and although Francesca has confessed her preference for another suitor, Romereio Capulet by name a young noble whose estates join the baron's, her pleadings have no weight with her father. He favors the count, well knowing that if he refuses his sanction the unscrupulous man will soon find a pretext for feudal war and seize what has been refused him.

The opening scene is placed in the garden of the baron's country villa on Lake Como, where fountains play, graceful feathered creatures float idly on the placid waters, flowers and shrubbery grow in profusion, ancient marbles peer from odd nooks, and the whole scene is atmospherically suggestive of that beautiful and languorous Italy where love and romance are a part of every day life now as they were in that dim and mystic period 300 years back.

A jester arrives from Lord Conti's court, the count's proxy, who demands the hand of the fair Francesca. The young girl answers the command of her father and stands demurely before him. About her neck, suspended by a golden chain, is a diamond studded miniature of herself, hung there as was the custom of the times, to be some day given by her own fair hands to the man of her choice as a betrothal pledge. He in turn to wear and guard it through life as his most sacred possession.

The baron states the object of the jester's visit and bids his daughter send Lord Conti the precious love token. The girl shrinks back in alarm. The baron sternly removs the miniature from the neck of the hapless girl, and giving it to the messenger bids him return with all haste to his master. The jester kisses it rapturously, at which the baron in anger draws his sword. The fool claiming the right to do this as his master's proxy, and laughing heartily at his own wit, hurries back to the waiting count. Realizing from what he has seen that the young girl's heart does not go with the token, the jested, who secretly hates his cruel master, scents a chance for revenge. He determines to watch and learn to whom the maiden's heart really belongs.

The next scene is the feudal banquet hall in Lord Conti's castle, where that worthy is surrounded by his men-at-arms, retainers and all the drunken worthies of his lavish court. The fool presents the token. "See, gentlemen, she is my promised wife—on with the feast." The men-at arms bear in a huge roast on a six-foot platter and place it in the center of the table; flagons of wine are emptied into golden goblets and the revel is on, while the guests again and again toast the proud count and his promised bride.

We are then taken to the court yard of young Romereio's home. A horseman dashes in bearing a notes, which proves to be a heart-broken appeal from sweet Francesca. "I would rather throw myself to the lions he keeps caged in the dungeons of his castle than be his bride." "I'll face her father at once; she belongs to me by right of love and only death shall wrest her from me."

The next day the rivals meet before the baron's castle, each backed by half a hundred faithful followers. The father refuses Romereio's plea and bids the girl prepare for her union with the count. Romereio draws his sword on his rival, and a bloody conflict between the contending factions is averted by Francesca throwing herself between the maddened leaders. "Patience," she whispers. "Depart, love will find a way."

The jester next witnesses a meeting between the lovers on Francesca's balcony, and in glee flies back to jeer at his master. "She is lost to thee. I saw her in the arms of her lover; she is even now on his breast. Thou art too old and coarse for such a bride." He laughs at and torments the now frenzied count, who when he learns that the lovers have planned an elopement, with a yell of anguish stabs his jeering tormenter, who falls shrieking with laughter at his feet. "I've had my revenge. She is lost to thee."

The count calls together his retainers and bidding them follow, rides madly to the church. Too late —they are already at the altar. Romereio's followers are stationed nearby, for he had feared pursuit. A retainer seeing the count's forces approaching, enters the church to warn Romereio. The trembling girl pleads with him to remain with her. "My place is at the head of my men." And with a kiss he stills her pleading and goes to place his forces for the fray.

The count and his soldiers dash into the church seize the weeping girl at the altar. She is thrown across the pommel of the count's saddle and he bears her off, leaving the men to fight their way out as best they may. Left leaderless, they are soon overpowered and defeated. A stirring battle scene is here depicted. Spears and broadswords clash, and we witness a page from the past showing how men contended for a cause they thought right in an age when bodily strength was man's greatest protection.

We see the count maddened by love ride up to the moat of his castle and cross the drawbridge into fancied safety. The huge bridge slowly rises, cutting off his pursuers. Two of Romereio's faithful followers plunge into the water and supported by a comrade one of the daring men clambers up the masonry to an opening over the central door, and as the baron's moat keeper swings the bridge almost into place a spear hurled from above strikes him. With a yell of pain he releases the windlass and the bridge settles back across the moat. Romereio and his men batter down the doors and rush into the castle. The search begins through the corridors of the old brown pile of stone and mortar. The count with the now senseless girl

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his relentless pursuers. Realizing at last that escape is impossible, a demoniac idea enters his crazed brain. "She shall never be his bride—the lions, the lions!" A fiendish yell of laughter and he starts for the trap door leading to the dungeons below. We see him fight back a huge Nubian lion from the cage door. The girl now helpless and inanimate, is thrust in and the door closes with a crash. Romereio and his followers come pell mell down the steps. Momereio's sword meets the maniac's wild thrusts. A quick wrist movement and the maniac is disarmed and he receives the sword of his rival in his breast. The agonized lover gives one look of horror towards the lion's den, the falls fainting into the arms of one of his retainers. The others stand aghast at the spectacle of the Lion's Bride. The most novel and surprising motion picture of the year. Nothing better has been shown to the public. "The Lion's Bride" that will set the film world going. Length, 810 feet.

THE WAGES OF SIN (Vitagraph).—An Italian tragedy. Our story opens at Villa Romani, in Naples, showing the betrothal of Fabio and Nina. The couple are to all appearances deeply in love with one another. The marriage ceremony takes place. Nina enters on her father's arm, while Fabio and his friend Guido approach from the opposite direction. Greetings are exchanged and Guido is presented to Nina. Both are visibly affected. It is love at first sight. The ceremony finished, the happy couple receive the benediction of the priest and depart. In his gardens, Fabio and Guido are drinking as Nina enters; she asks her husband to post a letter and as he departs on the errand, the fickle wife throws herself into Guido's arms. The couple stroll about the gardens for awhile, then enter the house. Fabio falls a victim of cholera, is brought to his home by four men. A priest accompanies them and begs to be admitted with the body which is believed to be dead. The request is refused, the priest and his men driven away. They proceed to the family tomb and deposit the body therein. In a short time, Fabio moves inside the coffin, struggles, finally frees himself and escapes from the vault. He proceeds to his own home, secretes himself behind the trees and from his hiding place watches his false friend and wife. He listens, with expressions of anger, jealousy and revenge on his face. He goes to an old costumer's shop, secures an outfit, including a wig and dark glasses, and starts out for revenge.

At the Villa, Nina is seated on a sofa as Guido enters. She greets him affectionately and shortly after a number of guests arrive, among them Fabio, disguised as Count Olivia, and are presented. The disguised husband bestows his smiles and flattery upon Nina, who accepts his attentions in a coquettish manner. The couple go to the Summer garden and are there discovered in loving embrace by Guido. He draws a stiletto and is about to stab Nina when his arm is seized by one of his guests. A duel is arranged and in a clearing in the woods the principals and their seconds proceed. They remove their coats and select their pistols. Count Olivia removes his glasses and as he takes his position is recognized by his adversary. As he sees Fabio before him, Guido is horror-stricken, his hands tremble as he raises his revolver. At the drop of a handkerchief both men fire and Guido falls over dead. With his rival out of the way, Olivia returns to Nina and we see them going through the marriage ceremony. To fully carry out his revenge, Olivia takes Nina to the tomb which is supposed to contain Fabio's body. She goes in against her will. When inside Olivia locks the door, removes the wig, beard and glasses and stands before her as Fabio. She pleads for forgiveness, but is cast roughly aside. Fabio then goes out and locks the door, leaving his faithless wife to die of starvation. Length, 990 feet.

BY A WOMAN'S WIT (Vitagraph).—In the home of Count Von Litzer, an Austrian Minister of War, his daughter, Hilda, is sitting at the window gazing out expectantly. Her smile becomes broader as her sweetheart, Franz Lehman, a young lieutenant, enters. The lovers sit down; the young man takes from his pocket a jewel and presents the young lady with a ring, a token of their betrothal. The father enters, admires the gift, retires and after a few minutes the young officer takes his leave.

In the Minister's headquarters, Count Von Kline, middle-aged, with a foul, dissipated look, is conversing with his tool, Captain Sternberg. Several other officials are standing about, Von Litzer picks up an official envelope, calls his lieutenant to him, gives him the package to deliver. Von Kline and Sternberg observe this, pass a knowing look, then Sternberg accompanies Franz as he leaves the room. We fellow the pair through brilliantly lighted streets of Vienna until they reach the "Royal" Cafe. Lehman at first objects to entering, but finally yields to the persuasion of his companion and they pass in. The orchestra is discoursing music at the further end, handsomely dressed women and military men are standing about. At one table Von Kline is talking with the Countess Zara, a dashing woman. The officer rises, bows and departs as Sternberg enters, goes over to the lady, and introduces Franz. The latter seems fascinated with the Countess, they drink, and, upon her invitation. leave for her aaprtments. Arriving there, wraps are removed and wine is served. As the Countess is filling the glasses, Lehman's attention is attracted in another direction and the adventuress empties a powder in his glass, a toast is proposed and all drink. A little later, Franz rises, staggers and then sinks on the couch unconscious The Countess takes the papers from his pockets Sternberg reaches out to receive them. The woman intends keeping them, however, locks them in a drawer and bids her companion depart, which he does rather sullenly. A few hours later, the drugged soldier is observed still on the couch He stirs restlessly, wakes up, feels in his pockets and finds the papers missing. While searching the room, the Countess enters. He demands of her to return the papers, whereupon she becomes very indignant, so he changes his tactics, falls to his knees and pleads for their return. Neither plan is successful, so with a gesture of despair he leaves and proceeds to the home of Von Litzer. He enters pale and with clothes disordered. As Hilda rushes to greet him, Lehman falls to his knees and confesses all. He is freely forgiven and his sweetheart, in glancing at the newspaper observes an advertisement calling for a lady's maid and the address given is the one in which her lover has had the thrilling experience. She determines to apply for the position, dresses accordingly and proceeds to the Countess' apartments. She is engaged and shortly afterward Sternberg enters to bargain for the stolen papers The Countess takes them from the desk. Sternberg counts out the bank notes and while both are engaged, Hilda steals quietly and quickly to the table, snatches the papers, rushes out, locking the door after her. At Franz's rooms we find him sitting dejectedly in a chair. He gets up suddenly, walks over to the table, takes out a revolver and is about to commit suicide as Hil rushes into the room triumphantly waving the v uable package. Length, 564 feet.

A WORKINGMAN'S DREAM (Vitagraph).— workingman, weary and tired, plods along t street, stops at a factory, enters and asks employment. There is no vacancy and, dee dejected, he sits on the cellar step and falls asle In the dream an angel appears, touches him wi her wand, drops a message into his hand, dire ing him to Professor Wonderful, who will supp him with good clothes and plenty of money. T workman rises and goes to the address give The professor's workshop is decorated with fa tastic and mysterious figures, symbolical of mag A servant ushers the dreamer in and he delive the message to the professor. He agrees to co ply with the request, places the workman in po tion before him, makes a few magic passes a he is transformed immediately into a well-dress man. He thanks his benefactor and as he about to depart, the professor hands him a ca with the instructions:

1. You will break the spell if you raise yo hands above your head.
2. If you shake hands with anybody.
3. If you stoop down.

The workman proceeds down the street. highwayman jumps from behind a clump of bush and demands money. The workingman's han are held up, the spell is broken and he is tran formed back to his workman's clothes. He r turns to the professor and tells of his pligh After warning him that he can help him but thr times, the professor again works the transform across his shoulders, doubles here and there tion. The workman leaves the house, when, the street, he meets a lady inclined to flirtatio She drops her handkerchief, the workman stoo to pick it up and is again changed back to h former attire. He visits the professor again, an is once more transformed and warned. He prom ises faithfully to follow instructions and eff sively grabs his benefactor's hand. This is th third and last break, and he is brought back his workingman's clothes again. The closing scen shows the sleeper awakening and recalling h dream. An ambulance drives up and a man wh has been injured in the factory is taken awa The accident makes a vacancy, which the work man applies for and secures. Length, 387 feet.

Williams, Brown & Earle issue:

THE WIFE'S DESERTION (Hepworth).— young clergyman sits at the table writing, whil his wife stands discontentedly by a cradle contai ing their chubby baby. The man, rising, address his wife, but she turns from him in anger, and h leaves the house for his duties. The woman a once becomes active. Seating herself at a tabl she writes an explanatory note, and picking up cloak, leaves her house and child, with her affinit who has been waiting for this chance. The wi has deserted her home for one of a far differe character.

One Month Later.—Sitting at a table in a bril iantly lighted and handsomely furnished apartme well describing the old maxim of wine, women an song. Amid boisterous laughter, the woman gan bles, together with a party of friends. Wine flow freely all around the table and they bolster u their courage with frequent draughts. Full of e citement, they sit playing, when one of their num ber is completely cleaned out. Realizing his p sition, a sudden stroke of apoplexy causes him fall to the floor, and realizing that he is in dying condition and his last moments have arrive calls for a clergyman. It so happens that th woman's husband is the nearest clergyman and called. Hardened by her life of the last month she stands at the sideboard drinking while th clergyman administers the last rites. On turning he discovers her and pleads for her return. Th woman, although astonished to see her husband laughs and jests at him, and raising her glass wine, drinks to a mocking toast. The poor heart broken man leaves the building for his home afte being so badly spurned.

The scene here changes to the following mornin in the same apartments. The woman is joined by her chosen companion, who, after his night of riot ing, is not in the best of temper. Turning to her he orders her to leave the house, and, despite her pleadings, refuses to allow her to remain. Tire of the stolen love, he tells her to clear out, an with her pleadings, only exasperates him. Opening the door, he turns her into the street.

The Sign from Heaven.—The woman is next seen brought to the lowest depth, only able to maintain existence by selling flowers, shoestrings, papers, etc., on the pavement, and in this condition she is discovered by her one-time husband, whom she implores to take her back, but he is horrified, staggers back and rushes away from her in disgust. Going back to his home, he kisses his little child, during which he sees a vision: the Cross appears, and from the Cross, an Angel. At the same time his wife is seen through the window. The angel points to the window and the husband, glancing up, sees his repenting wife, and then the husband goes out and brings her in.

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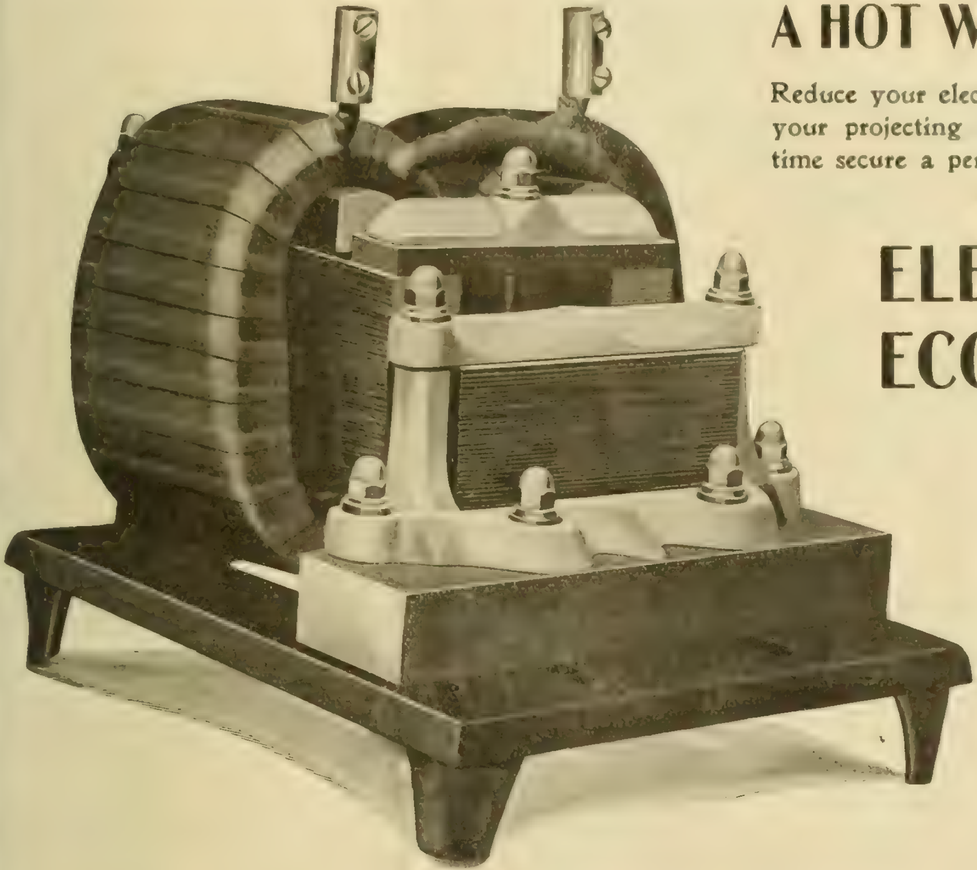

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The Spark of Love.—Karl, an artist, meets former sweetheart at her husband's house—Both believe their love dead Olga, a faithful wife; Karl, six years absent Old memories awake—Husband orders Karl to paint his wife's portrait—To sit following day.

Mimi, the "Model."—Karl passes a restless night —Mimi reproaches for coldness—He promises to visit her—Olga and husband meet Mimi on stairs —Karl and Olga feel an influence—Strive to resist —Husband departs.

The Tempter Appears—Preparations for sitting —Olga removes waist—Startled by sudden appearance of Devil—His cynical philosophy overcomes scruples—Terrifies Olga—She rushes from room.

Karl and the Devil—Devil praises Olga—Urges, hints, promises—Forces invitation to ball from Olga—Karl and Olga about to kiss when husband arrives—Embarrassment—Devil satisfactorily explains.

Mimi and Olga Meet.—Mimi calls—Devil hides her—Makes Olga jealous—Reveals Mimi—Karl tries to explain—Olga leaves—Karl goes to Mimi's house.

The "Lost Sovereign."—Karl tries to resist temptation—Devil tells story—Shows how he may lose Olga—Maddens Karl—Threatens to shoot—A sneer calms.

At the Ball.—In honor of Elsa—Olga match maker—Devil creates commotion—Powerless against Elsa—Controls Karl and Olga.

A Devil's Trap.—Commands Olga to cloak—Karl fears an elopement—Husband removes cloak —Karl confused—Devil gloats.

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Tempter Triumphs.—Olga visits studio—Devil gives a letter to Karl—He burns it—Goes to his room—Olga chagrined—Turns to depart—Devil intercepts—Gives her real letter—She rushes to Karl's room—Devil watches—His work accomplished.

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Editorial.

The Future Should be Taken Care of in the Present.

There are two factors that will continue to exert an increasing influence on this business as time rolls on. One is the over-production or unsold copies of the manufacturers; the other is the constant accumulation on the shelves of the exchanges of subjects that have gone the rounds—and commonly referred to as "junk."

The disposition of the latter requires the most serious consideration, as the manufacturers are wise enough not to upset the demand for fresh subjects by flooding the market with old ones, even at bargain prices. But the accumulation of old film is a more serious matter for consideration and one which is even now troubling those who have the future stability of this business at heart.

* * *

Discussing this question with a prominent manufacturer a few days ago, he suggested a measure for the control of the junk market which would at least tend to prevent the condition from becoming any worse than it is. This was that for each foot of new film received from the manufacturers, a corresponding number of feet of used-up film should be returned by the renter, for cremation. The suggestion is sound and practical, and in view of the large stock carried by the exchanges it would not be a hardship to any but perhaps the newest comers in the business. Should the manufacturers ever exact such conditions, instead of its being a hardship to the exchanges it would be an all-around benefit; but to make the proposition tenable, efficacious and fair, a revised schedule of prices would require to be adopted and adhered to by *all manufacturers*. If the rule were to be adopted and enforced by *every* manufacturer, a substantial allowance should be made for the old film. If the exchanges considered this oppressive and some preferred to retain their junk, a substantial discount could be agreed upon that would be extended to the renter who returned old film, and this discount should be large enough to make it an inducement.

The Swine Have to be Fed.

On several occasions we have published letters from exhibitors protesting against certain highly sensational film subjects and we have repeatedly pointed out that such subjects bode no good for the future welfare of the business. We have hinted that the manufacturers were not alone to blame, as they were only catering to a demand, and this was confirmed and discussed with a prominent renter in whose office we happened to be this week when one of his customers called and asked for two films which have been suppressed in various parts of the country. The renter did not have them, but as the exhibitor was a good customer the renter agreed to procure the films for the desired date. Now, while some exhibitors have refused to exhibit these subjects, and would not think of exhibiting them before their audiences, yet here was another exhibitor who insisted on having them! This not only proves that "it takes all kinds of people to make a world," but it goes to show that the exhibitor should have the privilege of choosing the subjects he intends to exhibit. The exhibitor surely ought to be the best judge as to what kind of subjects are best suited to his house. In the present scramble for first-run stuff it is impracticable for him to make his own selection, but when he contracts for his service he should have a clear understanding with the renter as to what kind of subjects are to be shipped to him, be his own censor, and be guided by the locality of his show. If the renter has a subject that he is doubtful about, it could be shipped to the exhibitor on approval, along with the regular reel, to be returned immediately if unsuitable.

The Moving Picture Drama and the Acted Drama.

Some Points of Comparison as to Technique.

Specially contributed to the Moving Picture World.

That the moving picture drama is an art, is a proposition as yet not well recognized by the public at large. That it has a genuine technique, largely in common with the acted drama yet in part peculiar to itself, is a proposition which seems not to be well recognized within the moving picture field itself. It is important to the development of the moving picture that these two propositions be established. It is not likely, however, that the public at large will recognize the first proposition until the producers begin to take the second proposition more seriously.

THE PRESENTATION OF THE CAST AND PLOT.

No serious discussion should be required to make it plain that in most of the fundamental principles the technique of the moving picture play is identical with that of the acted drama. For example, the principle of unity of action, i. e., the presentation of a single consistent story without irrelevant matters, is equally a requirement of both types of play. If a film is unscientific in this respect it may still have interest at points of its progress, yet its final complete impression will be bad.

Similarly the moving picture requires as strictly as does the acted drama that adequate motivation be presented for the actions of the characters. It should take as serious and as clearly expressed a quarrel to separate two moving picture lovers as it does to estrange two lovers of the real stage.

Again, the demands of "action" in the acted drama are that there shall be an element of doubt and suspense in every moment of the play. The requirement is the same in the play to be presented through moving pictures.

The acted drama must explain itself. Its story must be unfolded bit by bit, without explanation, from a prologue or lecture. The moving picture play should be similarly constructed. In the acted drama, to establish the identity and the interrelations of the characters is of prime importance. It is equally important in the moving picture. (A recent film showed a large preliminary picture of each of the characters with the name underneath. This is a helpful device and probably is as justifiable as the publication of the "cast of characters" in a program.)

These propositions as to the similarity of the two types might be indefinitely continued and would all seem obvious enough, yet nothing is more common than to see them disregarded. The impression seems to prevail that much more carelessness will be overlooked in a moving picture play than in one of the actual stage. Quite the contrary is the case. The public is more helpless to express itself in the case of the moving picture, but the wise manager can note effects, and the reputation of a given producer for bad or for effective pictures is thereby established. To the extent that these two types of play are alike, their respective techniques are equally strict. The authors and experts employed by the producer should be primarily familiar with the technique of the acted drama. They may then add to a firm foundation their knowledge of the special opportunities and requirements of motion photography.

When perfection is accomplished in those points of moving picture technique which are identical with the principles of the acted drama, it still remains to recognize the particular technique of the moving picture drama itself. Every art has its peculiar advantages and disadvantages growing out of the particular medium in which it expresses itself. It is the limitations and advantages of its particular means of expression that gives rise to its own particular technique. An observation of the limitations and advantages of motion photography will suggest the particular technical laws of the moving picture play.

THE IMPORTANCE OF PANTOMIME.

The most apparent limitation of the moving picture is its powerlessness to use dialogue. A primary means of expression is thus eliminated and only pantomime remains. This fact causes an immediate distinction between the plot of the drama proper and that of the moving picture. In every acted drama there are facts supposed to have happened before the rise of the curtain. These facts furnish the motives of one or more of the characters and add a certain amount of complication to the story. They are made known to the audience incidentally at one time or another and always by means of dialogue. In the moving picture, the plot must be complete without such facts. This seems obvious enough, yet it is the attempt to introduce past events and relationships into a moving picture that frequently leaves an entire scene worse than obscure and meaningless. All necessary facts in a moving picture play must be visibly presented. The heroine cannot tell the story of her life in a moving picture—yet this is exactly the sort of thing that some pictures attempt to do.

It is a corollary to the above principle that events which in the acted drama are supposed to take place off-stage or between acts must be actually presented in the moving picture play.

A much more serious difficulty than the inability to present previous or off-stage events is the moving picture's inability to express the precise mental states of the characters. *"I go, but I will return,"* says the villain of the melodrama, and a shudder of apprehension for the heroine's safety seizes the audience. *"I go"* is an idea that the moving picture villain may express by actually going, but the fate-laden line, *"I will return,"* is impossible to him. He may shake his fist, but that is all.

The principle to be deduced from this is that the plot of the moving picture drama should avoid the necessity of presenting precise trends of thought. The elemental emotions, love, hatred, jealousy, despair, any of these may be effectively presented by the moving picture, but the Ibsen plots are not proper moving picture material.

To the limitation of lack of dialogue, however, there is this possible exception, that where the action of the moving picture shows that a letter or written message has been received the message may be thrown as a large picture on the canvas. This is, of course, pure device. The more artistic way being to avoid it. On the other hand, in the acted drama it is frequently necessary to look at the program to find such facts as "Ten years elapse," "The interior of Duke B.'s castle," etc. It seems equally justifiable to use the device of the printed message, and if it is presented in such sequence that curiosity is aroused as to its contents it will probably be received by the audience without substantial loss of illusion. Printed explanations thrown on the screen before scenes are not at all similar in principle and are entirely crude and unjustifiable. They destroy the suspense and interest by outlining the scope of the scene in advance.

ADVANTAGE OF SCENIC CHANGES.

What the moving picture play loses in lack of dialogue it to a large extent makes up in certain great advantages which it has over all acted drama. The unlimited number of scenes which may be shown is the most striking of these advantages.

A large percentage of acted plays seem to have been fairly contorted out of all semblance to truth in order to get the action to take place in one or two localities for each act. It is often utterly ridiculous to see how all the principal characters show up first here and then there without any adequate excuse except that the author needs them. In the moving picture play, on the contrary, the principal characters, having been once well identified, may be separated and the scene may shift from one to the other and back again. If the sequence of the scenes is well contrived there is a decided gain in the quality of the action and a perfected illusion of reality in the method.

The danger to be avoided in such change of scenes is that of giving episodic or substantially unimportant facts a scene for themselves. This would undoubtedly overemphasize them and cause disproportion just as it would in acted drama. For the presentation of events that actually carry forward the plot, however, there seems to be no technical limit on the number of scenes.

The discussion of the possible number of scenes suggests the advantages of the moving picture play as to selection of scenes. The moving picture play has the whole world for its stage. Lately some of the producers have discovered that it pays to travel many miles to get impressive scenery. The possibilities of the moving picture in this respect are, however, not yet fully realized. A recent French picture showed an actual lighthouse on the cliffs with the big breakers rolling in. The setting was there in this case and it lacked only a beautiful story to make the picture a poem in photography. A genuine story of the sea would have been a well-received blessing to thousands of inland audiences. The actual plot, however, was a dirty little French intrigue, thus actually letting the play spoil the scenery. The moving picture producer has a rare chance to get "atmosphere" into his stories and to heighten illusion by the use of proper scenery.

WELL-TRAINED ACTORS A NECESSITY.

Perhaps the most important feature of the technique of moving pictures concerns the manner in which they are acted rather than the details of their authorship. From the proposition that the moving picture cannot rely upon dialogue it follows that it must develop the art of pantomime to the highest point.

This proposition is apparently not fully appreciated by many producers. A demonstration of this may be seen by comparing a good French dramatic subject with a first-class American film. The French seem natural adepts at pantomime. An arch of the eyebrows, a shrug of the shoulders, a gesture of the hands, all these are aids in expression to them. The American relies in his daily life more entirely upon his words, and the American actor is likewise comparatively dependent on them. The result is that, other things being equal, the French dramatic film will noticeably surpass the American product. The possibilities of pure gesture should be an interesting investigation. Moving picture actors should study their parts with reference to bringing out every possible point by legitimate pantomime. If this is done with artistic seriousness it will improve many films such as heretofore have been entirely lifeless and mechanical on one hand or have been orgies of gesticulation upon the other.

The last paragraphs suggested the further technical point that where shades of emotion are to be expressed the pictures as a rule should be at close range. The moving picture may present figures greater than life size without loss of illusion, and if an emotional climax is well worked up, the power of good pictures to convey these phases of emotion by the facial expression of the actors is greater than that of the actual stage.

It is probably not worth while to try to formulate into terms all the details of the technique of the moving picture drama. Mechanical invention may vary its precise needs at any time. On the other hand, it must not be overlooked that it has a technique which is worth close observation and which must be followed if even approximate perfection is to be gained.

ROLLIN SUMMERS.

A report is in circulation that at the next meeting of the local members of the Film Renters' Association charges will be preferred in open meeting against several members or firms for breaking the schedule and thereby seducing the customers of other firms away from them. It is asserted by the aggrieved parties that the way the business is done is to have the renters sign the regular schedule contract and then after the rental is paid to quietly hand them back a rebate without making any entry on their books as rebate, but to enter the rebate up as "Miscellaneous Expenses." The thing is alleged to have gone on to such an extent that some members of the Association who have been honest and kept the schedule have been almost stripped of their business. It is alleged that nearly every firm engaged in the crooked rebate business are composed of foreigners. The matter is alleged to have been given away by one of their customers boasting that he could get films from such a firm ten dollars a week cheaper than he could from another house, and also by the detection of a cashier entering up more rebates as "Miscel. Ex." than had been given and putting the cash in his pocket.

NOTES AND COMMENTS.

Laws are good, but often made to appear ridiculous by the way they are enforced. Last week an operator in Worcester, Mass., was arrested and fined because his machine was not confined in an asbestos booth as is demanded by the State. The absurdity of the arrest is shown by the fact that the show was being given in the open at the fair grounds and the testimony showed that the machine was fenced off from the people by ropes, keeping them at a distance of from 20 to 30 feet from the machine.

IT HAPPENED IN A FILM EXCHANGE.

In the Tenth street office of a Philadelphia film exchange, which, through the tact and ability of its owners, has, from small beginnings, grown to a large and prosperous business, some days ago sat a "vaudevillian" of the cheaper kind. His specialty was the biting of nails—not his own, but nails made of steel and iron. While he was conscientiously preventing the chair from blowing out of the office by bringing his full weight to bear upon it, a distinguished looking gentleman entered the office and was soon engaged in conversation with one of the proprietors.

Being somewhat slow in his perception of the proprieties, the nail-biting artist approached the speakers and gave the distinguished looking gentleman a resounding whack on the back by way of introduction.

"Say," he exclaimed, addressing the d. l. g., "if yer lookin' for something good, get me act. I am the champion of all the nail-biters."

The d. l. g. stared in surprise for a moment.

"Here's me circular," continued the artist. "Say, old pal, this will wake 'em up."

The d. l. g. courteously promised to read the circular later and was about to resume his talk with the storekeeper, but the strong-toothed one would not have it so.

"Say," he insisted, "you fellows make me sick! Talk business! Come on and bite it! This act beats the dickens out of anything you ever had in your joint. I lets 'em bring their own nails along, see!"

The d. l. g. "saw" long enough to transfix the dental wonder with a cold, glittering stare, whereat the d. w. subsided.

When the d. l. g. had left the office, the "vaudevillian" turned inquiringly to the proprietor.

"Say, Mac," he said, "who is that stuck-up guy, anyway?"

"That," said Mac, with his blandest smile, "was the Rev. Dr. A——— ordering a copy of the Passion Play."

THE ITALIAN MARKET.

Consular reports indicate there would seem to be a very good field for American-made motion pictures in Italy. The number of exhibitors of such pictures is very large, and is constantly growing, and as novelty plays a highly important part in the selection of films for exhibition, there is a pronounced demand for foreign films of all sorts. This demand is only beginning to be met and is likely to increase for some time to come.

Foreign films are bought by Italian exhibitors in one of two ways, either through agents having their offices in Italy or in another European country, or from Italian manufacturers. The reason that foreign films are to be bought in large numbers from Italian manufacturers is that these manufacturers have a system of exchange with manufacturers of foreign countries. Every important Italian manufacturer exchanges the motion pictures that he produces for the motion pictures produced by a number of foreign manufacturers —generally one foreign maker per country. At the present time only one Italian maker is known to have such an understanding with an American house. It would seem important that American makers of motion pictures who are not already represented in Europe, and even that those who are so represented, should give this system of international exchange careful attention.

It is believed that an American house would find it to its advantage to sell pictures direct to an Italian agent, rather than intrust the sale of its pictures upon such a large market to an agent residing outside Italy.

The close ties between the United States and Italy through emigration should not be overlooked when considering the possible popularity of American scenes displayed in motion pictures.

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GREATER NEW YORK NOTES.

The Van Nest Hippodrome, Chas. G. Hunt, manager and proprietor, has opened up on Morris Park avenue, Bronx. Moving pictures and vaudeville.

* * *

T. Adams has opened a place at 1639 Bath avenue, Bath Beach.

* * *

Vincent Caesaraco has at last opened his Canal Street Theater, at 407 Canal street, Manhattan. Motion pictures and illustrated songs. The opening was delayed over three months on account of difficulty in obtaining a license. A church a block and a half away made all kinds of objections and tried to prevent the opening.

* * *

The three theaters above mentioned are supplied by the Empire Film Company of New York.

* * *

Mr. F. Graf, formerly interested in the Empire Film Company, has opened a new theater at the corner of Hart street and Hamburg avenue, Brooklyn. The theater is equipped with a 16 by 8 by 6 ft. high operating booth of fireproof material.

* * *

The Manhattan Theater is again back to the Association and is supplied by the Actograph Company of New York.

* * *

A new burlesque and moving picture theater, the Empire, has been opened at the corner of Broadway and Ralph avenue, Brooklyn.

* * *

Nickelodeon singers who cancel their contracts at the last moment are to be shut out of the booking agencies.

* * *

Albert Hoon, who has been operating a moving picture show at his place at North Beach, has closed down for the season.

* * *

It is calculated that there are over one hundred less store shows of moving pictures in New York than there were on May 1st. The people who rushed into the business, selecting poor locations where the audiences were not to be had, having spent their capital and receipts and stretched their credit to the limit, have been compelled to close. In good localities the interest in moving pictures is on the increase and in the country at large the business is growing.

The Film Service Association has been strengthened by the addition of the Western Film Exchange, Joplin, Mo., and the Edison Display Co., Portland, Ore., to the membership.

It is reported that the F. S. A. "local" has advised all its members that a fine of not less than $100 will be imposed for each offence on the part of an Association renter who is proved guilty of renting film to independent offices—in other words, sub-renting.

A report, not yet well authenticated, is in circulation that a number of firms in the Film Renters' Association in this city have been detected in giving rebates to customers that they have seduced from firms who have remained true to the schedule. We all know that a house divided against itself cannot stand, and the first natural consequence of such an action will be the collapse of the Association and—if they can get the films—the inauguration of a ruinous warfare of senseless competition. Then the wind-up of the matter will be that the manufacturers of films will take the rental business in their own hands and every small and large film renter will go out of business with a most disastrous crash. The names of the firms who have been indulging in this dishonest and unscrupulous method of giving secret rebates are not known to the Moving Picture World, but the name of the man who threatens to prefer charges against them at the next meeting of the local members is, and we can vouch for him as a fair dealing and straightforward man and one who can make good a threat. It is also alleged that they have a secret organization among themselves, an inner circle in the Association, as it were.

Now as to their pulling out of the Association and still being able to get films: There is no question but what they can get them and inaugurate a ruinous competition against their fellows. Every film dealer knows that there is one independent film exchange in this city which has been a price-cutter from the start and which has been able to furnish new foreign-made films to anyone that wanted them, Association or Independent, below the Association prices, and as yet the source of supply has never been discovered.

FOREIGN NEWS AND NOTES.

To project advertisements on the sidewalk by means of a street arc lamp is an advertising novelty recently introduced in Vienna. The procedure is very simple—the whole outfit consisting of a combination of lenses in the bottom of the lamp, projecting a miniature lantern slide, all enclosed in the glass cover of the lamp. The device is quite advantageous in front of railroad stations, department stores and public buildings and does not fail to attract the attention of the passing throng.

Mr. A. Ernemann, the young manager of the well-known Dresden firm of Ernemann & Co., has made another successful cinematographic record of an aerial flight under the mos perilous conditions. The weather was fine on starting, bu suddenly changed when he was up in the clouds, and the airship was caught in a terrific thunderstorm, from which the daring aviator had an extremely narrow escape. The thunde and lightning was terrific, but, in spite of all, the little Ernemann Kino camera was working on time, making records of phenomena never before witnessed by human eye. A mentioned before in this paper, Mr. Ernemann is the invento of an exceptionally fine amateur moving picture camera which, on account of its small size, is especially adapted fo scientific experiments where bulk and weight of the standard machine would be prohibitive.

An automatic releasing camera attached to a kite was use in the Russo-Japanese war to make a record of the enemy' location. A more reliable method is now introduced by German army officer, who uses trained pigeons with a miniature camera attached to their bodies. The camera is equippe with an automatic moving film and corresponding shutter taking eight distinct pictures with half a minute intermission The invention is quite a novelty and has been successfull tested during the recent maneuvers of the German army.

Bruitophone is the name of a new machine to use in connection with moving pictures where imitations of differen sounds are required. The Bruitophone is an ingenious piec of mechanism about the size of a small organ and giving th most natural imitations possible of rain, thunder, windstorm running water, roaring of the ocean and other sounds of li and nature. The machine has been recently placed on th market by a French firm, Devarenne-Dupelin, of Paris, an it is said that it makes a valuable addition to the movin picture machine.

A new substitute for celluloid film has lately been patente by a German "genius" whose fame will not bring honor the Faderland. The substitute is glass plates, joined togeth by a chain, and traveling before the lens through some con plicated machinery. This, as a German contemporary re marks, is going backwards instead of forwards, as the sam idea was exploited by Anschutz and Muybridge some fifte or twenty years ago. The inventor's dream was, no doub the elimination of the risk attached to the combustible pro erties of celluloid, but among other objections the bulk an weight of his substitute stamps it as absurd. A few thousan feet of his "film" would require a mule team for transport tion, and just imagine the bills for expressage the film ren ers would have, not to speak of the breakage.

* * *

A somewhat similar idea was evolved by a New Yo "inventor" a few months ago, and a Wall street capitali who came to the editor of this paper for his opinion befo investing money to float a stock company to manufacture t conception, is ever grateful for the advice he received th if he had any money to lose he had better gamble in railro stocks, when he might get some of it back. This "inventio was more practicable than the scheme of the German. Bu around a projecting lantern was a circular revolving trac several feet in circumference. Placed on this track were number of carriers bearing from 50 to 100 little glass po tives of the consecutive pictures, each little positive bei held in a metal frame so as to prevent scratching. The positives were printed in the strip from the roll film a afterwards cut apart and placed in the frames, which we connected so as to prevent a mix-up. As the track revolve propelled by a motor with a spiral gear, the pictures dropp into position consecutively in front of the condenser, and the operator had to do was to place a fresh rack of slid on the carriage as it revolved, removing one that had be exhibited. The editor has not yet decided whether the i ventor was a knave or a fool, but somebody dropped a chu of money in the experimental work and building of t model, which now rests among the dust on the shelves a model maker in this city.

Trade Notes

Topeka, Kan.—The Olympic has been reopened by R. G Nichols.

College Corner, Ohio.—Messrs. Bake & Schultz have opened up a motion picture theater in town.

Sandwich, Ill.—M. H. Boyce is fitting up a moving picture show in the Will Wallace Building.

Lowville, N. Y.—Claude Chase has disposed of his five cent theater to Geo. Kelley, of Watertown.

Ottawa, Ill.—The Ottawa Theater has installed motion pictures as a permanent part of its attractions.

Louisville, Ky.—The Mary Anderson Theater opens this week with special films and vaudeville.

Springfield, Ill.—Moving pictures are again being offered at Chatterton's Opera House.

Onaway, Mich.—The Palestra, a prosperous 5-cent theater, has been purchased by Harman Bros. from J. R. Thoenen.

Milledgeville, Ga.—F. W. Butts has leased a store in the Elks Building and will install a moving picture show.

Greenfield, Ind.—R. L. Ogg, the new proprietor of the Theatorium, which has been in darkness for several weeks, is drawing good audiences with well-selected programs.

Hamilton, Ohio.—Lou Wittmann, the popular manager of the Princess Theater, on High street, was married last Thursday to Miss Sarah Baker. Congratulations.

Rochester, Ind.—The Earle Theater has added the cameraphone as an additional feature of its show this week. The Star Theater has been sold by Mr. Gross to A. L. Mulkins.

Natchez, Miss.—Our notice in regard to the opening of the Star last week gave the name of the State as Minnesota instead of Mississippi.

Visalia, Cal.—The attendance at the La Petite, on South Court street, has been so good that the management are making extensive alterations and improvements.

Kewanee, Ill.—The "Amusu" is a new five-cent theater that has been opened in the Merritt Building on Tremont street by C. P. Streber.

Lancaster, Wis.—The Orpheum, seating 300, and presenting motion pictures and illustrated songs, is a new theater that has been opened in the Clark Building.

Kewanee, Ill.—Adam Funck and Chris. Taylor have secured the Princess Theater, which has been closed for some time, and will run a picture show, with songs and lectures.

Peoria, Ill.—The Crescent Theater, at 311 Main street, one of the prettiest theaters in the State of Illinois, opened last week.

Vincennes, Ind.—The old St. James Church building at the corner of Busseron and Fourth streets is being fitted up as a motion picture theater. Talking pictures will be a feature.

The Southern Amusement Co., who operate the Dreamland Theater at Frostburg, Md., have opened up a new theater at Mt. Savage, Md.

Elkins, W. Va.—The Ocay Moving Picture Parlor, which was owned by Ernest Westfall, has been transferred to Curtis & Ice, both of Elkins

Fall River, Mass.—The Bijou (formerly Sheedy's) has opened with pictures, songs and vaudeville. The theater has been handsomely decorated during the Summer.

Muskogee, Ind. Ter.—The Crystal is the name of a new moving picture theater that is being constructed at the corner of Third and Okmulgee streets.

Memphis, Tenn.—R. E. and F. Montgomery are expending $2,000 to convert the building at 146 South Main street into a moving picture theater.

Rockford, Ill.—Dreamland is the name of a tastefully decorated theater that has been opened at 122 West State street with seats for 200.

Pittsburg, Kan.—The Mystic, which has been closed for some time, undergoing extensive alterations, has now been reopened as a five-cent show.

Lockport, Ill. Vincent S Buszkiewicz is constructing a moving picture theater in the Dockendorf Building on Main street

Winchester, Ill.—Frank McLaughlin and Harry Percy, of Pekin, will establish a moving picture show here. As there is no show of the kind in Winchester it should prove a good venture.

Mr. Henry B. Ingram, the slide maker, secured some remarkable pictures of the Strobel airship, navigated by Aeronaut Hamilton at the County Fair at Cambridge, N. Y., last week.

Augusta, Ga. The Superba, which has been closed all Summer, will reopen on October 1st and the Airdome will close. Mr. Bandy is satisfied with the conditions and prospects.

Pensacola, Fla.—The managers of the Star Theater have decided to run only motion pictures and illustrated songs. Mr. John E. Green is in charge of the theater and delivers a lecture with each picture.

Red Bank, N. J.—J. J. Mannix has leased the Birdsall Building for a year and will fit up a part of it as a moving picture theater. He has secured the cameraphone rights for his section.

An Australian firm which has agents in San Francisco comes to the front with a large order for slides with phonograph records. The order was placed with Henry B. Ingram and his ad. in the World got it.

York, Pa.—The signs of the times are good. The theatorium at the corner of Phila and George streets has been compelled to double the floor space. We congratulate the Messrs. Jackson on their success.

Webster City, Ia.—Jacob Miloslowsky, proprietor of the Empire Theater, in Fort Dodge, and several others, has leased a store in this city and will have a moving picture show in operation by October 1st.

Mattoon, Ill.—The Dixie Theater, owned by Nathan Stein, has been remodeled and enlarged and high-class vaudeville acts will be interspersed with the pictures and songs. It will be rechristened the Lyric.

Findlay, Ohio.—The Mystic Motion Picture Theater has been sold by H. G. Clark to Charles O. Burket. Mr. Clark will leave in a short time to establish a circuit of moving picture theaters in Cuba.

Hattiesburg, Miss.—Manager Hirsch reports that the New Gem is playing to standing room crowds. The New Empire Theater has caught on to the success of the picture show and has also arranged for film service.

Salem, Ore.—What is claimed to be the best and most modern picture show in the State has been opened in the D'Arcy Building, on Liberty street, by K. L. Bernard, a Portland theatrical man.

Phil. Cohen, traveling man for Len. Spencer, who is in Western Pennsylvania, soliciting booking and slide service from the nickelodeon managers of that district from their allegiance to the Pittsburg slide bureaus, reports progress.

New York City.—The moving picture show at 133 Essex street has been converted into a concert hall with a regular stage, and the nickelodeon at 11th street and Fifth avenue is being converted into a regular theater at a cost of $10,000

Peoria, Ill.—The Crescent is a handsome five-cent theater that has just been opened at 311 Main street. It is said that for beauty of architecture it will compare with any theater in the State.

Springfield, Ohio.—The New Sun has been opened to run vaudeville and pictures. The management will make a special effort to secure only the highest class pictures for this theater.

Cincinnati, Ohio.—Robinson's Opera House has opened as a moving picture show under the management of Caille & Kunsky. O. T. Crawford continues his show at the Auditorium, having renewed the lease for another year.

Bloomington, Ill.—The new moving picture establishment of the Columbia Amusement Company on North Madison street has been opened. The Scenic Theater, adjoining, will also continue to be run by the same people, under the management of H. C. Kupfer.

Little Falls, N Y.—The new Gem Theater in the Porter Block was opened last week by Reardon & Schultz. The equipment is of the best, and as the theater has a seating capacity of 500 and the promoters are men of experience and will put on only the best shows, it should prove a success.

Pueblo, Col.—The White City Theater is now enjoying a run of prosperity, having secured a film service that they think cannot be excelled.

Fort Smith, Ark.—Harry Craft, who has for several years successfully managed the Edisonia, has taken charge of the Bijou and will instal several improvements and run a ten-cent. show.

Fayetteville, Ark.—C. G. Krause, who was running the only moving picture show here, has been ordered by the citizens to leave town because he not only hired a negro pianist in place of his lady pianist, but when she objected, told her that the negro was as good as she.

Fremont, Ohio.—What was formerly the Opera House of this city has been changed into a vaudeville and moving picture house and is meeting with much success under good management. This makes the fifth moving picture theater in the city and is all that it can stand.

Sandusky, Ohio.—The Star Theater has been remodeled and redecorated and a new Edison machine installed. It is again open for the Fall business and is one of Sandusky's most popular places of amusement, as the management give their patrons the best that money can buy in the picture line.

Dayton, Ohio.—Dreamland Theater, at 502 East Fifth street, has again been opened, after being closed for a few days while it was being remodeled and decorated. The management has secured Will Hemsteger, a competent lecturer, who will explain the details of each film.

Elizabeth, N. J.—The presence of mind of a pianist in the Proctor Theater, who started to play "The Star Spangled Banner" when a film caught fire, checked the stampede of frightened people and the fire was extinguished by hand grenades.

Washington, N. C.—The Dixie Theater, on Main street, has been purchased by Dr. H. Snell and W. F. Clark from F. M. Tisdale. The entire equipment will be thoroughly overhauled and many improvements added. Mr. J. A. Johnson, of Charlotte, N. C., has been engaged to manage the theater.

Morocco, Ind.—The Electric Theater, under Mr. E. R. Morin, is drawing large and select audiences. When first opened, an element of rowdyism tried to cut up capers in the place, but Mr. Morin dealt out such personal and vigorous discipline that the trouble makers were never heard from again.

Eureka, Kan.—Edward Chambers came to the rescue of the heroine in a moving picture show one night last week in the Electric Theater. The man, who was slightly intoxicated, believed that the young woman was being abused, so he fired his revolver in the direction of the screen. Two women in the audience fainted and another received slight powder burns on her face. He was arrested.

Jamestown, N. D.—The Bijou Theater has passed into the hands of George Webster, who will temporarily close the place and give it a thorough overhauling and instal a new machine. When opened it will play vaudeville and moving pictures. As Mr. Webster has had much experience and is the manager of a large booking concern, he should make a success of his venture.

Joliet, Ill.—"Crystal Stairs" is the name of a new theater that has been opened at the corner of Chicago and Van Buren streets by L. M. Rubens. The architecture and decorations vie with any theater in the State and the safety arrangements have received the highest commendation of the fire marshal.

Painesville, Ohio.—Mr. Kennedy, the proprietor of the Star Theater, has made great improvements in the place. A novel feature for the convenience of patrons is a clock at one side of the auditorium from which a light flashes every few minutes, and an announcer which shows the time of departure of the street cars.

The Star Theater, Malone, N. Y., furnishes its patrons with post cards on the back of which is a fine halftone reproduction of the front of the theater. The manager of this place also issues a four-page program circular in theater style in which appears some interesting reading.

Both good advertising helps which might be followed by others.

Savannah, Ga.—While Mr. E. H. Cannon, pianist at the Criterion Theater, was walking home with a friend after the last performance one night last week he was suddenly stricken blind and is still in darkness. The proprietor of the theater offered to take care of him, but Cannon declared he would hold his job and has been playing since as if nothing had happened. Cannon made many friends while playing at the Criterion and his companion of the night on which he was stricken blind has started a subscription so as to engage an eye specialist.

Kingston, N. Y.—The new Star Theater, operated by Roos & Sampson, opened its doors on September 7th and was welcomed by crowded houses. Eight shows were given, it being a holiday, and at each show the house, which seats five hundred people, was crowded to the doors. The show at the Star consists of a regular moving picture feature, illustrated songs, straight ballad singing, and a first-class vaudeville turn. The business during the week has been good and Roos & Sampson have every reason to congratulate themselves that the public appreciate their efforts to present a good show.

The Star Theater was formerly the cafe and bowling alleys of the Hotel Elk. It is immediately under the lodge room occupied for many years by Kingston Lodge of Elks. Phil. Sampson, the manager, is the former owner of the famous old playhouse, Sampson's Opera House, in Kingston, which many old players remember. He is a showman bred in the bone and knows "what's what." In former years, before the destruction of Sampson's Opera House by fire, Phil. handled such attractions as John T. Raymond, Denman Thompson, Roland Reed, Cool Burgess, Kate Claxton, Clara Morris, John McCullough, Joe Murphy, and nearly every star of thirty or forty years ago. The old Sampson Opera House was burned about twenty-five years ago and never rebuilt.

Some people may think it a come-down for Phil. to operate a dime theater, but he knows that the dime theater that pays is a better investment than the big theater that doesn't pay.

The other playhouses in Kingston are also enjoying all the business they can handle. The Bijou and the Novelty, side by side on Wall street, are vieing with each other to see which can gve the best show, and the Lyric, down by the river three miles away, is "crowding them in" at every performance. The people—those "calamity croakers"—who said when Wilmer & Vincent, the owners of the Bijou, first opened that house that it "wouldn't pay," have now opened their eyes. At the present time there are rumors of two more houses in Kingston to open, one on Broadway near the new Star and another one in the lower part of the city near the Lyric. Kingston is a good illustration of the fact that many people will go to shows even if they don't pay their rent and grocery bills.

CRAWFORD SPREADS OUT.

Roy Crawford has closed a deal for himself and brother O. T. Crawford, whereby they will have a circuit of moving picture theaters in the following towns: Louisville, Milwaukee, Cincinnati, St. Louis, New Orleans, and Kansas City.

These theaters will be run on a high-class scale, charging an admission of ten cents, giving a continuous performance from 12 to 11 P. M. The Crawford Film Exchange, of St Louis, will furnish the pictures and will include from time to time such as the Lyman H. Howe moving picture entertainment. It is the idea of the Crawfords to have a circuit of thirty or forty houses in the larger cities.

INDIANAPOLIS TESTS OPERATORS.

The first examination of operators of moving picture machines, required by the provisions of an ordinance passed by the City Council last April, has been conducted in the offices of the Board of Safety. The operators were examined on matters pertaining to the machines, the test consisting of questions submitted by Building Inspector Thomas Winterrowd, Fort H. Moore, an electrical engineer, and William J. Neukom, president of the Council.

The papers will be examined, and if any of the operators are found to be deficient in the knowledge of the operation and care of the machines they will not be allowed to handle them.

A license fee of $5 a year will be collected in the future from all operators of picture machines.

EXCESSIVE DUTY ON FILMS.

Importers of moving pictures have begun a fight against the Treasury Department ruling, fixing the amount of duty and have filed appeals on test cases from the decision of the collector at this port, which will be heard by the local board of United States general appraisers.

Since the moving picture industry became so large at this port, amounting to more than $100,000 annually, the Treasury Department ordered the collector to assess duty at the rate of 65 cents per pound and 25 per cent. ad valorem, as manufactures of celluloid, paragraph 17 of the Dingley tariff.

The importers claim that duty should be assessed at 25 per cent. only, as photographic dry plates, under paragraph of the tariff act No. 458. Special Examiner Charles W. Bunn says that the Government will take the case to the highest courts for final decision if necessary.

OBJECT TO "MERRY WIDOW" HATS.

The Germantown Citizens' Association recently put on record its objection to the wearing of "Merry Widow" hats in moving picture shows. William H. Gleason, ex-president of the association, introduced the "Merry Widow" hat resolution, and there was a tumult in an instant.

In explanation Mr. Gleason said a resident of the section who is not a member of the association, had asked him to introduce the resolution, which he proceeded to read. The preamble recited that the "Merry Widow" hat is worn in most of the moving picture shows in the city and that men who attended could not see the show because of it. It put the association on record as asking that the law in regard to wearing hats be enforced in these shows as in the larger theaters.

Mr. Gleason went on to tell the woes of the poor man who encountered the "Merry Widow" hat. It was a graphic tale.

The man who has snatched a few moments leisure goes to the box office, pays a dime for a ticket and passes into the theater, in keen anticipation of enjoyment. He has just comfortably settled himself when along come a couple of girlies under two tremendous topgears of the type designated as "Merry Widow" and glide into the seats in front of him.

Not a bit of the stage can he see now, and he nearly disjoints his neck as he tries to get one peek at what is going on. He can't see over them, around them, under them or through them, and finally he gives it up and calls the usher. It is of no avail, for that stripling will not think of hurting the feelings of the sweet young things and goes back to the rear with a smile on his face. The man gives up and leaves the place swearing mad.

So eloquently was the subject treated that nearly all the members of the Germantown Citizens' Association present felt that something should be done.

The moving picture show is the poor man's theater, said Mr. Gleason, and his right to an unobstructed view of the stage should be protected as it is in the big theaters, which are for the rich.

As he ceased there was silence for a moment and then the resolution was seconded so thick and fast that Wallace A Gleason, president of the association, could not pick out the one who did it first.—Boston "Globe."

NICKELODEON EMPLOYEES THREATEN TO STRIKE IN CHICAGO.

Illustrated song artists and moving picture operators threaten to close the nickel theaters of Chicago. In the central and outlying business districts there are now over 400 of these amusement places. More than 900 actors and employees earn their living in these 5-cent theaters.

Charging slave-driving tactics against owners of these amusement places, song artists and machine operators have formed a Nickel Theater Operators' Union. A walk-out is scheduled for Monday.

At the headquarters of the Actors' Union, Business Agent Ricardo, for the nickel theater employees, posted a notice yesterday calling upon union members to quit work Monday unless their employers agree to pay salaries amounting to not less than $20 a week single and $35 a week double turns.

"Owners of these places are simply killing off the boys and girls who work for them," said Ricardo last night.

"Some of these girls have been working twelve hours a day. I have known several instances where they did not have time to stop for their meals. I saw a performer bite into a sandwich, leave it on a chair until his act was done, and then finish it.

"If we cannot secure eight-hour days and the pay we ask, this army of employees will stand at the doors of these amusement places Monday and persuade patrons not to enter until the union demands are met."

Present plans of the union call for the insertion of "union slides" before each moving picture and illustrated song. These slides announce that the employees of the house belong to the Actors' Union and that the theater is "fair."

AMONG THE SONG SLIDE MAKERS.

It is reported that several establishments in this city have been caught copying lantern slides, or, in other words, that their output has been recognized as copied work. New York is an unhealthy place for slide copyists and the reputable slide makers have no compunctions in informing the trade who are copying their slides.

* * *

There has been such a demand for models lately for posing for illustrated songs that some of the models have the making of a first-class nuisance in them. One old man with flowing white hair and beard has lately developed proclivities of showing up at studios where he had no engagement and giving the tale that he hired a hack to get there and wanted to be reimbursed. He showed up at one studio this week after touching the photographer on the street and also making a visit to the studio, both times more or less "soused," and was shown the door and told not to come again unless sent for, and the photographer told him that he never intended to send for him. He left the place, after using violent language and making threats of what trouble he intended to make for the photographer.

* * *

One of the annoyances that lantern slide makers are called upon to endure is the ignorance of out-of-town song writers as to the cost of illustrating a song. All of the slide makers have been annoyed at the letters sent from Kankakee, Pang Yang, Pumpkin Center, and other 'way back places, expecting to get a local song, by some green song writer, illustrated for five dollars. This wave of insanity was set afloat by a certain slide bureau in this city which advertised that for five dollars it would fit a set of slides to any song. When the victim was landed they were generally furnished with a title page written on plain glass in ink, and a miscellaneous aggregation of old junk from perhaps a dozen old song sets, in which no two pictures had the same characters and which did not fit the lines. This was a swindle on a par with the shell game and the publishing of lemonsqueezed music. For the benefit of our suburban friends who think a set of slides for a song can be bought for five dollars we wish to say that they can only be bought for that price where hundreds of duplicate sets are produced and that the cost of making the first set of slides for any song generally runs from fifty dollars to one hundred dollars, rarely ever below the first figure and more often than not above the second figure. So don't waste your time expecting to get a song illustrated for five dollars. It's a good plan, when you want a song illustrated and you don't know a good photographer to do it for you, to communicate with us and we will recommend some slide maker to you.

The World Film Mfg. Co., 1668 Washington street, Baker City, Ore., advise us that their new plant is now running smoothly and that they are at work on a number of subjects which they expect will appeal to every exhibitor as soon as they become known. Among the subjects that are now ready and which will be released at an early date are: "The Amateur Bicyclist," comedy; "A Desperate Chance," dramatic; "The New Houseman's Dream," comedy; "Brother Lieutenants," a war story; "The Umatilla Indians," educational; "A New Electrical Discovery and Its Uses," comedy; "Buying a Hat," comedy; "The Man with the Big Mouth," comedy.

"Underwriters' Model, Type B," as the latest improved Edison Kinetoscope is called, is the subject of a catalogue supplement that the Edison Mfg. Co. have just issued, in which is described the features of this new machine. The principal improvements are in the wearing qualities of the machine and the absence of flicker, which are really the most desirable qualities in any projecting machine. Durability is increased by making the star wheel and shaft of a single piece of tool steel, all shafts being made of tool steel and running in phosphor-bronze bearings. The one-pin movement in conjunction with an improved revolving shutter minimizes flicker, and the gears are of fibre, faced with steel, which reduces the motive power required and also the noise of operation. There are other improvements in the take-up and also in the lamp which are explained in "Circular Type B," which can be had from the Edison Company or any of their agents for the asking.

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THE COST OF ADMISSION TO THE SHOW IS 50c. I WILL GIVE ONE TICKET FREE TO EVERY

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which is offered you for trial. *The chances are*
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Economizer. It is the only current saver which
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as it is to-day. It was perfect from the beginning, and is still several years ahea
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A Two Year Written Guarantee With Every Economizer

If You Are Offered A Cheap Current Saver

THINK TWICE, AND I AM SURE YOU WILL

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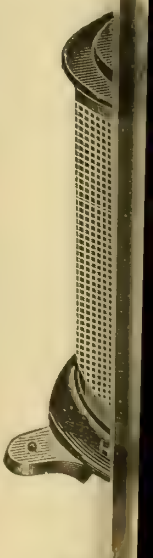

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TOR WHO PRESENTS HIMSELF AT MY OFFICE WITH HIS LICENSE AND A COPY OF THIS AD.

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To theatres placing Orders for the Hallberg Electric Economizer during October, 1908, on account of the Electrical Show

I WILL GIVE MY REGULAR 5% SPOT CASH DISCOUNT

With an Extra 10% Discount

The Hallberg Economizer has replaced other current savers because it saves more and lasts forever.

I make a liberal allowance in trade for your old current saver

THE ELECTRICAL SHOW—I WILL PROVE IT TO YOU!

READ THIS LETTER TO ONE OF MY AGENTS:

MR. L. PARRISH, DURHAM, N. C., August 24th, 1908.
Electrical Contractor, Durham, N. C.

Dear Sir:—In regard to the "Hallberg Automatic Electric Economizer" purchased through you some time ago, I beg to state that this machine has given entire satisfaction in every respect and so far has fulfilled every promise made for it by the manufacturer, J. H. Hallberg.

Not only does it save expense in reducing the current bill fully 60% to 70%, but it can be used right in the operating booth without making additional heat. Also it is impossible to blow fuse plugs by forming a short circuit in lamp house. In my estimation it improves the picture from 30% to 40% over the old style rheostat. I now use 20 and 25 ampere fuse plugs where I used to use 40's and 50's.

As you know, I am now using this machine at the new "Edisonia" and it has been in constant use ever since it was purchased, and in my opinion it heads the list "current savers." In addition to all other good qualities it is the neatest machine of the kind I have ever seen.

Yours very truly,
(Signed) W. S. YOUNGER,
Mgr. "Edisonia" Theatre.

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FOR 110 VOLTS ALTERNATING CURRENT

"Standard" Hallberg Automatic Electric Economizer . .	$100.00
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(The price of the "Light" Economizer is net cash and is not subject to the above cash discounts). The Standard Economizer is for heavy work. The Light Economizer is for regular work

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A Dollar Saved
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Earn from $25.00 to $50.00 per month

Now if you are at all industrious you cannot afford to be without our

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Write for our prospectus

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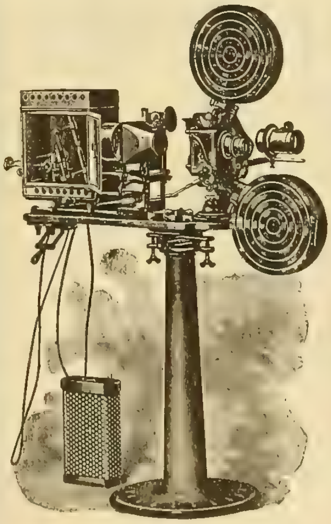

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Motion Picture Machines

New Yok and Chicago Approved

Eliminates Flicker, Projects Steady and Far More Brilliant Pictures than any other machine. *Absolutely fireproof.*

Designed, built and especially adapted for the heavy and exacting work of the

Motion Picture Theatre

We also make the Model B Calcium Gas Outfit, Non-Pop Calcium Jets, Enterprise Lanterns, etc., and are *Agents* for Oxone, Oxylithe, Arco Carbons, Song Slides, etc. Our goods are for sale by progressive and up-to-date dealers.

Write for catalogue and particulars

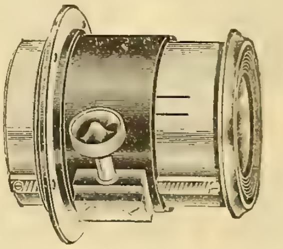
ENTERPRISE OPTICAL MFG. CO.
83-91 W. Randolph Street, Chicago

TWO MOVING PICTURE HUSTLERS

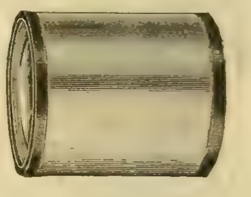
We present herewith the portraits of Messrs. W. C. Kunzman and F. W. Ging, two hustling amusement promoters, who have offices in Sandusky, Ohio. Under the firm name of the Bijou Amusement Co. this team has, for the past ten years, successfully managed up-to-date picture shows and vaudeville theaters, rinks and amusement devices in various towns, and they are always open for any proposition in this line. During the Summer they installed picture shows in several opera houses and large theaters and ran them to the satisfaction of the theater owners on a percentage basis. They invite correspondence from other proprietors of halls who contemplate putting in a picture show, or they are prepared to take up any proposition in the amusement line. Mr. Ging is well known as a most successful picture lecturer and operator, and Mr. Kunzman is a successful manager, and both are staunch supporters of the Moving Picture World.

A NEW PROJECTION LENS.

"Better Pictures" is the title of a leaflet received from the Gundlach-Manhattan Optical Company, of Rochester, N. Y., setting forth the merits of a new series of projection lenses which this concern has lately introduced. We have seen and tested these lenses against all others and noted their superior illumination and flatness of field. "Its all in the lens," is the well-known slogan of this old and reliable firm, and it would be well for managers of better class theaters to take the hint and give more attention to the optical equipment of their machines. We understand that the Enterprise Optical Manufacturing Company have adopted the Gundlach lenses for the Motiograph, and other manufacturers of machines will furnish them on request. They cost more than the cheap lenses which are automatically ground out by the thousand from plate glass; but they are worth the difference. It is poor policy for an exhibitor to expend hundreds or thousands of dollars in the decorations and fittings of his theater and for the saving of ten or twenty dollars bring his exhibition on a level with the meanest store show. We do not talk up these lenses because the Gundlach-Manhattan Company see fit to carry a small advertisement in this paper, but because we realize, Mr. Exhibitor, that your success and our success lies in "better pictures." We could tell why these lenses produce them, but the average exhibitor is unfamiliar with optical terms. The most convincing argument is to put them to the test, and to this end the manufacturers are willing to send them on approval.



Focusing Jacket carries all sizes, from 2-in. to 6-in. focus.



Lens tube, working aperture f–2

* * *

Mr. Jean LeRoy, of 133 Third avenue, New York, imports what is perhaps the best foreign make of projection lens, but he admits that the Gundlach lens has certain superior qualities. Because he is conscientious enough to admit the claims of a competitor we will report an incident in his favor, although he does not advertise in the World. He is the manufacturer of LeRoy's Acmegraph, a projecting machine that is not much talked of for the reason that it stays where it is installed and runs for years without giving trouble. A World subscriber, who is a traveling exhibitor in the Panama regions, recently visited this city, and he informed us that after inspecting all makes of machines he had decided on LeRoy's Acmegraph as the best for a traveling lecturer. He instanced its compactness, strength and ability to stand all kinds of usage without needing repairs, as features which recommended it to the traveler in distant lands. We repeat this here because we have had letters from Canada, Cuba, and even from Burmah, India, asking us to recommend the best machine for a traveling exhibitor. We have no opinion to offer to such questions as we do not profess to know it all and might do someone an injustice, but we do not hesitate to repeat the remarks of a man of experience.

W. C. KUNZMAN, President and Gen. Manager.
Bijou Amusement Co.

F. W. GING, Secretary and Treasurer.
Bijou Amusement Co.

Stories of the Films.

THE RED GIRL (Another Soul-stirring Story of Life on the Frontier by the Biograph).—The Biograph Company, pursuant of its policy of studying the public's taste, produced some weeks ago "The Redman and the Child," a story of Western life among the Indians, and "The Greaser's Gauntlet," a tale of the Mexican border. The unprecedented success of those two subjects induced us to present another, which in locale may be said to combine the elements of both those pictures, the resultant being the production of the most thrilling and soul-stirring film ever made. The scenic splendor of the picture will alone commend it to popular favor, besides which there is a rapid succession of the most exciting and novel incidents ever incorporated into a moving picture story.

The plot, while powerfully dramatic, is most clearly defined, and while we will attempt to describe it, our narration must, in a measure, be bald and unconvincing as compared with the merits of the subject. Kate Nelson, a girl miner who has been working a claim in the mountains, runs into the office of the frontier hotel with the tidings that she has at last struck paydirt, showing a bag of valuable nuggets to admiring friends. Having just returned from the appraiser's office, and it being late, she puts up at the hotel for the night. In the office at Kate's arrival there is a Mexican woman who has just lost her money at Faro. At sight of Kate's gold she becomes desperate and at once plans to secure it. Kate is shown to a room, and is soon asleep with the bag of yellow nuggets reposing under her pillow. Suddenly the face of the Mexican woman is seen at the window, and she has little trouble in forcing it open. Her intrusion awakens Kate, but she overpowers her and gains the gold. In the struggle, Kate manages to fire her revolver, with a view to bring aid, but all too late, for the thief makes good her escape, leaving behind on the floor an incriminating mantilla, which discovers the identity of the culprit. A chase is made after the fugitive, the hotel clerk, a friend of Kate's, leading the way. This poor fellow, however, is dropped in his tracks by a bullet from the woman's gun in ambush. Distancing her pursuers, the Mexican woman comes upon an Indian girl who, with her half-breed husband, are camped alongside the river. The Red Girl hides the Mexican woman and throws the searching posse on the wrong trail. In return for the kindly act on the part of the Red Girl the Mexican woman plies her wiles on the half-breed husband, not only taking him away, but inducing him to kill his wife. To this end they plan a torture. Binding her hands and feet, they take her to a large trunk of a dead tree, which overhangs the river, and here they hang her, like Tantalus, suspended between water and sky. With her teeth, she manages to free one of her hands and with an ornament on her necklace contrives to saw the rope and drop into the water. Swimming to the shore she again meets Kate and her friends, and volunteers to become their guide in running down the miscreants, who have embarked in a canoe and are rapidly paddling down the river. Into another canoe the pursuers leap and are soon shortening the distance between themselves and the scoundrels, until at length they come up with them, and a hand-to-hand conflict ensues, during which both canoes are capsized, and a terrific struggle in the water ends with the overpowering of the pair and arrest of the Mexican Jezebel. The dip in the river has evidently chilled the half-breed's ardor for the Mexican woman, for he tries to return to the Red Girl, but she repulses him, and we leave her and Kate standing on the cliff, enfolded in each other's arms, bathed in the golden rays of a setting sun—indeed a most beautiful scene. Length, 1,014 feet.

THE HEART OF O YAMA (Biograph).—Pretty Miss Chrysanthemum has but little to say as to the disposal of her heart—at least, such is the custom in Japan. Her parents attend to that for her. However, pretty little O Yama Sum had a will of her own, and casting tradition to the winds, insisted upon making her own choice, so the Biograph camera here records the outcome. The Grand Daimio has long loved the pretty O Yama and presents himself before her mother in quest of her hand. His offer is scorned by O Yama, for she loves another, a low-born but worthy warrior. She writes to him to meet her by the Great Lamp of Savatiya that night, and they are nearly caught through the treachery of one of the butterflies of the court, who tells the Daimio of his rival. The lover escapes by hiding in the great lamp and afterwards being conveyed in a large hamper to the Bower of Roses, where he is eventually captured and thrown into the torture chamber. The Daimio, to render his revenge more complete, conveys to O Yama a false message from her lover, with his, the Daimio's, permission to see him. She is conducted to the chamber, and the sight that greets her fairly paralyzes her; for here is her lover hung by the wrists, dangling over a treacherous bed of upturned knife-blades, which inflict ugly wounds at the slightest move of his body. Besides this, there is a sword lying across a fire to be used at order from the Daimio. Here the Daimio gives poor O Yama her choice between her marriage with him or her lover's torture, but the brave warrior urges her to refuse. The sword, now incandescently hot, is applied to his breast, leaving great red scars, but he is still obdurate, until at length he is cut down and expires in the arms of O Yama. As he falls the dagger drops to the floor and O Yama unobserved conceals it in her obi. Then, turning to the Daimio, she consents to become his bride. He, delighted by her apparent change of heart, orders the preparations for the wedding to be made at once, which, according to Japanese custom, is to take place just before sundown. There in the wedding hall are assembled the courtiers and butterflies, when enter the priest, or "Marrier," as he is called, followed by O Yama, her mother and the Daimio. The Daimio, his bride-elect, and her mother take their places on the cushions, while the marrier pours the sake, handing the cup first to the mother, then to the Daimio, who both drink of the wine, and finally to O Yama, who, instead of drinking, whips the dagger from her obi, plunges it deep into the heart of the Daimio, who drops like a log, dead at her feet, and before anyone can intervene she performs the happy dispatch with the same bodkin, so concluding a film story that is not only a most exciting and novel one, but extremely picturesque as well. All of the scenes are beautifully tinted. Length, 881 feet.

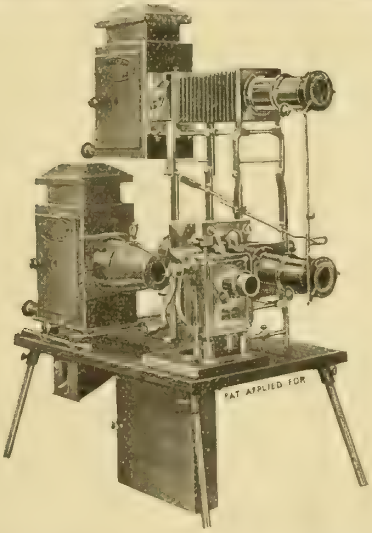
HIRED, TIRED, FIRED (Essanay).—This picture portrays the various manners in which a young fellow (who evidently was born with a decidedly lazy streak in his make-up) secures work, gets tired and is fired without unnecessary delay. He is employed to help move some furniture, and the listless manner in which he handles it soon secures his discharge. Then in rapid succession we find him a waiter, a bartender, etc., from all of which positions his lack of energy soon leads to dismissal. Finally he becomes a policeman, which job he holds without making any particular effort. In fact, this seems to be the only position he is able to hold. Length, 500 feet.

Film Import and Trading Co. issue:

HIS SWEETHEART'S BIRTHDAY (Norwood).—This comedy is a fresh and lively one, not lagging in any moment or in any of the situations.

A young chap secures a number of articles of clothing and jewelry for "His Sweetheart's Birthday," among the many articles are a pair of white shoes. "His Sweetheart," not knowing the source of these presents, throws them out of the window to the street. The servant, who is scrubbing up the front steps, picks up the various articles and takes them up into the house again. In the meantime the young chap arrives and is invited in. Questioning "lovie-dovie" he discovers what has happened; they rush out to recover the presents, but they are gone. Not knowing that the maid has taken them in, they rush down the street, stopping every individual, violently if necessary, who has a pair of white shoes on.

The many laughable episodes in this merry chase finally close back in the house of "His Sweetheart," pursued by a howling mob of the insulted



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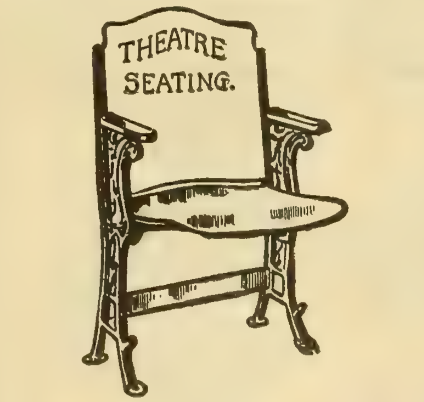

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passers-by, who are ultimately driven out. Length, 540 feet.

IN THE TIME OF REBELLION (Norwood).—An episode is selected from one of the rebellions against British rule in India, which is both interesting and novel.

In a British barrack is confined a tamed gorilla which has conceived a hatred for one of the Hindoo attendants, owing to the barbarous treatment which the Hindoo accords the beast. This attendant proves to be a traitor to the British interests, and avails himself of his opportunities to possess himself of military papers and secrets which he carries to his friends in the rebel camp. His treachery is given scope in an ambuscade that he arranges, to entrap one of the officers of the barracks. This officer is shot and dangerously wounded, but is assisted back to the barracks by his aide. The traitorous Hindoo goes back to the barracks by a short route and betrays the camp to his friends who are to depart with prisoners, when a party of British troop arrive in time to save them and to see the traitor about to abduct a small child of the superior officer.

All these barrack scenes have been witnessed by the caged gorilla, which has become furious with rage and excitement, and succeeds in breaking the bars as the Hindoo is taking the child away. The infuriated beast seizes the traitor by the throat and after a struggle in which the Hindoo gives a good account of himself by wounding the gorilla the traitor is strangled. Length, 480 feet.

THE LADY WITH THE CAMELLIAS (Great Northern).—The famous production of Alex. Dumas, immortalized by Sarah Bernhardt, Eleonora Duse and Rejane, the ever-enchanting lady with the camellias, who has to suffer so much for the sake of her love, and who must die just as she is going to enjoy her happiness, has in these pictures been displayed as close as possible to the drama as it is exhibited on the stage. Unfortunately we have to do without the text, but the pictures are so real that the action of the play can be followed without the least difficulty.

Armand and Marguerite meet first in her home, where she is giving a party for the easy-living Paris ladies and gentlemen. Armand at once falls in love with her, and as Marguerite is taken ill during the dancing, he is the only one who is taking care of her.

In the second act the two have grown more familiar, although Marguerite has not quite given up her old acquaintances. One day, for instance, Armand has to leave her for the sake of a count, who has invited her for a drive. From the street Armand has watched the count's visit, and in a fit of passionate jealousy, he writes a letter to Marguerite, saying: "I have seen the count enter your place. You must choose between him and me." Marguerite's friend gives her the letter. One minute later the agreement is made, and the count drives off alone.

The lovers now go into the country to live in an unpretending villa, where they are enjoying their happiness as a young married couple.

Amand's money does not suffice, and quite secretly Marguerite sells her horses, carriage and jewelry. One day Prudence comes out to Marguerite to help her to dispose of some of the jewelry, and now Armand learns how matters stand. At once he starts off for Paris in order to procure money. During his absence his father arrives and tries to induce Marguerite to give up Armand. He succeeds, and for the sake of Armand's future she promises to go away, and only to leave a letter, in which she says: "All must be over, but whatever happens do not condemn me too hard."

One year later the two meet again in a gambling house. Very much excited, Armand starts gambling with Marguerite's new lover and wins from him again and again. When all the gamblers have left the hall, Marguerite remains, calls Armand and tries to explain the matter to him, but he gets into a perfect rage, throws her down on the floor and in front of all the people he flings her a heap of money in the face.

Only once more the lovers meet again—at Marguerite's deathbed. Her only comfort is that Armand's father regrets his hard-heartedness and gives Armand permission to go back to her. He arrives just in time to see her die happy. Length, 886 feet.

Pathe Freres issue:

PARIS FIRE BRIGADE AT DRILL.—Fire fighting, like a great many more things, is liable to strike us as a mere everyday event, and that there is no science connected with the wonderful task of saving human life and property. In this interesting picture we are brought to the understanding that the Paris fire department is made up of wonderful athletes and the discipline is as strict and the training as rigorous as in the army. Everything seems to work like machinery in the drilling of the men to make them equal to all occasions where heroic deeds must count.

The first picture shows the men in a wonderful feat of climbing hand over hand up ropes to the top of a high tower, and descending in various ways. We next see them at practice on the rings, bar leaping, jumping over a rope placed at different heights. Their horizontal bar work is extremely clever, also their many difficult feats performed on the parallels. Then we see them doing the extremely difficult act of climbing up the side of a high wall, using only their hands in ascending and descending by getting a grip in the crevices. Then climbing up ropes to a high platform and sliding down ladders.

Finally we see the men at mass drill, and it is a wonderful thing to see several hundred men going through the gymnastics with the precision and rhythm as the movement of one man. Their work is artistic in the extreme and shows the men to be all wonderful examples of human strength and endurance as all fire departments should be. Length 688 feet.

BEGINNING OF THE GAME OF DIABOLO.—This game seems to have taken the country by storm, and every child is more or less of a diabolo expert, and for that reason this film should prove very popular with the rising generation.

In the first picture we see the devils originating the game and forging and making the spool in the infernal regions. There is a transformation scene, and we see a number of skeletons dancing around and all playing the game skillfully. They disappear and we behold numerous beautiful girls appearing and disappearing and all are dancing and spinning the spool in clever fashion.

Next we are introduced to the royal family of Hades and the King and Queen seated on their throne are being amused by all their courtiers playing the game. Finally, the old King becomes so interested that he and the Queen join in the revelry, and soon the whole throng are whirling around in the flames and all busy playing.

The last scene shows the heavens and a figure representing the sun playing, and he passes it on to the moon, who in turn passes it to the earth who takes it up with a will and is busy tossing the spool while the rest of the planets look on amused. Lenth, 328 feet.

THE SHEPHERDESS.—In this pretty drama we see a beautiful country girl tending a large flock of sheep. A young man appears on the scene, and is soon making love to her, and she in her innocent manner accepts his attentions, and promises to see him the following day at the same place That night when she drives her sheep home she confides her secret to her mother, who advises her to use discretion. The next morning she is seen at the appointed place tending her sheep, when the young man comes along, and, after some persuasion, induces her to elope with him. She bids her flock a tearful adieu, and we see the two lovers as they hastily depart in a handsome automobile. The young man, who is very rich, but in poor health, takes the girl to his home and presents her to his mother, who refuses to accept her as her daughter-in-law. Finally, after much persuasion, she gives her consent, and the couple are married

That night the parents of the runaway shepherdess wait in vain for their daughter's return and finally go to the pasture themselves and drive the sheep home. They suspect that the girl has gone off with her wealthy admirer, but decide to make the best of the situation.

The next picture shows the young couple some years later as they are taking a stroll together, and we are struck with the change in the girl, who has now the appearance of a richly gowned society woman. The young man's health, however, has grown steadily worse, and she is compelled to hasten him back to their home, where he is put to bed, and after a lingering illness we see the poor fellow pass away. Immediately his mother turns on the young widow, and orders her out of the house, and we see the girl in her rich attire making her way back to her flock.

She meets her parents on the road as they are driving the sheep home, and, after telling her story to the old folks, who are grieved at the turn of affairs, she takes charge of the herd, glad to be back to her simple country life after her terrible grief and disappointment. Length, 754 feet.

UNUSUAL COOKING.—This beautifully colored picture shows some remarkable ingenuity in the line of trick photography.

In the first picture we see a chef come into the kitchen and throw a lot of rags on the floor; he then casts a spell over them, and immediately they take the form of human beings, and dance a wild saraband around the place. After performing many unique tricks they disappear into space, and are replaced by a group of knives and forks, pans, kettles and spoons. These are all supplied with arms and legs, and dance around the chef as he lies on the floor. Soon one of the knives and forks, drawing near to his prostrate body, proceed to cut him into many small pieces, which are then placed in a pan to be made into a delicious stew.

Finally we see a lot of cooks come in, each bearing a different kitchen utensil. After executing some wonderful dances they pose in a pretty tableau. Length, 196 feet.

POLICEMAN'S VISION.—Two policemen fall asleep in the station house and one has a wonderful dream of how the pair meet with all sorts of adventures while trying to run down a clever burglar. In the first picture we see a woman enter a jewelry store, where she purchases some valuable jewels. When she leaves the clerk puts the money in a drawer and steps out for a moment. Just then a fellow enters and after helping himself to the diamonds, we see him taking the money out of the till without opening it. When the clerk returns and discovers her loss she calls the police, who start in pursuit of the burglar. The latter rushes into a bank, where he gains admittance by turning into a flat piece of paper and sliding under the door. Once in, he assumes his natural form and causes the silver to come through the door of the safe. When the watchman comes in the thief is transformed into a bundle of paper, which the old fellow throws out of the window. When it lands on the sidewalk Mr. Burglar comes to life and is hotly pursued by the police. He leads them a great chase as he disappears through stone walls and reappers much to their dismay. Next he enters a lady's apartment, and while she is in the act of putting on her jewels they disappear, and we next see them in the second story man's hands as he escapes without being seen. On he goes and soon visits another house, closely followed by the officers this time he turns into a roll of paper and enters one of the rooms. When the police come after him he disappears through the draperies, leaving only a trail of smoke behind. The house now catches fire, and when the policemen reach the hallway in search of the culprit, he reappears in a cloud of smoke. They try to catch him, but he seems only a vision, and evades them at every turn. Finally in the heat of the affray they wake up, and we see the two officers as they beat one another over the head with their clubs, deeply disappointed to find that it is all a dream. Length 623 feet.

HOW GLUE IS MADE.—A picture of this sort is sure to meet with success, for it is interesting as well as educational, inasmuch as it shows us how the bones of all sorts of animals are utilized in the manufacture of glue. We first see the raw material as it is dumped in heaps and sorted and prepared for the kiln. Then the bones are removed from the oven and taken to be ground, after which it is put in large vats and boiled and refined. Next we see the wet glue being taken to the drying room, where it is put in pans and left to harden, after which it is cut into neat layers and blocks and prepared for shipping. Length, 393 feet.

CUSTOM OFFICER'S REVENGE.—A band of smugglers are seen getting ready to cross the border with their goods. They steal along the highway undetected and are soon at the water front, where they secure a boat and cross the channel, landing safely on the opposite shore. They go very cautiously up through the mountain pass, and keep a close watch for the custom officers, who are constantly on the lookout for smugglers. They soon come upon one of these officers, who is asleep, and in order to get by him they bind him hand and foot, and leave him to his fate. They then hurry away and soon arrive safely at their destination.

Other officers who are patrolling in the section come upon their comrade as he lies helpless on the ground. When the latter relates his adventure to his superior officer he is suspended for a week as a penalty for neglect of duty. Enraged at the injustice done him, he vows vengeance on the smugglers, and starts out unofficially to trap them. On his way he meets a little girl whom he recognizes as one of the band, and follows her to the hiding place of the outlaws. He then hastens home, and with the aid of his wife disguises himself and returns to the smugglers' den. After gaining admittance, he represents himself as one of their kind. He wins their confidence, and incidentally throws a note over the wall to his wife, who is waiting on the other side, ready to carry the missive to the chief of police.

He lures the unsuspecting smugglers to an old deserted tower on the pretense that he has a lot of smuggled goods hidden there, and when they are in the trap they are set upon by the officers, who, after a desperate struggle, conquer the band and take them prisoners. The officer, satisfied with his revenge, is exonerated and allowed to don his uniform and assume his duties. Length, 820 feet.

CRAZED BY JEALOUSY (Selig).—Crazel by Jealousy is the title of the latest Selig Film.

This is a rural subject, and one of great heart interest. The opening scene depicts the courtship of John Morgan and Bessie Farley. Another suitor of the girl, Luke Henshaw, on his way to call upon Bessie and urge his own suit, seeing the lovemaking of the happy couple, allows his jealousy to overcome his better judgment, and after John has departed, upbraids Bessie for her seeming heartlessness in turning a deaf ear to his own protestations of affection. He then leaves her, vowing vengeance upon his successful rival.

As time goes on Luke's bitterness of heart increases, until the constant brooding over his fancied wrongs unbalances his mental equilibrium, and he gradually becomes a morbid, miserable wretch, shunned by his neighbors, and condemned to a life of loneliness and desolation.

A year after the wedding of John and Bess, we see them a happy, contented couple with a fine, bouncing baby boy, living in all the enjoyment of perfect harmony on the little farm they have purchased for their home.

But the black cloud of jealousy and envy again hovers over them in the shape of the wretched being who, with mind distraught, once more seeks to cast a gloom over the brightness of their lives. Watching his opportunity, when Bessie is on her way back from the field, where John is plowing, Luke thrusts a letter into her hand, recalling the threat of vengeance he made a year before. Enraged beyond endurance at the picture of her happiness, a fiendish idea to destroy the little one, in whom the heart and soul of the father and mother are centered, possesses him, and he at once begins his devilish work.

Meeting a tramp on the road back of his home, he conceives the idea of bribing that unfortunate to steal the baby of the hated couple and bring it to him. Taking the tramp to his house, he plies him with drink and tempts him with promises of substantial reward to carry out his nefarious purpose.

His confederate falls readily into the plan, and, going to the Morgan home, watches his opportunity to carry off the little one. Gaining entrance to the bedroom where the baby is sleeping, he places it in a sack and hastens away, soon delivering it into the eager hands of the demented Luke. Receiving his reward in the shape of a generous roll of bills, the tramp hurries away, leaving the child to its fate. With fiendish exultation, the crazy farmer seizes it and rushes out to his underground cellar. We next see him placing the child in an old chest and locking down the lid. Then, returning to the ground above, he nails down the cellar door, and, laughing with maniacal glee, leaves the poor little one to die slowly of suffocation.

Soon after the kidnapping the child's absence is noted by the fond parents, and staggering under the awful blow, the father rushes away to summon his neighbors and spread the alarm. Soon a crowd of friends assemble and the search begins.

Again we come upon the tramp, who is discovered by the rescue party as he is counting the money received from the insane farmer, and, losing his head through fear in his guilty heart, he takes to his heels. John and his friends give chase and at last succeed in capturing the hobo, who in abject fear falls upon his knees and begs for mercy, at the same time confessing to his share in the infamous act.

Dragging him to Luke's house, they confront him with the tramp's accusation. "Well, I did do it," says Luke, "because I hate you both. Go to the cellar below and there you will find your dead child." With the frenzy of despair, the frantic parents, followed by their friends, dash outside to the cellar, break open the door and descend.

In desperate haste every nook is scanned till the chest is found. One blow from an axe in the hands of the father smashes the lock, the lid is thrown back and the precious object of their search is found, but not dead, as was feared. In an ecstasy of delight at the child's recovery, they all return to the room, where the demented farmer is found crouched on the floor strangling an imaginary foe. When he sees the child alive he springs toward it, but is held in check by willing hands. Suddenly, with a wild yell, he rushes out the door, while John, realizing his condition, requests his neighbors not to harm him. Running wildly over the meadow toward the cliffs of the sea, the unfortunate Luke, crazed by jealousy, flings himself over the precipice and is swallowed up in the dark waters of the surging tide.

Many beautiful scenes of rural life are shown in the film, and the photographic qualities are superb. Length, 880 feet.

STOLEN PLANS; Or ,the Boy Detective (Vitagraph).—Our picture opens in the work room of an inventor. On the walls are prints of airships, electric engines, locomotives, battleships, etc., while around the room are models of the same. A young lad, the inventor's son, is sprawled out on two chairs in a most uncomfortable position reading a dime novel. He is totally absorbed in the story as his mother enters and angrily snatches the book from his hands and throws it in the stove. Father enters, attempts to pacify his wife and gives the boy a coin. He then goes to his work room, where he is visited by a villain and his confederate. The inventor takes a blue print from the safe, which the callers examine. They discuss the plans and offer the inventor a large sum of money for the

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same. Upon the advice of his wife the inventor refuses the offer. The amount is doubled, again refused, and the papers are put back into the safe During the call tea has been served, and while the inventor's back is turned knock-out drops are put into his cup. The villains then depart. In a short time the inventor is seized with convulsions and falls to the floor. The villains return, steal the plans, replace them with bogus ones and make good their escape. The wife comes into the room finds her husband in distress and assists him to his bedroom. The son is called and sent for the plans. When the theft is discovered the household is in an uproar. The boy goes to his father's bed side, and in a very dramatic manner, such as he has read in his dime novels, registers a solemn vow to recover the "stolen plans." Assuming a female disguise, the boy detective proceeds to a country roadhouse, is busily engaged cleaning the tables as the villains come up the street, dismount from their bicycles, sit on the porch and call for drinks. The disguised boy waits on them, and while the men are talking about their recent theft, he grabs the valuable papers, mounts one of their bicycles and gets away. He rides furiously along until he reaches the river, jumps off, gets in a rowboat and is well out into the stream as the villains come chasing up in an automobile. They spy a steam launch, bargain with its owner and start after the boy. They quickly overtake him, haul him into their craft, and take him to their den, where he is locked in a room. The boy looks about, opens a window, sees a telegraph pole convenient, gets on the window sill, jumps to the pole and slides down. His novel reading comes in in good stead now, and a plan which will become apparent later is concocted. The boy, disguised as an Italian organ grinder, approaches the house from which he has just escaped; it is a resort of thieves. Our little detective bravely enters, pays for a bunk, puts down his organ and retires.

Outside the building a truck loaded with large packing cases drives up. The villain and his confederate order the cases brought inside. When this is done the boy gets down from his bunk, sneaks up to a table on which his father's papers are lying and grabs them. The villain starts after him, the boy shoots a revolver and immediately the tops of the cases fly off and from each box a policeman pops out. They quickly arrest the villains and march them to prison, while the boy removes his disguise, returns home and restores the plans to his father. Length, 532 feet.

WILLIE'S FALL FROM GRACE (Vitagraph).—It is the Sabbath day and children are seen entering the church for Sunday school. Willie, a pious-looking lad, with curls and glasses, is having the finishing touches to his Sunday toilet put on by mamma. She gives him a coin and his book. He puts on his Sunday face and starts for Sunday school. On the way he comes upon a crowd of boys playing marbles. He pauses a moment, looks on solemnly, and when they ask him to join in the game, he raises his hands piously and moves on Further along he meets another party of boys with bats and ball. They want him to join in the game. Again he raises his hands in horror and proceeds on his way. Still further on Willie comes upon two of his playmates fishing. They call to him, but he refuses them also. Just at this moment one of the boys hooks a huge fish which he cannot land. Willie cannot resist this temptation and rushes to assist them. The fish finally escapes and Willie wants to borrow a pole and line. He is refused, thinks a while, then produces the coin from his pocket, gives it to the boy, gets the line and starts to fish. Luck is against him, and before long he falls asleep on the bank and dreams. The church bells line up and pursue him. He eludes them for a while, then they close in about him He makes a move and falls headlong into the water and the dream is over. Willie scrambles out of the water, looks himself over, and with a gesture of despair starts for home. Meanwhile we observe mamma sitting in her easy chair, reading. She acts nervously, gets up, looks out of the window, glances at the clock, shakes her head and sits down again. The door slowly opens, and Willie looking like a drowned rat, enters. Mother is dumbfounded at the sight. Willie tries to explain, but it won't go, and mother shows her knowledge of fishing by temporarily becoming a "whaler." Length, 360 feet.

A TALE OF A HAREM: The Caliph and the Pirate (Vitagraph).—Osman, a Turkish Caliph, is observed in one of the rooms of his magnificently furnished palace. A slave enters, prostrates himself before his master and points to the arch in the rear. The Caliph waves his hand the servant departs and returns shortly ushering in the pirate, Selim, a ferocious-looking individual The slave being dismissed, Selim takes from his breast a locket, inside of which is a picture of a beautiful girl—a Grecian. Osman is greatly pleased, questions his visitor, presents him with a valuable chain, then bids him bring the girl to the palace.

The Grecian Lovers.—A beach on the seashore of Greece, a Turkish boat containing Selim and his followers draws up. The pirate and several men disembark and creep cautiously toward an old garden wall. Inside Ione, a Grecian beauty and the original of the photo in the locket previously alluded to, is seen seated on a bench reading. Her lover, Leonidas, approaches, the two lovers em

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brace and engage in conversation. In a short time the lover rises, bids his sweetheart an affectionate farewell and departs. From behind a clump of bushes the vile face of Selim is seen peering out. Ione resumes her seat, giving way to thoughts of her lover as Selim and several of his men rush up, seize and carry her off. In the struggle the young girl drops a bracelet, which is found by Leonidas when he returns.

In the Power of the Caliph.—Back to the palace Osman is watching anxiously. A servant enters with a casket of jewels which he places on the table. In a few moments Selim enters with his men leading or dragging the beautiful Ione. The Caliph gazes admiringly upon her and attempts to caress her. He is repulsed. He then offers the jewels to his captive. She seizes the casket and dashes it to the ground. Osman is furious and summons his servants, who lead the girl away.

The Rescue.—In a small chamber, half prison in the harem, Ione lies on the couch sick, an old servant her only companion. The Caliph enters, inquires about his captive, and when the servant expresses fear a young slave is despatched for a physician. He returns shortly, bringing the doctor, an apparently old man with long beard. He looks at his patient, then dismisses all from the room and when satisfied that he is alone, the old man approaches Ione, removes the beard and robe and stands before her as Leonidas. At that moment the curtains to the room are parted and the Caliph enters. He tries to call for help, but the Greek springs upon him and stabs him to death. Then picks up his sweetheart and [illegible] out of the room. They make their way through the streets to the seashore, where a boat is moored to a rock. Leonidas puts the girl in the boat and rows out to sea just as a band of Turks come down the rocky path. Length, [illegible] feet.

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WIFEY'S STRATEGY

SYNOPSIS OF SCENES.

"Wifey's" Biscuits—Young husband at breakfast—Wife's first biscuits—"Hard as rocks"—Breaks plate to convince—First quarrel—Threatens to get cook—Finds agency address—Makes note—Departs for business.

A Woman's Wit—Wife gets address—Interviews lady manager—Plot concocted—Wife clever amateur—Returns home—Makes up as Swedish servant—Returns to agency.

"Hubby's" Choice—Husband at agency—Cooks of all Nations—Tough one wants to scrap—"Colored lady" carries a razor—Irish dame imbibes—In despair.

The Swedish Blonde—Disguised wife arrives—Awkward and coy—Interview—Refers to "best people"—Hubby decides to give a trial—Agrees to meet at car.

Cook and Cargo—Car arrives—Regular "moving day"—Bundles—Boxes—Cage—Dog—Etc.—Hubby escorts—Hard navigating.

"Home to Mother"—At home—Cook unloads—Hubby gets drink—Finds wife's note—Reads—"John: Have tried to please you—Seems hopeless—I won't stay with another woman in the house—Gone to mother's—Good-bye. Mabel."

"Follow Master"—More drinks—Cook follows example—He orders table cleared—Cook amiable but awkward—Brings dishpan covered with soot—Flops it on table—Hubby wild—Cook calmly wipes pan with table cloth—Hubby furious—Drinks again—Everything into dishpan—Ornaments—Dishes—Bric-a-brac—Dish-water over best trousers—Chases cook—Struck by swing door.

The Surprise Party—Hubby rushes into kitchen—Orders cook out of house—Pan of flour over head—Cook pours grease into stove—Big smoke—Hubby sends alarm—Returns—Finds cook drinking—Grabs bottle—Pulls wife's wig off—Stunned—Sees the joke—Embraces wife—Long soul kiss—Firemen enter—Deluge the loving couple.

No. 6376. Code, Velorta. Length, 790 Feet.

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NEXT WEEK'S SUBJECTS:

Shipment, Sept. 22nd. **BUYING A TITLE.** No. 6378. Code, VELOZ Length, 960 feet.

Shipment, Sept 25th. **THE LEPRECHAWN.** No. 6379. Code. VELOZMENTE. Approx. Length, 1000 feet.

FOR SHIPMENT SEPTEMBER 18, 1908.

INGOMAR—The Barbarian

SYNOPSIS OF SCENES.

Prelude—A Love Story, which for poetry and dramatic action has never been excelled—The Barbarian Lover, whose savage spirit has been tamed and subdued by love, becomes a Greek, sacrifices his liberty, and is finally rewarded as he deserves.

The Capture—Myron, an armor-maker, and father of Parthenia, the heroine, goes forth to sell his wares—Captured by a Barbarian Tribe, whose chief is Ingomar.

Trying to Raise the Ransom—Lykon, a fisherman, who has witnessed the capture, hastens to inform Myron's family—Parthenia tries to raise the ransom money, but is unable to do so.

Parthenia Seeks Her Father—She starts alone to find the Barbarian's camp—Met on the road and captured—Conducted to Ingomar, who looks on women as slaves.

Becomes Hostage—The brave and undaunted girl compels the admiration of Ingomar—He releases her father—Who goes to seek the money—She remains as hostage.

Teaches Love to Ingomar—Ingomar at heart is "Sterling"—At first amused, then interested—Learns the true meaning of Love—Admiration gives way to passion—Ingomar becomes her Champion.

The Mutiny—The Barbarians fear losing their chief—They abduct Parthenia—Ingomar rescues her—Accepts her as his share of the spoils—Forsakes his tribe—Escorts Parthenia home.

A Hoary-Headed Villain—They arrive in Messalia—Ingomar coldly greeted—Polydor, an old man, an ancient and jealous suitor of Parthenia's, starts trouble.

The "Pound of Flesh"—Polydor, who has been rejected by Parthenia, buys up the debts of her father, who is unable to pay them—Polydor demands the father and family as slaves.

A Noble "Barbarian"—Ingomar marvels at such "civilized" conduct—Wants to kill Polydor—Parthenia explains—He offers himself in their place—Polydor accepts.

Ingomar Made Timarch—The Barbarians besiege the city—Panic ensues—They demand Ingomar, thinking he is held against his will—Ingomar saves the city—Polydor driven forth—Ingomar wins Parthenia and is made Governor by the Citizens.

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THE

Moving Picture World

WITH WHICH IS INCORPORATED

THE EXHIBIT

PUBLISHED BY
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Vol. 3., No. 13. September 26, 1908 Price, 10 Cents

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Length 475 Feet

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Vol. 3 SEPTEMBER 26 No. 13

Editorial.

At the request of many of our readers we have arranged for a column of comments on film subjects. These will be conducted with all fairness and we trust that they will tend towards the production of better pictures and the more extended use of such good subjects as are produced.

* * *

The value of a lecture as an aid to the show was plainly demonstrated to us last week during our visit to Keith's Theater. The leading feature on the programme was Edison's stupendous production of "Ingomar, the Barbarian." The scenery, the actors, the photography and the general execution, left little to be desired—in fact it is a splendid film, but it was not received by the audience with anything like the appreciation it merited. As one intelligent looking and elderly gentleman remarked in our hearing—"What is it all about? Very fine, but what does it mean?" If the lecturer of the theater had simply read the synopsis of the play, such as the Edison Company send out with all films, the audience would have understood each scene and left the show with a desire to come again.

* * *

With the exception of the comedies, there are few film subjects that would not be improved by a short lecture or explanatory remarks, and no great elocutionary effort is necessary. In fact, the reader at Keith's who delivered the remarks on the travelogue slides, which were presented between the reels, would have filled the bill. The lecturette, next to the actologue, or talking pictures, has proven so great an attraction where introduced that we wonder that other managers do not follow suit.

* * *

Passing from Keith's over to the Unique we were obliged to stand in the aisles for some time before an usher found us a vacant seat. The feature film here was "The Heart of O Yama," a Japanese tragic love story. In this pretentious film the Biograph Company have succeeded in a praiseworthy manner in presenting the peculiarities of a foreign race with unmistakably home talent. Curious to know the opinion of a couple of Japanese nearby, who were jabbering and gesticulating as the film was being run, we dropped into the first vacant seat by their side. "Well, what do you think of it? Did you enjoy it?" "Yes, velly good. The mannerism and fretting around of the maiden a little over acted, but good on the whole, and the tragic ending well acted. And the costumes, well (with an expressive shrug of the shoulders) it is a play."

Here, also, a lecturette would have given more satisfaction to the audience.

* * *

On another page we publish a communication from a valued correspondent that treats rather severely of the productions of certain manufacturers. It is possible that the criticised films may have appealed to others in a different manner and we ask for their opinions. It is a far cry from the productions of some manufacturers whose subjects are sometimes aimed so far above the heads of the average audience that they positively need the explanations of a lecturer to the low comedy and weakly told stories which leads the audience to think that they were "stung" and drives them from the moving picture theater to other forms of entertainment.

* * *

The manufacturers may evade the issue, and may argue that it is impracticable for them to specialize, but the condition will gradually exert itself if they aim at the highest standard of perfection. In all other lines of art as well as in business it is the specialist that forges to the front. Several weeks ago the idea of specializing in film production was suggested in this paper and a correspondent again puts forth the idea.

The Picture Business.

Few avenues for capital, industry and enterprise (not to mention promise of easy money and light work) have vied in attractiveness with the moving pictures. It seems so easy, as the saying goes. All you have to do is to get room and the sheet and give somebody so much for the pictures! After that it is easy money. Soon you become a regular theatrical manager!

Every mail brings to our office letters of inquiries as to "all the qualifications necessary for the establishment of a moving picture theater." Of course all the queries are not framed in these terms, but the substance is the same. In other words, the incentive is identical and the illusion none the less dim. The trials and tribulations are not thought of. The chief thought is: other people have gone into the business with little capital and have made good; they are making so much a day, and since they have been in it they have made so much more than I have with less capital at their command.

Going back to the question of the correspondent, we would say that no special qualifications are required for the moving picture exhibitor. It is simply a matter of business. If one should wish to establish a store, dry goods, grocery, hardware, or any store business, no special qualifications would be relied upon or looked for. Business tact is the keynote. So it is with the business of exhibiting moving pictures. The great weakening point of many who have entered upon the field has been the nursing of the idea that with a few hundred dollars capital they have entered, or may enter, within the mysterious circle of theatrical managers. Some have realized their ambition in this respect, but they are few in number. The regular line of theatrical managers cater to the moving pictures so long as the pictures contribute to their interests; they also lend recognition to the moving picture exhibitor when his capital, industry and enterprise command it. There are some men who have been solely identified with the moving picture business during the past few years who enjoy the patronizing smile of the theatrical magnate, but it has been their perseverance that has won it, not the pictures.

To be candid, we cannot point out any qualifications necessary for an exhibitor of moving pictures. The business has become so universal—so commonplace—that it seems almost an insult to intelligence to point out the way. All over the country, the world, in fact, we find the moving picture theater. In cities that a few years ago had but thirty theaters we find three and four hundred moving picture theaters. In towns that but three years ago felt over-burdened with repertoire shows at 10, 20 and 30 cents, we find them supporting half a dozen nickelodeons, the proprietors of which are young men who have thrown up barber shops, muslin counters, sugar weighing, and like occupations to compete with the "Opry House."

But to the beginner we have a few words to say: In the first place, you need some money. Where it is to be spent we will tell you later. To give serious advice to the serious beginner is difficult, for the reason that in no other business do local conditions prevail more than in the moving picture line. In the country town where you have no opposition you have a "cinch"; where you have opposition you must also have a pull, for if the fire marshal does not discourage you, his influence with the Borough Council is liable to give you much inconvenience. In the city the details are much the same and the results are similar, only the intervening agencies lighten the blow.

It is hard to give advice on the subject when we do not know the local conditions, but we will venture a few hints on the supposition that the beginner intends to start within the limits of Greater New York. We will presume that he has steered clear of the four hundred or more places within the territory. His first step is to wait upon the captain of the police precinct and see if he will sanction the location. No insinuation or reflection is intended by this. This sanction is necessary in order that the application for an exhibitor's license shall be received. If the captain of the precinct is satisfied, the party seeking the license may then feel justified in getting an option on the location, or for that matter, pay a short rental. The property itself then becomes thought for serious consideration, and before signing a lease it is well to see how the Building Department stands on the proposition. If that department is satisfied with the location, the building and the alterations or improvements you intend to make, then—well, you have got so far. Ask about exit regulations, and you will be referred to the Fire Department, and by that time you should have the site pretty well in shape for a lease from the landlord. All these preliminaries adjusted, you may then get the carpenter to put on the "front" to the place, including the box office; get the electrician at the same time to do the wiring, and have the painter follow up with his artistic brush. By the way, don't insist upon the painter doing first class oil work. The reflection from the side walls and ceiling do more to hurt a projected picture than anything else. Distemper or water color is good enough. It is, in fact, the best for the purpose. After you have your place wired look after the booth. The regulations in New York require a sheet iron booth with spring doors so arranged that they close immediately after the entrance of the operator and also require many other details that are changed from time to time, therefore the safest way is for the applicant to go direct to the Bureau of Electricity and ask for full instructions.

One correspondent asks the cost of opening a picture show. This cannot be answered, as the figures depend not only upon the resources of the investor, but also upon the location and the probable business. A year or two ago some of the common places were opened with an investment as low as $200, aside from the apparatus. The city regulations make it impossible to open a store show to-day under $400. This is a low water figure. One of the smallest places in Brooklyn, started within the last eight months, cost $800; but all the requirements were lived up to and it is as pretty as can be obtained within the space. Attractiveness inside, as well as out, has brought profit to the investors.

In the matter of advising people as to where they should procure their outfits, we do not feel at liberty to take advantage of the confidence imposed on us. We are working for the trade in general and do not seek or wish to favor any particular firm. The new beginner, as we understand it, has four options: First, buy his own machine and films; second, buy his own machine and rent films; third, rent the machine and films; fourth, rent the films and buy the machine by installments.

These are the propositions in open market and we do not propose to sanction any of them. The prospective exhibitor must exercise his own judgment, and this is the only honest advice that can be given to anyone who contemplates embarking in the field.

AT THE SHOW.

The picture of "The Devil" is on the screen.

Jennie: Say, Mamie, let us go; I am tired of this show.

Mamie: I don't know what they are doing, but please wait a minute. I would like to see the Devil, with his horns and red cloak.

Jennie: Well, I guess he is not going to appear to-night as the play is nearly over, but I would like to know who is this jumping Jack.

Mamie: You mean this fool, who seems to fall from the ceiling and vanish through the floor?

Jennie: Yes. He must be a spirit or a rubber ball.

Mamie: Funny this Devil does not come. This is nothing else than a fraud to advertise the "Devil" and not show him.

Jennie: It is worse than the Coney Island side shows. But, say, I am feeling very tired; if they would at least do a little running or bring some excitement to keep us awake.

Mamie: Well I am tired of moving pictures, they are getting very stale.

Jennie: Yes; why don't they give us something funny as "A Comedy in Black and White," or——

Mamie: Or something to make us cry, as "A Mother's Crime?"

Jennie: I guess they have exhausted all of the old subjects and have nothing else to show us than pictures we cannot understand.

Mamie: Yes, they are at the end of their rope. Well, Jennie, as the Devil refuses to appear, let us go; in fact, there is Louis going out, may be he can tell us why the Devil did not appear.

Jennie: We should ask for our money back, as we did not see his Satanic Majesty.

(Louis appears.)

Mamie: Say, Louis, why did they refuse to show us the Devil?

Louis: Do not worry, little girls; it is getting late and if you do not hurry you will surely meet him on your way home.

Operators of Greater New York and vicinity should make note of the offer in J. H. Hallberg's advertisement to present them free with a ticket to the Electrical Show at Madison Square Garden. Of course, Hallberg will be there with his Economizer to explain its good points, but they will also see many other electrical devices and be educated and entertained.

NOTES AND COMMENTS.

Greater New York. Mr. Chas. Cranides, of the Golden Rod Hotel, Surf avenue, Coney Island, and Mr. George Geneas, of the Greater New York and Spartas Hotel, Coney Island, are opening up a moving picture parlor at Nostrand avenue and Fulton street, Brooklyn, on or about October 15. Films will be served by the Empire Film Company of New York.

Calling on Mr. **Alfred Weiss**, the popular film renter of this city, we were shown an enormous new fireproof safe for moving picture film. The big safe consists of four apartments with a capacity of 250 reels each, and we noticed all of them were pretty well filled up. Mr. Weiss showed us still another safe of older construction, so we can guarantee there are plenty of films in the Alfred Weiss Film Exchange.

"How to Put On the Passion Play" is the title of a booklet received from W. Stephen Bush, of 3524 Filbert street, Philadelphia, Pa., the well-known lecturer. The Pathe "Passion Play" is a grand production and has proved to be a money maker wherever it has been properly produced. Mr. Bush's book is well worth the price—one dollar—to any exhibitor who desires to produce this story of the Christ. It contains a complete story of the play, reverently yet dramatically written, and is printed in good-sized type, so that it can be easily read in the dim light of the theater. Suggestions as to the appropriate music and other hints are also given. We have seen the "Passion Play" presented without and with a lecture. In the former case, many in the audience wearied at the show; in the latter, the interest of the audience was held through the tedium of the 47 scenes and many returned to see it over again. Yes, it will pay any exhibitor who expects to put on the "Passion Play" to get a copy of Mr. Bush's monologue.

Fred Beck, of the Electrograph Company, has made quick progress in getting their new quarters in 8 East Fourteenth street in running order. Two new departments are now in full swing—a repair department and machine shop, under the care of an experienced machinist, and a sign-painting department, which undertakes to supply signs for one dollar per week to any theater in the United States.

ONE DEFAULTER PUNISHED.

At Birmingham, Ala., on Wednesday, September 16, 1908, Frank M. Busby, formerly of Chicago, Ill., and more recently the manager of the Birmingham branch office of the Kleine Optical Company, was sentenced on a plea of guilty to the larceny of ten dollars from the Kleine Optical Company in Alabama to serve six months at hard labor for the County of Jefferson and State of Alabama, and to pay the costs of the prosecution.

While this item of information may be of only passing interest to the moving picture trade, it is worthy of note here, not only because it is the first serious effort made at prosecution of one of those who have been dishonest and disloyal to the film manufacturers and dealers who have employed them, but because of the persistent and, one might say, spectacular manner in which this prosecution was effected.

Noticing that something was irregular in the Birmingham office, Mr. George Kleine, President of the company, sent his confidential secretary from the Chicago office to Birmingham to make investigation. Arriving there on the 31st day of August, it was found that Busby had departed for Chicago by way of Cincinnati. The Secretary immediately wired the Chicago office, procured a warrant for his arrest, and had the Birmingham authorities wire the Chicago Police Department to apprehend Busby. This they did, taking him from a sleeping-car berth, headed for Cincinnati, at 11.30 P. M., August 31, the arrest being made by Officer Moran, of the Harrison Street Station. Colonel E. L. Higdon, Sheriff of Jefferson County, in which county Birmingham is situated, with the assistance and co-operation of Sterling A. Wood, the Birmingham attorney for the Kleine Optical Company, and a leading member of the bar in the South, immediately made requisition on the Governor of Alabama to issue extradition papers, addressed to the Governor of Illinois, for the return of Busby for trial. These papers were forwarded at once, and Deputy Sheriff George W. Courson, of Birmingham, presented himself to the Chicago Police Department on Friday, September 4, and asked for the custody of Busby. He, in the meantime, had been held at the Harrison Street Police Station and the Cook County Jail in Chicago in bail to the amount of $[illegible]. On Saturday evening the officer and prisoner started back to Birmingham to face trial. At the same time Mr. George Kleine, Mr. Douglas H. Bergh, a confidential agent of the Kleine Optical Company, and Mr. John A. Verhoeven, its Chicago attorney, started southward to be personally on the ground and attend to the prosecution of the prisoner. They arrived Sunday afternoon, the prisoner being immediately remanded to the Jefferson County Jail, and the complainants went into conference with Mr. Sterling A. Wood and the Secretary of the Kleine Optical Company, and so arranged matters as to have the evidence presented to the Grand Jury on Tuesday morning, September 8, the Grand Jury being in charge of F. B. Daniel, foreman.

On Monday, September 14, at its first report, a true bill was returned against Busby for the theft of ten dollars by the Grand Jury, and on Wednesday, the 16th inst., before Judge Weaver, sitting in Branch 1 of the Criminal Court, Frank M. Busby (who had previously made a complete confession to the Kleine Optical Company) entered a plea of guilty and was sentenced as above.

Representing the State at the trial were Hon. H. P. Heflin, Solicitor for Jefferson County, and the Hon. John McQueen, his assistant, and Messrs. Wood, of Birmingham, and Verhoeven, of Chicago, for the Kleine Optical Company. Mr. Kleine and Mr. Verhoeven remained in Birmingham until the matter of the prosecution had been concluded, and Mr. Bergh remains in charge of the office at Birmingham.

In discussing this case Mr. Kleine said that his motive in prosecuting was not a personal one, but that in view of the repeated thefts from various firms of films and money which have come to his notice during the past few years, it was high time that a prosecution be instituted and carried to a conclusion. In order to emphasize the fact that stealing is a serious matter, the smallest single amount that had been embezzled was selected. The penalty of six months at hard labor for the theft of ten dollars will doubtless be a sufficient warning to others that may be tempted, and the rapidity with which the charge was handled calls for a tribute to the inexorable working of justice in the State of Alabama. It is almost a record-breaking case to seize a fugitive, extradite him, have a Grand Jury indict him, the court try and sentence him, all within sixteen days. This prosecution involved the loss of a great deal of valuable time and considerable expense, but it was a duty which could not be shirked.

Mr. Kleine expressed himself as deeply appreciative of the courtesies accorded himself, as well as the attorneys and employes of the Kleine Optical Company, by the authorities in Birmingham, and stated that never before had he met with so strong a sentiment in favor of abstract right and justice as in Birmingham. Apart from the unfortunate cause of the trip, the proverbial hospitality of the South was exemplified in a way that will not soon be forgotten.

ENTERPRISE REWARDED.

The Trenton True American of September 17 has an interesting report on a moving picture programme, which was presented in the Taylor Opera House the night after Bryan spoke there. It says: "The crowds that filled the Taylor Opera House last night were as large as those that heard Mr. Bryan speak the night before, and over 500 people had to be turned away. The magnet of attraction was Franz Molaar's famous and sensational play, 'The Devil.' As presented by the noted lecturer, W. Stephen Bush, it yielded little to the play as enacted on the stage. The rest of the programme consisted likewise of moving pictures." The success of the new form of entertainment was so overwhelming that it was repeated to full houses the next day both afternoon and night. The prices of admission were 5, 10 and 15 cents. The Taylor Opera House, the finest playhouse in the State, is to be given over to this sort of entertainment regularly once or twice a week hereafter. The best classes of theatergoers are hungry for high-grade moving picture programmes, with good music and lectures, as again shown by this success in Trenton. If he deserves praise who makes the moving picture attractive to a thousand, where before it had only been appreciated by a hundred, credit is due to Mr. Charles Hildinger, who owns several electric theaters in Trenton, and who hired the opera house and arranged the show in the face of dissuading friends, who thought that the patrons of a high-class theater would not come to a moving picture performance.

NOTES OF THE TRADE.

West Aurora, Ill.—F. Thielen has leased the Meredith Building to occupy a moving picture show.

Chicago is to be advertised by motion pictures and lantern slides under the auspices of the Association of Commerce.

Grand Forks, N. D.—The Bessie Theater will open with motion pictures and vaudeville in a few days. Bessie Dufour is the proprietor.

New Orleans, La.—Messrs. Sigerson and J. Perre are completing arrangements for the opening of an electric theater at Promote Hall.

Peoria, Ill.—F. Baylor and G. Ketchman are to start a new moving picture theater in the old Johnson Building on South Main street.

Brooklyn, N. Y.—A new moving picture theater is opened at 1529 Flatbush avenue, Brooklyn. Messrs. Neilson & Trapp are the proprietors.

Findlay, Ohio.—Chas. Burkett has purchased the Mystic moving picture show of H. B. Clark, who will manage it until the 1st of October.

Houston, Tex.—The Houston Amusement Company, a new concern, will open a moving picture show on Fannin street, between Texas and Prairie.

Webster City, Iowa.—A new electric theater is being constructed at the Mauch Building on Second street. J. Milorlowsky is the proprietor.

Allegan, Mich.—William Bockus, a railway employee, has purchased the Electric Theater from R. C. Seery and will assume the management at once.

Joliet, Ill.—Vincent S. Buskiewicz was granted a petition for permission to conduct a moving picture show in the Dockendorf Building on Main street.

Arlington, Cal., is to have a moving picture show in the old Burrows Block. Carl Harris is the promoter and its seating capacity is to amount to 200.

Nevada City, Cal.—W. J. Gribbin and W. Williams, proprietors of the Crystal Theater, have purchased the Auditorium at Grass Valley from C. Jackson.

Peoria, Ill.—The McLoughlin-Percy moving picture firm have made arrangements with the city council to obtain a license to operate a moving picture theater.

Traer, Iowa, is to have an electric theater. Boughton Bros., of Vinton, have rented the Young Building and will open up a moving picture theater in a week.

Elroy, Wis.—Lester Millard has purchased the Electric Theater from Messrs. Kurtzman & Fosnot. Mr. Millard has appointed J. Searles as manager of his show.

Pine Bluff, Ark., is to have another moving picture theater. The building occupied by Dwyer's Bakery on Second avenue has been leased and is undergoing repairs.

Dewitt, Iowa.—The new scenic theater in the Fay building, opened last week with a good attendance. Manager P. F. Carney will doubtless make a success of his venture.

Aurora, Ill.—The new electric theater, The Star, is being fitted up in the Hunt Building in East Main street by Clyde Matteson and C. Gabrielson and will open in a few days.

Ft. Dodge, Ia.—The Magic Theater, on South Eighth street, is practically complete and will open to the general public in a few days with the latest and best moving pictures.

Benton, Ill.—John C. Swofford opened the second moving picture show in Benton last week in the rooms formerly used by J. E. Wood & Co. It has every appearance of success.

Aurora, Ill.—Philip Martell, owner of the new Fairyland Theater, opened for business in the Wheeler Building in West Third street. He will be assisted by V. Freeborg and A. Johnson.

Clinton, Iowa.—The De Witt Electric Theater has opened in the Advertiser Building. J. F. Carney, the proprietor, has purchased a new moving picture machine and a large supply of new film.

Norfolk, Va.—The Victoria moving picture show has closed for extensive repairs and will be opened again in about a month. The seating capacity will be enlarged so as to accommodate at least 500 people.

Fond du Lac, Wis., is to have another 5-cent theater. "Billy Smith," the manager of the Penny Arcade, has begun the remodeling of the Arcade into a first-class moving picture theater. The pictures will be of a high class.

Reading, Pa.—B. M. Roberts, of this city, has purchased the moving picture theater operated by the Mecca Amusement Company at 717 Penn street. The new proprietor has started improvements that will greatly add to its attractiveness.

Richmond, Va.—The Lubin Theater, which is rapidly rising on the lot adjoining the Bijou, is now under roof. A large force of men will rush the building to completion and the doors of the new amusement house will be opened to the public probably before November 1.

Youngston, Ohio.—Walter J. Hanitch, proprietor of Dreamland, in West Federal street, secured a lease of Paul Fitch for a room in the Howell Block, corner West Federal and Central Square, in which he will open the finest nickelodeon in the State. The estimated cost of the new amusement house is $10,000.

Joseph Wertheimer, manager of the Arcade Theater, 328 Washington street, Portland, Ore., paid severely for his thoughtlessness in attempting to adjust a refractory machine without turning off the arc light. He was severely burned about the face and hands, but heroically prevented the flames from spreading and averted a panic.

CORRESPONDENCE.

, Route No. 1, Hudson, N. Y.

Moving Picture World:

Dear Sir—Am a reader of your remarkable paper, and have noticed that you sometimes print letters from your friends. Hoping you will consider me one of them, am writing you with full confidence that you may put me in touch with some manager—through the columns of your paper—who will appreciate a good, steady man. Am married, with family; have been machinist and fine tool maker 13 years; photograper and A1 slide maker and colorist; no booze; no tobacco. Have had six months experience on power machine with instructor; have never held position as operator of moving pictures, but would like to get a position; New Hampshire or Vermont preferred. Will send sample of slide work to any manager offering me a chance.

Yours in hopes for success,

C. E. PAINE.

THE FILM OF THE FUTURE.

With a Few Remarks on Some Films of the Present.

Editor Moving Picture World.

Dear Sir:

Supplementing my article on "The Film of the Future" in your issue of September 5, I desire space for the following remarks on some of the films which I have meanwhile seen or handled.

It is most gratifying to note that, with the increase in the output of the film makers, there has come a distinct and noticeable improvement in the matter of subjects. Popular fairy tales, Shakespeare, history, biblical stories, figure in the new subjects to a greater extent than ever before. The upward trend has begun and it is reasonable to expect that it will continue. There is, however, a cloud on the horizon which has long cast its stifling shadow on exhibitors and renters alike. I speak of the productions of one or two notoriously incompetent manufacturers. It has seemed to very many renters and exhibitors that it is the duty of the capable and efficient makers to rid themselves of this incubus as soon as possible, for as the matter stands to-day these invariably bad films are dragged along and sandwiched in between the products of successful firms, when on their own merits they would be thrown out of every film exchange in the country. No house can be properly decorated before it is thoroughly cleaned. The evil spirits of greed, cheapness and nastiness must all and singular be exercised before the house can be swept and garnished or else "the unclean spirit taketh with himself seven other spirits more wicked than himself, and they enter and dwell there, and the last state of that man shall be worse than the first."

Let me explain more fully. It must be borne in mind that in its present stage of development (which, after all, is still largely the experimental stage) a bad film hurts the renter and exhibitor far more than a bad book hurts the publisher or a bad play damages the manager of the theater. A book may be printed, but need not for that reason be read, nor must a poor painting be looked at by the public simply because it exists. It is entirely different with the film makers product. The demand here far exceeds the supply, and any film, no matter how bad, is sure to be used by renters and exhibitors as a sheer necessity. Against his better judgment or instinct, the exhibitor puts on the bad film, salving his better knowledge with such excuses as these: "If I don't use it others will," or "I will have to take it as long as it is here." Result: Loss to the moving picture patronage in general. The charm of the moving picture as a novelty pure and simple is no longer sufficient to attract the public; they demand something good, and any exhibitor will bear me out when I say the public has become critical, perhaps too much so. You cannot in the long run compel the public to submit to poor pictures any more than you can compel them to read a bad book or witness a bad play. As the publisher of books in his own most selfish interest protects the public against poor books, so renters and exhibitors ought in every possible way resist the poor film as a matter of self-protection. The public will not part with its small change except for value received.

To some extent the renter and exhibitor resist the poor film to-day, but the resistance is in most cases wholly ineffective and nothing but idle protest. The resistance is not organized and does not follow any certain standard. It may not be the province of this paper to supply the organization, but it is both its province and its mission to furnish competent criticism and to indicate a proper standard. The spirit of such critique should be mild and reformatory rather than destructive, but in the performance of this duty it should know no other motive than the general welfare of the moving picture business and its spear should know no brother.

I am strictly within the limits of the literal truth when I say that the products of at least one film maker have become a by-word in all the film exchanges in the country. To avoid all possible misunderstanding let me say right here that this article is in no way intended to reflect personally on the maker of these painful films. From all I can hear of the gentleman, whom I have never met personally, he seems to be a most estimable person, with genial ways and engaging manners. I deal with him only in so far as he challenges public criticism by inviting the public to rent or buy his films or look at his pictures. In exercising the function of a critic I am far from claiming to be infallible. I realize the difficulties of film making, its necessary but hampering limitations, and I would much rather praise than blame. When, however, after years of trials an alleged film maker continues to pour forth the most wretched pictures, when film after film resembles nothing on the earth, under the earth or above the earth, except the pictorial ravings of a Bedlamite, no man who has the welfare of this great business at heart can sit by without vigorous protest. Very few pictures are perfect, nor will any reasonable person expect uniform perfection or excellence. In the film of the maker in question, however, appear such constant and radical defects, such incurable imperfections, that belief in his improvement amounts to superstition. Either the choice of his subject is poor or the imperfections show continuously in the handling of the subject, in the acting, the stage setting, the plot and its development, the costumes and the historical work, or where comic subjects are attempted, coarseness and indecency run riot and make the judicious grieve. I say it with full appreciation of the martyrdom that I have undergone; I have seen very nearly all the stuff which this maker has turned out. I have gone over the barren dreary waste from the "Holy City" to the "King's Diamond." The hymn known as the "Holy City" is one of those rare compositions that make the deeper chords in the human heart vibrate in ecstasy. Its spirit of tender hope, its genuine note of love and toleration have brought solace to countless souls. Its magnificent though simple words no doubt invite the art of the film maker. It was, however, a case where angels had every reason for fearing to tread. No such fear weighed down the enterprising gentleman spoken of before, and he boldly rushed in. Three times I have looked at his product, and I now state deliberately that on the whole it is the worst thing ever perpetrated by any film maker, "licensed" or otherwise. Not only is the spirit of the hymn woefully misconceived, its execution borders on the irreverent. The employment of one peddler, disguised as an actor, in connection with the "Holy City" is bad enough, but our friend employed for the presentation of this wonderful subject not one peddler, but three, two old ones and one young person, the former two being richly adorned with whiskers, while the young man is beardless. Peddler No. 1, old and very hairy, rings a bell as if he were working for fifteen cents an hour, while a cheap and ill-arranged snow storm is trying to descend. Why the old man rings the bell or why it snows has never been explained to anybody, and probably never will be. After a tiresome scene in a church, supposed to represent a religious service, has been duly performed, clouds appear—probably in some way related to the snow storm—and we see the clean shaven peddler doing his frightful best to look dignified, and giving one the impression that he would be unable to stand it a second longer without losing his balance. A cheap crown is then placed on the young man's brow for no apparent reason whatsoever, and we are confronted by a monstrosity, which is supposed to represent the sun. As I saw this nightmare I said to myself: "This is the limit." Alas! the limit was yet to come. "The sun grew dark with mystery." We all remember the words. Here the sun grew dark, but not with mystery. Upon a careful examination of the object supposed to obscure the sun there is no doubt in my mind that the mystery consisted of a number of empty oyster shells joined together with some gluelike substance. There is little left to tell. The beautiful words to the effect that the "gates are opened wide and no one is denied" are illustrated by the third aged peddler running about in the wildest disorder, as if there was something wrong with his suspenders or as if he were looking for his insurance policy after the third alarm.

One mistake, however, might and ought to be forgiven. I have strained my eyes looking for improvement, but found it not. It's the same old level still, the same story of cheapness, the antics of the clown, the fool and the idiot, cheapness in the so-called dramas, and, worst of all, cheapness in the historic attempts. Take two of the most recent comics, "The Persistent Trombonist" (I suppose Dr. "Brinciple Ouidt" is responsible for the English), or "The Dancing Fiend." My sympathy goes out not only to the suffering public, the worried exhibitors and renters, but likewise to the unfortunate actors and actresses, created in the image of God and forced, probably for little money, to debase themselves to the image of the monkey and the donkey. Why go deeper into the subject, when it is the daily talk in all the exchanges. Whatever Dr. "Brincible Ouidt" may think, the American people are not fools. As far as the productions of this maker of films are concerned, their limit of endurance has been reached.

I will confess when the "Pawnbroker" was announced I looked for improvement. The subject was congenial. If they ever had a chance to put forth something good, here it was. My hopes rose high. I went to see "The Pawnbroker" ready to applaud. It is but fair to state that the film maker here showed fine expert knowledge in the make-up of the pawnbroker, and that the getting up of the pawnshop had evidently been a labor of love, and therefore successful. Candor compels the statement that the rest is three-cent melodrama. I never knew that pawnbrokers had a habit of presenting money to people who offered them unpawnable articles. It is a philanthropic habit, praiseworthy in the highest degree, but judging by my own experience and that of many friends, few "uncles" are addicted to the practise.

This maker has lately attempted subjects that savor of pruriency, not to say indecency, as the "Fascinating Fluffy," with its bad spelling of the titles, or the "Sheath Gown." Here, however, I prefer him to Pathe. As a choice between evils I rather have the clumsy and the coarse handle questionable subjects, for their treatment is sure to make vice repulsive, while the artist only too often succeeds by cleverness to make it attractive. One word more before I leave the subject. Let him, for mercy's sake, steer clear of society pictures. Edison and Pathe have given us the perfection of reality, and whoever has seen "Life is a Game of Cards" or "The Busy Fiancee" will know what I mean. The incompetent film maker has given us pictures of a society as it exists in the imagination of "Chuck Conners" or the salesman of a cheap Harlem drygoods store.

Why should any one be allowed to make films which will drive the people away from the electric theaters? If one is permitted for his own shortlived financial benefit to run down the business, why should others not follow? Do not forget that the evil spirit of cheapness is contagious. If the poor, wretched films of Jones manage to live for a time and bring profit, why should Miller make a better effort than Jones? Why should he not also take a hand in killing the goose that lays the golden eggs? Why not all join in the cry, "After us the deluge?" If the maker of poor, cheap films is permitted to go on, the lean years for the moving picture business will be here very soon. The confidence of the public is easily impaired and lost; to regain it is a process both slow and painful.

I lay down the toasting irons with a sense of relief. Chastisement is not a task to my liking. The glimmer of hope for improvement from this maker of films burns like "the glow-worm's ineffectual fire," yet nothing would give me greater pleasure than to report at some future day, no matter how distant, the production of a fine, splendid film of Dr. "Brincible Ouidt."

W. STEPHEN BUSH.

ANSWERS TO CORRESPONDENTS.

C. W. P., Washington, D. C.—Films of Russian subjects seem to be scarce. During the week of August 22, Pathe Freres issued "A Trip Through Russia," a scenic film 262 feet in length. The Charles Urban Trading Company, of London, Eng., make a specialty of educational subjects, and in their geographical series you will find something that may suit you. The Kleine Optical Company, 52 State street, Chicago, Ill., are the American agents for the Urban people and carry a full line of educational films in stock. The Great Northern Film Company, 7 East Fourteenth street, New York, will issue in the near future a remarkably fine film depicting a "Bear Hunt in Russia."

G. Krouse, New York.—You will find a full line of folding all-wood chairs at Miles Bros., 259 Sixth avenue, New York, who are sole agents for a large Western factory. The Readsboro Chair Manufacturing Company, of Readsboro, Vt., have an office at 63 Fifth avenue, in this city. They are also manufacturers of folding wooden chairs.

Fred B. Mundy, Dunellen, N. J., writes that he is planning to go into the moving picture business and wants to know what is the Film Service Association and how they differ from the Independents?

The Film Service Association was originally formed for the mutual protection and regulation of prices among the film renters. While it still serves this purpose, it has developed into an organization of renters to handle exclusively the productions of the film manufacturers who are licensed under the Edison patents, composed of almost all the American and two foreign manufacturers. The Independent renters handle any and all films and do not confine themselves to the films manufactured by the licensees under the Biograph patents. The present output on both sides is now so large that you can count on good service from either side. "You pays your money and you takes your choice"—only if you are after first-run film there is no choice; you must take what your renter gets.

John E. Wolfe, Auburn, Neb.—The address of the manufacturers of the machine that does away with rewinding is The American Motion Picture Machine Company, 102 Beekman street, New York. We understand that their machine will be ready for the market inside a month.

E. S. H., Brooklyn, N. Y., wants to know the cost of a license and the cost of fitting up and running a moving picture show in New York or vicinity.

A common show license costs $25. The store fittings may be procured inside $500, or you may spend ten times that amount for lavish display and outside decorations; $200 will install a good machine; $18 per week is the average wage for an operator; pianist, about $15 per week; singer, $15, upwards; film and song slide rental from $25 to $75 per week. The proprietor of one New York store show confided to us that his running expenses, including rent and light, averaged $135 per week against an average receipt of $210, leaving him $75 per week for his own salary as manager and his wife as ticket seller. This was one of the smaller 5-cent shows.

Pastime Amusement Company, Charleston, S. C.—The Association manufacturers are now placing on the market fourteen reels each week and are prepared to increase the output. The number of reels released each week by the Independent manufacturers is regulated by the demand. It is pretty hard to learn just how much is going out, but they have always sufficient reserve to meet all demands. As far as we can learn, the Independents released last week twelve subjects, aggregating seven full reels.

M. J. Doyle, Montpelier, Vt.—The series of "Lessons to Operators," by F. A. Richardson, published in the World, is what you want. These articles began in our February 1st number of this year and continued for three months. We can send you a set of the numbers for 50 cents, or date back a year's subscription to include these numbers.

New and Improved Apparatus—3.

EDISON PROJECTING KINETOSCOPE, UNDERWRITERS' MODEL (TYPE B).

About the One-Pin Movement.

The phenomenal success which has attended the placing of the Underwriters' Model machine upon the market has suggested many additional new features and improvements, all of which are embodied in the Underwriters' Model Type B machine. Particular attention is called to the new features and improvements described in detail and illustrated under the titles which follow. Each is the result of experiments and tests made in actual service under the most severe conditions, in order to prove their reliability and adaptability for the work, and attain a higher standard of excellence and superior results in the projection of the pictures.

The objectionable flicker which has been more or less prevalent in the exhibition of motion pictures in the past is mainly due to the transition from light to darkness, and is caused by the revolving shutter cutting off the light between the projection of successive pictures. In the two-pin movement mechanism, the ratio between stop and movement is three-fifths stop and two-fifths movement, or in other words the shutter is cutting off the light two-fifths of the time. In the one-pin movement mechanism, the ratio between stop and movement is four-fifths stop and one-fifth movement, or in other words the shutter is cutting off the light one-fifth of the time. Consequently the one-pin movement mechanism cuts down the flicker the difference between two-fifths and one-fifth, permitting the use of a smaller revolving shutter, and thereby increasing the illumination, brilliancy and definition of the pictures. The wear on the star wheel and cam in the one-pin movement mechanism is twice as great as it is in the two-pin movement mechanism, which heretofore has been an objectionable feature of the one-pin movement mechanism. By superior design, construction and workmanship, and the use of the best material obtainable, this objectionable feature has been entirely overcome, so that the Edison one-pin movement mechanism will actually outwear the old style two-pin movement mechanism.

The extent of the wear and tear on the star wheel and cam can only be realized when it is remembered that with every revolution of the main shaft or crank handle, the star wheel and cam engage 16 times, 960 times a minute, 57,600

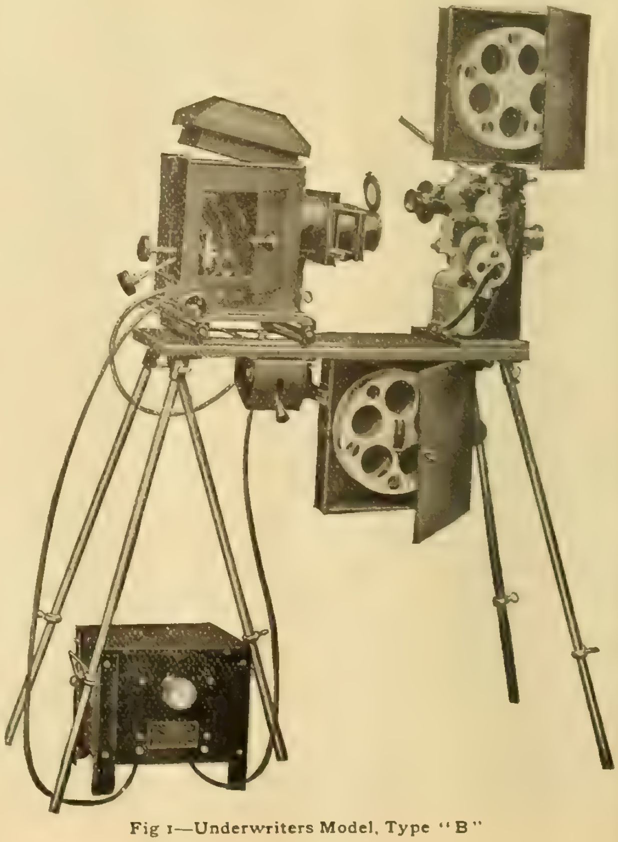

Fig 1—Underwriters Model, Type "B"

times an hour, and 570,000 times per day of 10 hours, which is equivalent to a lineal travel of 6 miles per day, and the mechanism must be capable of standing up to this work day in and day out.

Special Features.

Improved One-Pin Movement Mechanism.—The star wheel and shaft is made of a single piece of tool steel. The face or wearing surface of the star wheel has been greatly increased. The shaft has been made extra heavy to eliminate all vibration. The intermittent sprocket is of improved design and is made of steel. The cam shaft has been made heavier, the cam is made of tool steel, and the wearing surface has been materially increased. The cam pin is made of Stubb's steel, hardened and ground, with an extra long bearing in the cam, and can be readily replaced. The cam shaft driving gear is made of steel and fiber and the width of the face has been increased. The cam shaft driving gear stud is provided with an extra long phosphor-bronze bearing. The long and short eccentric bushings are made of phosphor-bronze and are all larger and heavier to accommodate the heavier diameter shafts. The revolving shutter is of new and novel design and construction and is placed close to the picture gauge, which permits the use of short focus lenses. The one-pin movement mechanism, in conjunction with the improved revolving shutter, practically eliminates all flicker and effects a 50 per cent. improvement in the projection of the pictures. The gears throughout the entire mechanism, with the exception of the large driving gear, are steel faced fiber gears, with fine teeth which reduce the noise and power required for operation to a minimum. A film protector at the base of the mechanism, Fig. 2, prevents the film in case of breakage during operation from running out upon the floor or against the lamp house. The mechanism cabinet is made of cast iron and is a great improvement over the old style wooden cabinet. It reduces the noise of operation, eliminates vibration, gives increased rigidity, and adds to the steadiness of the pictures. A quartered oak cover with handle is provided for carrying purposes.

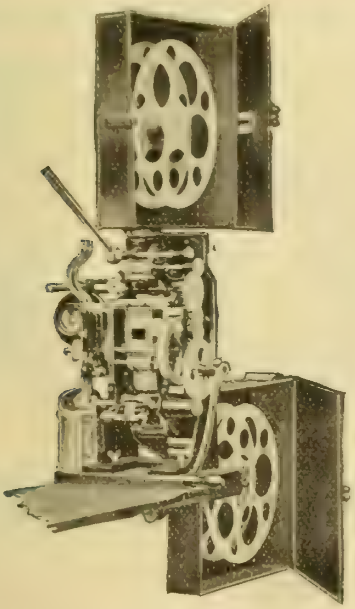
Fig. 2—Rear View Mechanism, Improved Automatic Shutter, Improved Take-up, Film Magazines and Film Protector

Improved Rheostat.—The design and construction of the rheostat shown in Fig. 3 is a radical departure from all types of rheostats heretofore used in connection with motion picture machines. The old style wire resistance coils have been entirely discarded and replaced with cast metal grids, supported and insulated by water and fire-proof material. The rheostat can be used on either direct or alternating current of any frequency, with equally good results, and in either case a current of 40 amperes may be obtained without excessive heating on a line voltage varying from 100 to 125 volts.

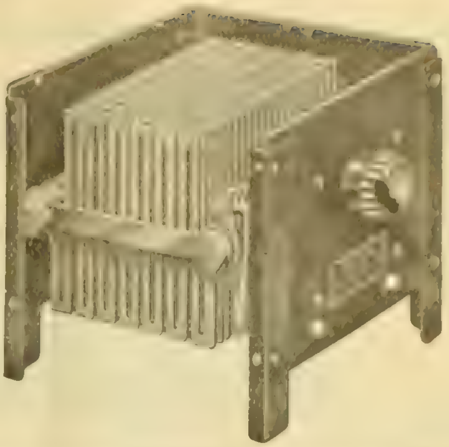
Fig. 3—Enclosed Cast Metal Grid Rheostat Showing Casing Partly Removed

The design and construction are compact and as light as is consistent with the work required to be done. The front, back and sides are enclosed with solid sheet metal while the top and bottom are enclosed with perforated sheet metal of fine mesh.

The operating switch, switch contacts, and binding posts are all inside the sheet metal frame and are thoroughly protected from outside contact. The switch handle, which is of non-conductive material, is outside the sheet metal frame, and arrow pointers indicate the position of the switch in reference to the "On" and "Off" points.

The binding posts, although inside the sheet metal frame, are readily accessible and are adapted for either round or flat terminals.

The open space on all four sides of the cast metal grids, or resistance material, and the perforated sheet metal on the top and bottom of the enclosing metal frame provide an ideal ventilation and permit the heat to be rapidly dissipated.

Improved Automatic Shutter.—This shutter (Fig. 4) is a great improvement over every similar device. Under no possible conditions can the light be thrown upon the film except when the film is in motion. When the shutter is wide open it automatically locks itself so that no power is required to keep it open. When the speed of the machine falls below a certain point, however, it automatically unlocks itself and closes.

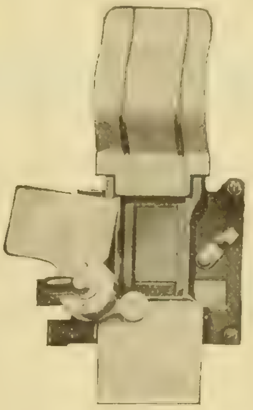
Fig. 4—Improved Automatic Shutter

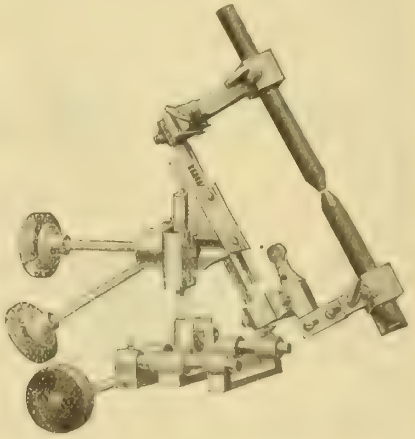
Fig. 5—Improved Arc Lamp

Improved Arc Lamp.—The lamp (Fig. 5) is of the rack and pinion type of construction, with few parts and extremely simple. All adjustments are made by hand wheel movement. The adjusting rods are of extra length and fitted with heavy large diameter insulated handles with milled edges. The binding posts are adapted for either round or flat terminals.

P. L. Waters, 41 East Twenty-first street, the New York sales agent for the Edison Kinetoscopes, informs us that the new Underwriter's Model (Type B) has been installed in all the theaters of the Percy Williams circuit.

John Hardin, of 304 Wabash avenue, Chicago, the sales agent for the Middle West, and George Breck, 550 Grove street, San Francisco, Cal., will furnish other information to intending purchasers and the Kineto "B" may be inspected in the office of any F. S. A. film renter.

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Don't buy a current saver because it is cheap or o
which is offered you for trial. *The chances are y*
will regret it. Don't buy a current saver unless
gives 40 to 50 amperes to your M. P. lamp with
amp. fuses on 220v. and 25 amp. fuses on 110v. T
word "Economizer" was first used by me. Don't
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stood the test of time and which was just as good the day it was first put on the mark
as it is to-day. It was perfect from the beginning, and is still several years ahead
other current savers which are more or less inferior.

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OR WHO PRESENTS HIMSELF AT MY OFFICE WITH HIS LICENSE AND A COPY OF THIS AD.

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To theatres placing Orders for the Hallberg Electric Economizer during October, 1908, on account of the Electrical Show

I WILL GIVE MY REGULAR 5% SPOT CASH DISCOUNT

With an Extra 10% Discount

The Hallberg Economizer has replaced other current savers because it saves more and lasts forever.

I make a liberal allowance in trade for your old current saver

THE ELECTRICAL SHOW—I WILL PROVE IT TO YOU!

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READ THIS LETTER TO ONE OF MY AGENTS:

MR. L. PARRISH, DURHAM, N. C., August 24th, 1908.
Electrical Contractor, Durham, N. C.

Dear Sir:—In regard to the "Hallberg Automatic Electric Economizer" purchased through you some time ago, I beg to state that this machine has given entire satisfaction in every respect and so far has fulfilled every promise made for it by the manufacturer, J. H. Hallberg.

Not only does it save expense in reducing the current bill fully 60% to 70%, but it can be used right in the operating booth without making additional heat. Also it is impossible to blow fuse plugs by forming a short circuit in lamp house. In my estimation it improves the picture from 30% to 40% over the old style rheostat. I now use 20 and 25 ampere fuse plugs where I used to use 40's and 50's.

As you know, I am now using this machine at the new "Edisonia" and it has been in constant use ever since it was purchased, and in my opinion it heads the list "current savers." In addition to all other good qualities it is the neatest machine of the kind I have ever seen.

Yours very truly,
(Signed) W. S. YOUNGER,
Mgr. "Edisonia" Theatre.

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FOR 110 VOLTS ALTERNATING CURRENT

"Standard" Hallberg Automatic Electric Economizer . .	$100.00
"Light" Hallberg Automatic Electric Economizer	60.00

(The price of the "Light" Economizer is net cash and is not subject to the above cash discounts). The Standard Economizer is for heavy work. The Light Economizer is for regular work

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New Feature Films

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FOREIGN NEWS AND NOTES.

In Germany, where moving pictures are certainly popular, some of the electric theaters devote themselves to a certain specialty in order to secure a habitual patronage. There is, for instance, the daily news cinematograph, where all the latest happenings and events of the day can be seen—the latest maneuver of the imperial army, the Kaiser opening the parliament, King Edward at Spaa, the wreck of the Oriental express, the cholera in St. Petersburg, the big fire last night, etc., etc. What is not possible to obtain by cinematograph is shown with lantern slides, giving a daily review of what the world is doing. Another specialty is the children's theater, where fairy tales and little stories for small people are delivered in text and illustrations. A children's theater in New York City ought to be quite a success. It would be a distinct novelty and no doubt an unusual attraction for little boys and girls to listen to a fairy tale by Andersen delivered by a good lecturer and illustrated by moving pictures.

The cinematograph as a "third degree" in a criminal court is the rather sensational novelty introduced by the police force in Paris. When everything else had failed to convict the hardened criminal, a realistic reproduction of the murder was produced, with a clever actor as the victim. The prisoner was suddenly confronted with a picture on the whitewashed wall in the courtroom giving in detail an account of the tragedy. The effect was so overpowering that he instantly broke down and confessed all.

PARIS NOTES.

As a natural consequence of the recent events which have taken place in Turkey and the pacific revolution which has been so cleverly brought about, several important Parisian cinematograph firms have already sent out their best operators, fully equipped, to that country, where they hope to reap a rich harvest of modern Turkish views taken from actual life, with all the old characteristics of the people, freed at last from its ancient superstitions and obligations. We trust our American friends will also take the hint, and not keep behind.

Numerous were the photographers and cinematograph operators at the Camp d'Avours during the last experiments made by our now famous compatriot, Wilbur Wright. Unfortunately for them, however, Mr. Wright and his friends keep jealous watch and guard over his precious bird, and up to the present moment no film has been produced showing the evolutions of the flying machine. There is a rumor, however, that one smart operator has succeeded in taking a few yards of "flight," the production of which we are anxiously awaiting.

We are advised of the creation of two more French firms for the manufacture of films, one of which is exclusively to supply scenes for the mountebanks ("forains") moving picture shows.

The dramatic authors have gained their suit, and the French courts have given judgment to the effect that all written works and plays shall henceforth be entirely safeguarded. Comedy was represented by "Boubouroche," a play by the writer Courteline; the burlesque pantomime by "Le Papa de Francine," by Messrs. Gavault, de Cottens and Varney, and an opera by the heirs of the author of "Faust." The court admits the full force of the old French laws of 1791 and 1793, which entirely protect all literary and artistic property, and puts forward that at that date the legislator was certainly unaware of the means of reproduction and representation which might arise later on and which has attained its actual degree. The cinematograph film is an actual edition and therefore its productions, however inaccurate and gross in their form, can be but imitations of a work or play from which the subject, plan, plot, development and finis have been copied from beginning to end; it thus brings before the public the play or work whose sole property can be traced back to the writer of same and clearly identified and claimed by him. As already stated, the court therefore condemns any reproduction whatsoever by means of a cinematograph film, which same shall be immediately confiscated and destroyed, independently of any action for damages which may be brought about by the interested parties.

We learn that this important question will be raised anew at the Berlin Conference, where a motion will be brought forward with a view to revising the Convention of Bern as regards the Cinematograph and Phonograph Laws and Regulations.

Stories of the Films.

A SMOKED HUSBAND (Biograph).—This smoked husband, though little better than a smoked [illegible], [illegible] more properly belonging to the [illegible] type of piscatory, the object [illegible] was no mistake. While our friend Benj. Bibbs was not exactly parsimonious, still there were times when he kicked most vigorously against his wife's extravagance. Such an occasion occurs in this story. Milady Bibbs has just ordered sent home a hat and gown, for which poor Bibbs has to give up, but when he sees her attired in the duds he softens, for she certainly does look stunning. All is well until she turns around, when, O, horror!—it is a sheath gown of a most pronounced type. One flash is enough. "You brazen hussy, to appear thus! You you!" He could say no more, for he fairly choked with rage and rushes from the room in a state of turbulent perturbation, but not until he has ruthlessly thrown a floor rug over his shameless wife. The maid of the family is in league with a crook, and the pair have plotted to rob the place. To this end the crook has written a note to the maid, telling her to signal when the coast is clear. This note falls into the hands of Bibbs, and as it is simply addressed "Honey" and signed "Lovingly, Tom," his jealous nature at once associates it with his wife. "Aha! Sheath gown—Honey Signal from the window—Meet in drawing room—Lovingly, Tom—I see it all! False one, you would deceive me, eh? We shall see." Into the fireplace and up the chimney he goes to hide, intent upon trapping his apparently perfidious spouse and her paramour. He is hardly ensconsed when the maid, on order of the madam, builds a fire on the hearth, and you may imagine Bibbs' position is not a pleasant one. To descend is out of the question, and as he ascends he dislodges the soot which covers him from head to feet. The noise induced by his scrambling amid smoke and soot alarms the women folks and several policemen answer their cries, who capture "Lovingly, Tom" 'neath the rosetree in the garden. The women insist that the real offender is still in the flue, and a mad rush to the roof brings the coppers there just as poor soot-begrimed Bibbs emerges from the chimney. Chased over the roofs, he in desperation leaps off, coming down on the heads of a couple of Willie boys who are gossiping alongside a mortar box. Into the cement tumble the trio, and a sorry sight they present when the police and others arrive. Explanations prove what a colossal fool Bibbs has been, but still it served him right, and his discomfort is the spectators' sport, for the subject is a most hilariously humorous one, with a scream in every foot of its length. Length, 470 feet.

WHERE THE BREAKERS ROAR (Biograph).—When love is young all the world seems gay; hence Tom Hudson and Alice Fairchild were carefree and happy as they joined the little party for a day's outing at the beach. Though the young folks found great sport cavorting in the breakers, Tom and Alice were well content to sit on the sand under a sunshade and spoon. This induced their friends to tantalize them a bit, and seizing Tom carry him into the surf and give him a ducking, promising the same treatment to Alice. She, however, leads them a merry chase. During the forenoon, a dangerous lunatic, who was being conveyed by keepers from the train to the Asylum nearby, overpowers the keepers and escapes. Coming upon an Italian laborer in the road, assaults him and secures his stilleto. Armed with this he terrorized the neighborhood and comes onto the beach as Alice, playfully pursued by her friends jumps into a puntboat to row out from shore. Before she is aware of it, she is driven to sea by this maniacal fiend, who is now brandishing the stiletto in a most terrifying manner. The keepers have now reached the beach and alarm the party by acquainting them with the real character of the girl's companion. A rowboat is procured, and the keepers, with Tom, start in pursuit. The lunatic makes a strenuous effort to oustrip them, but with poor success, until at length, finding his apprehension inevitable, leaps to his feet and is about to plunge the knife into the breast of the terror stricken girl, when a well directed bullet from the keeper's gun fells him to the bottom of the boat. The poor girl is then taken to shore by Tom and revived by her girl companions. The subject is a consistent combination of romantic, tragic and scenic excellence, and is sure to hold the spectators' interest throughout. Length, 566 feet.

THE LEPRECHAWN (Edison).—An Irish fairy story. Synopsis of scenes:

The Cloven Foot.—Lord Craven, an Irish landlord, crossing the fields, sees pretty Nora hoeing potatoes.—Makes advances, which are resented—Inflamed, he tries to kiss her—She slaps his face.

An Unexpected Blow.—Lord Craven's agent suddenly appears and demands the rent from Nora's mother. Crops are bad and she pleads for time.

An Irishman's Might.—Craven arrives and offers to cancel the rent if Nora will listen to him—Barney happens along and answers for her.—Craven retires with a sore head.

The Witch Woman's Curse.—[illegible] meets the [illegible] [illegible] [illegible] a noise [illegible].

Raising the Rent.—[illegible] [illegible] [illegible] [illegible] to raise the money.

At the Witch Woman's.—Barney and Nora seek her aid. [illegible] [illegible] Gives Barney a [illegible] for the Leprechaun.

Catching a Leprechaun.—Barney [illegible] on his [illegible] Reaches [illegible] Fairy [illegible] a Leprechaun. [illegible] works [illegible] the charm.

The Treasure Cave.—Leprechaun [illegible] Barney. Arrive at cave. Barney's [illegible] is offered [illegible] Too wise. Refuses. Packs for gold. A heavy load.

The **Magic Steed.**—Fairy Queen waves her wand. Barney receives a fine new suit of clothes. And a beautiful horse. Sets off on his way to Nora.

The Eviction.—Lord Craven, in meantime, has soldiers evict Nora and her mother. Pleadings are vain. As soldiers about to move things Barney arrives. Pays the rent, demands and gets receipt.

"Fairy Gold."—Gloating over his money, Craven stops to count it. It turns to Autumn leaves.—Demands receipt from Barney. "Paid once, get out." —Fairy gold never prospers in the hands of the wicked. Nora and Barney happy. Length, 1,000 feet.

BUYING A TITLE (Edison).—Synopsis of scenes:

The Course of True Love. A devoted couple decide to marry. Jack interviews Pa, but is told he wants a titled husband for his daughter. Jack retires downcast.

The Matrimonial Bureau. Pa looks over an "assorted lot" of "Noblemen." They display their credentials.—A French count is selected, and told to "call around" and meet his future wife.

Among the "Lower Five." Nora, the maid of Jack's sweetheart, has a policeman lover, and between times entertains him. Jack is in her good graces and she arranges a meeting.

Hatching a Plot. The lovers are interrupted by the arrival of the Count's note stating his intended visit at 4 P. M.—The lovers are disconcerted, but finally hit upon a plan of action. Nora enters into the spirit of the fun, and assumes the young lady's place. Attires herself accordingly. The lovers dress as maid and butler.

The Count's Finish.—The Count arrives—Nora, as mistress, receives him. He presses his suit ardently.—Nora leads him on.—While the hidden lovers enjoy the scene. The Count declares his undying love, and embraces Nora just as Dan, the policeman, arrives. His "Irish up" he "wipes the floor" with the Count.—Makes him "look like thirty cents" and finally throws him out, to the delight of Nora and the young couple. Length, 935 feet.

NEVER AGAIN (Essanay).—A comedy of excellent merit has been made out of this very popular and well fitting expression. How often have you allowed yourself to do something and then vowed never again to repeat the experience? Such is the case in this subject with our principal character, who, after tolerating the excessive heat all day, thinks he sees an avenue of escape when he reads a circular announcing that you should "Keep cool by going to Coney Isle." He makes up his mind to go, little imagining he would have been much better off had he stayed at home. He hires an auto to take him to the boat landing, but it breaks down and he has to help in an endeavor to pull it out of a hole. He does not succeed in doing this, and in order to catch the boat he has to run, managing to get the boat as it is leaving the pier. The boat is crowded and he is squeezed to a pulp by two very fat women. Finally he arrives at the island, after that has all kinds of trouble, which continues until he makes up his mind that he has had quite enough of "Cool Coney Isle." He starts home, and then finds all boats and cars have gone and he has to hoof it. When he arrives in the city he spies a sandwich man advertising the cool breezes of "Coney Isle," and what he does to that sign is a caution. Length, 300 feet.

THE MAGIC RUBBERS (Great Northern Film Company).—An old professor is lecturing over his favorite subject, "The Middle Ages." During the lecture some very rare guests enter the entrance hall, the Fairy of Fortune and the Fairy of Sorrow, who are always contending parties for the command over the earth. The Fairy of Fortune brings a pair of rubbers, to which she has given the power to fulfill the wishes of everybody who is wearing them. But the Fairy of Sorrow promises that everyone who wears the rubbers shall obtain sorrow from all his wishes. The lecture finished, the audience departed, the professor stands for a moment alone in the entrance hall. Quite thoughtless, he puts on the magic rubbers, and looking at a panoply standing in a corner he wishes that he could be transported to the age of great and powerful deeds in which this panoply was made. At the same moment he finds himself at a drinking bout with a lot of warriors, but as soon as he receives their coarse greetings he wishes himself back again to his own age. When he is back on the solid pave-

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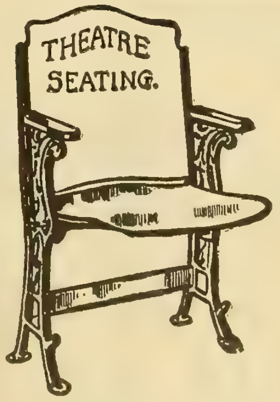

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ment he at once rids himself of the rubbers. The next one who gets them on is a night watchman. He wishes he were a lieutenant, so that he could amuse himself and go to bed early. But as soon as he has become a lieutenant he finds that he is not to be envied and makes haste to wish himself back to his old position, and immediately he stands in the street again as a night watchman. Now he wants to have a lot of money and gets it directly. We see him again between a lot of friends, who help him to spend his money. This life he is also soon tired with. Now the Fairy of Sorrow stands triumphant. But the Fairy of Fortune effectuates that he wishes himself back to his dear ones, who are mourning over him and consider him lost, and now at last the Fairy of Fortune has gained the victory; she has taught a man to appreciate the circumstances in which he has been placed. Length, 374 feet.

THE CODFISH INDUSTRY.—In Catholic countries, where their religion bids the people to fast, that is, to abstain from certain eatables, the codfish is a very welcome and necessary article of food. This film of Great Northern Film Company shows how the codfish is caught in the North Sea, how prepared and eaten. Enormous fishing flotillas go out all over the North Sea, where the codfish is caught. The large firms who are engaged in preparing the codfish for sale, buy up the fish, remove the heads and the inedible parts of the stomach; then the fish is cleaned and piled up in large heaps with dry salt. When the fish is thoroughly salted, it is hung on long poles to be dried. After three months the fish is ready for use and is sent to the south, where the Catholic inhabitants know how to enjoy it. Judging from the expression on the faces of the good friars, it must be quite a treat.

G. Melies issues:

FUN WITH THE BRIDAL PARTY.—Two mischief-makers learn of the intentions of a couple who apply for a marriage license at the mayor's office, and resolve to have a hand in it. They steal into the mayor's office before it is opened for business, and with the aid of several sheets and the ingenious employment of plenty of string they gain control of all the furniture. When the party arrives the chairs move from under them as they try to sit down and they fall to the floor. As the august mayor is about to write at his desk it becomes animated, for the mischief-makers had substituted large boxes in which they conceal themselves. After raising more havoc with the party the fellows suddenly appear as ghosts enveloped in white sheets, and their unsuspecting victims rush pell mell from the office.

BUNCOED STAGE JOHNNIE.—A typical "chorus girl's meal ticket" prevails upon a stage hand to take a bouquet to her mon amour. The stage hand takes the bouquet with a wink; but once out of sight of the Johnnie, he changes the name to that of the big fat woman who does the menial work around the theater. The flowers are presented to her with due bombastic ceremony and she coyly accepts them, together with the message that she is to meet the sender at the stage door. What is Johnnie's surprise, then, to see this ponderous substitute coming wabbling toward and then throwing her arms around him affectionately. He makes a frantic struggle to get away and finally succeeds 'mid laughter of a crowd of stage employees.

A TRICKY PAINTER'S FATE.—A car appears at the station and a number of passengers are seen leaving it. A painter comes to the station and enters the car. He tries to deceive the train conductor as to the number of passengers who are in the train, by putting pictures of various figures in the windows. His idea for doing this is to have the car to himself. The station master, who has been approached by the angry passengers, makes his way into the car to ascertain the facts for himself. He finds that the car is only occupied by the artist with his paraphernalia. He throws him out of the car with all his belongings and flings the paintings on his head, leaving the painter entangled in a mass of picture frames and torn canvasses.

NOT GUILTY begins showing three marauders plotting to raid a little family, and eventually they are seen lurking around the house. The young daughter is alone and they pounce upon her, binding and gagging her securely. Then they seize the family savings, which are concealed in a kettle, and are about to leave, when the servant enters, but he is quickly disposed of, as are also both parents and the villains, who are residents of the village, make off, first, however, throwing in the girl's eyes a concoction which blinds her. At this juncture the girl's sweetheart enters, and for a moment stands aghast at the scene which confronts him. Not knowing just what to do, he picks up one of the bloody knives, and as he is gazing at it the police dash into the house and he is immediately seized and carried off, protesting his innocence. Meanwhile the girl is led out of the house, where a kindly old gentleman, seeing her plight, administers a drug to her which restores her eyesight immediately. The innocent man, however, is brought before the judge to defend himself. Furious villagers point accusing fingers at him, and among them are the three thieves who committed the crime and who think it wiser to attend the trial with the rest of their neighbors. But while matters are going strongly against the young man the girl is brought in, her eyesight restored. The identity of the culprit is left to her, and she, gazing around the courtroom for a moment, promptly points out the guilty ones. To strengthen the case, the mother also identifies the thieves, and they are roughly handled by the gendarmes, while the vindicated lover embraces his sweetheart and her mother.

Pathe Freres issue:

MAGIC DICE.—This is not only a colored film of great beauty, but one showing a series of clever trick pictures in which great ingenuity on the part of the operator is exhibited. In the first picture a large dice rolls out on the stage out of which lightly steps a woman. After courtesying most gracefully to the audience she returns to her abode and out pops a clown who, on disappearing, is followed by different grotesque figures who come and go at will out of the same dice. Now four small dice replace the large one, and out of each steps a pretty maiden, forming, as they stand together, a charming quartette. When they run off and hide, each girl behind her own dice, four men pop up, and when another group of maidens appear, and all mingle in a graceful dance.

Next a whole load of dice is thrown in a heap and piled up, one upon the other without the aid of human hand. Then the different piles become so many soldiers, who drill and cut many funny capers. Becoming dice again, they fall to the floor, only to be raised into picturesque arches, out of which come pretty girls, who dance a beautiful ballet, and are followed by a group of Chinese, who contribute their share to the entertainment. The dice then fly off the scene, leaving us dumbfounded at the wonders performed. Length, 459 feet.

MOTOR BOAT RACES, 1908.—Motor boat racing has got to be quite a fad in and around Paris, and it is marvellous to see the speed with which these launches can cut through the water. In this interesting film we are brought in close contact with many details connected with this international sport.

In the first picture we see the boat arriving at the station on a flat car, and we observe with what skill they are transferred to a truck and carted to the exposition grounds. We next see all the boats on exhibition, as well as a throng of interested spectators watching the proceedings. Then the boats are weighed and the tanks filled with gasoline, and at last the launching, which is done by running the pontoon down a track into the water, leaving the boat floating.

The following picture gives a splendid view of the famous race from different points along the course, and it is extremely interesting and exciting to see the boats speeding along the surface of the water like autos on a smooth country road. Length, 344 feet.

THE HAPPIEST DAY OF HER LIFE.—A little girl, who is preparing to receive her first holy communion, is seen leaving the church with the rest of her companions and starting home with her nurse maid. She being of a jovial disposition, we see her rolling a hoop, skipping rope and romping until she is completely exhausted. Coming to a spring in the park, she stops and bathes her head in the cold water, and not being physically capable of withstanding the shock, she contracts a cold. By the time the maid gets her home she is extremely ill, and her mother puts her to bed and sends for a doctor, who, upon arriving, prescribes and pronounces her case as serious. The little sufferer is compelled to remain in bed for days, and when the time comes for her to go to her first communion she is unable to attend. The dressmaker brings in her little outfit, but it is put away, and as a number of her little companions call in to see her on their way to the church, the desire to be among them on that happy occasion masters her, and when her mother leaves the room the child steals out of bed and dons her white dress and veil and makes her way to the church. Just as she reaches the entrance of the edifice her strength gives out and she falls exhausted on the steps. When the large doors swing open and the children file out they discover the helpless little creature and she is tenderly carried home to her surprised mother, who puts her to bed, where she suffers the ill effects of her journey. The doctor is summoned, and he prescribes some medicine, stating that if the child take the latter faithfully there was a chance of her being cured; but when the kind mother tries to give it to her she refuses to take it, and the poor woman leaves the room distracted.

In the next picture we see the little girl fall asleep, and in her dreams sees the priest on the altar administering the holy communion to her little classmates. She watches him attentively, and finally he comes toward her, bearing the host, and as she is about to receive it the vision disappears, and we see her holding the cup of medicine to her lips and draining it of its contents. When the mother and doctor come into the room they are astonished to see that she has taken the potion, and it has its desired effect, for the little sufferer is improved.

In the last picture we see her entirely recovered and sitting in the drawing room with her happy mother, where the kind priest comes to visit them and administer his blessing. Length, 869 feet.

FATTY'S FOLLIES. In this very funny picture we see a fat fellow asleep beside a spring, when all at once a girl comes along and proceeds to draw some water. Waking up Fatty follows her to her home, where he demands something to eat. He is such a fierce-looking creature that they hastily comply with his wishes and set before him a hearty meal. While he is enjoying the repast they steal out and hasten to the police station for assistance. The policemen, a grotesque set of fatties, come to the house and fall in through the door, but when they try to get hold of the intruder he shows fight. They have a time capturing him, for they are all so clumsy that he manages to elude them at every point.

Finally the culprit sets the house on fire, and the policemen clamor for the exit and leave the fellow to his fate. He manages to escape and when the fire engine is on its way to the burning house he meets it and places a stick of dynamite in its track, with the result that firemen and policemen are shot high up in the air. When the funny looking fire engine arrives at the burning house the fellow manages to get the hose and has a great time drenching the policemen, leaving the burning building to look after itself. Length, 459 feet.

CULTURE OF RICE. This film is a highly interesting one, showing, as it does, just how rice is grown and prepared for the market.

In the first picture we see the soil being turned up and the seed sown in the mud, into which the planters sink knee deep.

When the stalks grow to a certain height they are pulled up and transplanted. A good view of this part of the work is here given.

Next is shown the irrigation of the crops, then the cutting and gathering, and finally the natives carrying large packs on poles to the mills where the rice is separated from the stalks and dried and made ready for use. The last picture shows a youngster enjoying a hearty meal of the flaky substance. Length, 360 feet.

THE BRAHMIN'S MIRACLE.—In this beautifully colored picture we see the interior of the Brahmin temple in all its ancient grandeur and magnificence. The high priest is seated on his throne, while a beautiful fountain plays in the foreground. An old magician, entering, takes a mummy out of its casket and covers it with a veil. Immediately a transformation takes place and a beautiful maiden stands before us. She comes to the front of the throne and is presented, and with the wave of her hand she causes to appear several flaming urns with human heads distinguishable in the smoke. With another wave of the hand she brings forth the most beautiful flowers, which slowly pass along in the background before our admiring eyes. Next appears, as if by magic, a bevy of beautiful maidens, who dance a very graceful ballet. Finally we see the grand ensemble on a revolving stand, and the picture ends with a beautiful tableaux. Length, 377 feet.

THE MAGISTRATE'S CONSCIENCE.—This interesting picture unfolds a pathetic tale of a man who sacrifices his wife and child to his ambition. The first picture shows the ill-mated couple engaged in a violent quarrel—the husband heaping insults upon the defenseless woman because he considers her his social inferior and a bar to his social aspirations. In his rage he leaves the house, and his family never hears from him again.

The good woman raises her boy to manhood, and we next see him employed as a messenger in a large manufacturing concern. His salary, however, is barely sufficient to keep them in the necessities of life and altogether inadequate to secure the nourishment that his mother, now a helpless invalid, requires. We see the doctor as he enters their humble home and impresses upon the young man the necessity of sending his mother to a warmer climate. The boy is at his wit's end to know how he will be able to comply with the doctor's orders, for the poor lad is without funds and knows of no one from whom he could obtain a loan. Finally he sneaks out, and going to the office of his employer, gains an entrance, and after unlocking the safe steals a large quantity of money. The night watchman catches him in the act, but the young man knocks him down and makes good his escape. When he returns home he is horrified to find that during his absence his invalid mother has passed away. In the midst of his grief an officer enters and places him under arrest.

Next we see him arraigned before the magistrate, and when he tells his name and the nature of the circumstances the judge recognizes in him his own son. He sends the unfortunate boy to prison as a matter of form, but follows shortly and visits him in his cell, where father-love mastres him and he gives orders to have the boy released.

In the final picture we see the judge accompanythe young man down to the wharf and presenting him with a large sum of money as he boards a vessel bound for foreign shores. Length, 577 feet.

A GREAT WRONG RIGHTED is the latest Selig offering, and it tells a story of misplaced confidence —a woman's heart and a man's perfidy.

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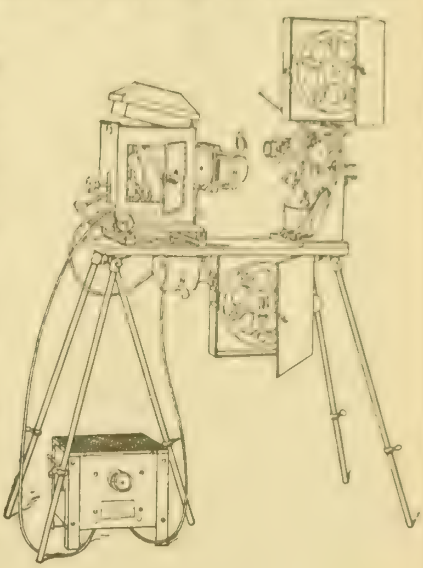

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NEXT WEEK'S SUBJECTS:
Shipment, Sept. 29, 1908 POCAHONTAS. No. 6380. Code, VELTAGE. Ap. length 1000 feet.
Shipment, Oct 2, 1908
TEN PICKANINNIES. No. 6381. Code, VELTER. Ap. length 600 ft.
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and companions. After their college days they return to their former homes, but still continue that intimate association they both held so dear in the old Vassar days.

Mary Worthington, the heiress, and Mary Belden, her devoted chum, the "two Marys" as their friends often called them, held but one secret between them, and that was their love for the same man, an Arthur Dinsmore.

At a lawn party given by Mary Worthington in honor of her college chum we are introduced to Arthur Dinsmore. It is here that he plays his trump card and secures the promise of the young heiress' hand. But who can tell what mad follies such men are capable of committing, and young Dinsmore is no exception to the rule. Flattered by his easy conquest and egotistical enough to fancy himself irresistible, he turns away from the trusting girl who has given him her heart and employs his arts in captivating the heart of the other Mary, who to his worldly mind is a more charming and interesting companion. So cleverly does he exercise his talents at winning women's hearts, that he soon has foolish little Mary Belden head over heels in love with him. But in his wicked purpose he does not escape unscathed himself, for before he realizes it his innocent victim has entwined herself within his selfish thoughts, until he feels that to give her up would wrench the strings of his heart more than he had ever dreamed was possible. So casting honor and discretion to the winds, he prevails upon his fiancee's friend to go away with him to the city, under the promise that he would make her his honored wife immediately upon their arrival. The old story—the woman trusted and the man deceived.

But alas, how soon the awakening comes! Realizing that he was losing a fortune by his nefarious act, Arthur Dinsmore brings his cowardly soul to light and cruelly renounces the girl whose life he had blasted. Casting her adrift without a name, without home or friends, leaving her to beat out her young life on the rocky shoals of despair, he hastens to his former fiancee and by his lies and smooth tongued treachery soon succeeds in reinstating himself in the good graces of Mary Worthington. But not so gullible did the father of the dishonored girl prove, for raising his hands to heaven he swore to deal unmercifully with the wrecker of his daughter's life.

A hasty marriage is arranged and about to be consummated. The time draws near. Growing uneasy at the repeated threats of the infuriated father of his victim, Arthur Dinsmore becomes restless and morose. The day of the wedding we see him walking nervously up and down the beach as though he was trying to rid himself of some awful torment of his soul. Near him lurks the almost maddened father of poor little Mary, waiting for an opportunity to prove his suspicions, when lo! upon the scene appears the wretched girl. With the love still beating in her heart for her faithless one, she casts herself at his feet and pleads in God's name to be righted in the eys of the world. Driven to frenzy by her appeals, the coward rushes away, but the maddned woman will not be cast aside. Now thoroughly aroused to his baseness, she follows him. His path leads to one of the piers jutting out into the sea. Here he hopes to throw her off his track, but he fails and she ovrtakes him, and clinging to his neck, she screams out her misery above the roar of the beating surf. "Oh Arthur, you shall not, you cannot desert me," she wails. "I've done with you," he cries, and the demon in him whispers to throw her into the sea and make away with her. Then with the glitter of a mad man in his eyes, he wrenches the poor trembling arms from about his neck, and lifting her off her feet, hurls her frail body into the sea.

But poor Mary Belden's time has not yet come. Her father seeing the fast retreating form of the false lover, suspected all was not right and hastened out to the pier. On the crest of a wave he catches a glimpse of the white, drawn face of his child, and with the strength born of desperation he plunges into the sea, and by a mighty effort soon succeeds in reaching the beach with his precious burden. Taking her tenderly in his arms, he carries her home and restores her to life and consciousness. There, resting in her father's arms, she pours into his ears the whole wretched story of her love and its results.

The father tells her she must warn her former friend of her danger, and is about to go in search of the villain who has wronged his child. But Mary requests him to wait, and going to her friend's home she there repeats her story to that unsuspecting girl. The blow staggers Mary Worthington, but only for a moment. A plan enters her mind and she hastens to carry it into execution. Dressing Mary Belden in her own wedding clothes and covering her face with a heavy wedding veil, all repair to the church, where the wedding ceremony is performed. When the nervous and trembling bridegroom raises the veil of his wedded wife, he gazes into the face of the victim of his treachery. Dumbfounded he stares, while the poor bride with a low moan sinks fainting to the floor. A flood of remorse sweeps over the wretched groom, and kneeling he lifts her to his arms and carries her as a child out of the church. The father raises his hands to heaven and thanks God that A GREAT WRONG IS RIGHTED. Length, 775 feet.

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RICHARD III. (Vitagraph.) Exterior of the ver of London. Tressel brings to the deposed King Henry VI. the news of the loss of battle of Tewkesbury and the death of the g's son. "Now is the winter of our discontent." Duke of Gloucester (afterward King Richard) enters the tower and kills the unfortunate g Henry VI. "Down to hell and say I sent e here." The Duke of Gloucester stops the eal procession of Henry VI. and woos and wins Anne. Inside the palace, Queen Elizabeth and Duchess of York are weeping over the death of Edward IV. To this Gloucester remarks: "These s look well; sorrow's the mode. With all my t I'll not be out of fashion," and he weeps.

Plotting for the Crown. Crosby Palace. The le Prince of Wales on the throne is visited by brother, the Duke of York. He jokingly makes umb of the Duke of Gloucester, who advises the princes to live in the tower until the Prince Wales is ready to be crowned Edward V., but ately intends that they shall never leave the er alive. The Duke of Gloucester, now married Lady Anne, wishes that she were dead. The d Mayor of London, urged by the Duke of kingham, offers Gloucester the crown, which ccepts, and immediately after orders the two ces in the tower to be separated from their ner. The Duke of Gloucester, as King Richard is now seated on the throne of England. He eavors to persuade the Duke of Buckingham to sent to the murder of the two young princes. kingham refuses and he bribes Sir James Tyrell two of his followers to smother them. Buckham, now claims his reward for assisting to e Richard the King of England, but Richard, rage, replies, "I'm busy, thou troublest me. not in the giving vein."

ichard, with his army on the way to battle, is ed by his mother and Duchess of York and en Elizabeth, and cursed for his evil deeds. esby brings news of the loss of Buckingham's y and the capture of Buckingham. "Off with head; so much for Buckingham." While Richsleeps in troubled dreams the spirits of those m he has killed visit him and call upon him to spair and die." They vanish and he wakes in or.

"Hence, bubbling dreams,
You threaten here in vain:
Conscience, avaunt!
Richard's himself again."

losing scene, battle of Bosworth Field, showing th of Richard III. and the crowning of the l of Richmond as Henry VII., King of England. gth, 990 feet.

HER NEWSBOY FRIEND (Vitagraph). A young [illegible] the flowers are [illegible] the young lady and her mother go about their work and in a short time her workman lover enters. He spies the roses, reads the [illegible] card and in a fit of jealousy leaves the house. The weeks roll by without either one endeavoring to effect a reconciliation. The lovers pass each other on their way to work, cast cautious looks at each other but neither speaks. At the factory, while at her work, the girl receives another box of flowers with a note in which the writer (the villain) insists on the girl dining with him that evening, stating that he has sent word to her mother and also that he will call for her at the factory at 6 o'clock. At the appointed time the man appears. They proceed to a disreputable cafe, take seats in one of the stalls, the waiter is called and drinks ordered. The innocent girl indignantly refuses to drink, denounces her companion and starts to leave. The villain tries to intercept her, but our little hero enters at this opportune moment, looks defiantly at the group, and then departs with the girl.

A few days later the employees are leaving the factory, the heroine among them. The villain, who has been lounging about the gate, meets her as if through accident. She refuses to speak to him, breaks away and goes homeward. The little newsboy again is on hand, observed the whole proceeding and starts after the man. His destination proves to be the cafe of our previous scene, and entering this, the villain bargains with two thugs to abduct the girl. The newsboy overhears the plan, determines to prevent it and tells the workman of what he has learned. The young lover secures the assistance of the police, and arming [illegible] little [illegible]

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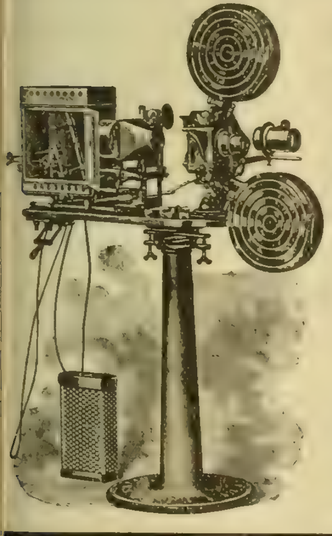

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Vol. 3 OCTOBER 3 **No. 14**

Editorial.

We have before us a letter from a young man requesting a recommendation of some correspondence school through which he may receive instruction in the operation of moving picture machines. We must decline to make any recommendation for the reason that we do not know of any school that has taken up that branch. Moreover, we would not make a recommendation if we knew of such a school, for the reason that the operating of such machines is acquired in a proper manner only by experience. Much may be learned from oral instruction and books, but the working model is almost, if not wholly, indispensable to proper instruction, and the best working model is the machine in actual use.

* * *

Many branches of the Young Men's Christian Association are making use of the moving pictures taken of the Olympian games in London, England, as an encouragement of athletics among members of the organization. The idea is a good one. The power of patriotism suggests itself in connection with the movement. The United States figured gloriously among the victors in the games, and this, with the incentive involved, makes the pictures a success, in direct contrast with the moving pictures taken of the games held at Athens, when the bearers of the Stars and Stripes did not figure as prominently. This shows that topical subjects must have something in addition to the actual subject to hold attention.

* * *

The persistent efforts of Eli Freid, of San Francisco, to establish a moving picture show and dance hall in premises adjoining the Green Street Congregational Church, has aroused a storm of indignant protests and led to the formation of an association of preachers and members of all denominations to abate the "nuisances." Success to their efforts. People who do not respect common decency and the wishes of the better element of th population deserve no encouragement in their ventures. The other San Francisco proprietors of legitimate enterprises should unite with the church people in their protests, for such flagrant disregard of public sentiment arouses a common antipathy to all such places, no matter how well they may be conducted.

The moving picture exhibitors of New Jersey are in high glee over a decision rendered in their favor by the Supreme Court of that State. The authorities recently took steps to rigidly enforce the law against children attending moving picture shows unaccompanied by guardians, and several arrests followed. The exhibitors formed an association to test the law and the test case was decided in their favor last week. The claim of unconstitutionality on the ground of discrimination was upheld by the court. The nickelodeon men claimed that they were discriminated against because children of all ages were permitted to attend similar entertainments in churches, lodge rooms and similar places without the escort of guardians. They maintained that the law could be constitutional only when applied to entertainment generally; that improper entertainments are sufficiently governed by existing police regulations.

* * *

The Sunday concerts are in full blast again and the moving picture man is happy. Of course the moving pictures are the chief attractions. The opening bills have thus far proved not only very attractive, but of a standard above the past in many respects. More attention is evidently given to the arrangement of programmes with a view to meeting the tastes of the audiences. In Brooklyn, for instance, two houses were opened under the same management, but the programmes were entirely distinct in character. The Majestic, for instance, caters to audiences that patronize the higher class of drama and comedy and last Sunday night's audience was given a programme of moving pictures and illustrated songs in keeping with that class. At the Columbia Theater the melodrama prevails, and the Sunday night bill was arranged accordingly. Both bills met with the hearty approval of large audiences and the policy will be adhered to.

* * *

The sudden activity of our contemporary, "The Billboard," among film circles is marked by a determined effort to manufacture the news which they cannot otherwise obtain. We are content to record history, not to make it, nor to disturb the trade by the publishing of unfounded reports. Back of this young and lusty business, which has made such inroads into the theatrical field that the theatrical press have been compelled to sit up and take notice; back of the enormous capital invested, are men of calibre, far-seeing, conservative men, who can be trusted to safely steer its onward progress in spite of every petty attack or attempt to bring it into disrepute. A strong combination of allied interests is needed to safeguard the future, to protect the large investments of those who have raised the business to its present level, and to hold in check or govern that element who look upon it as a passing fad from which to make money by hook or by crook, with as little investment as possible. The combination of manufacturers which has been in existence about a year is not enough and the influence that this association has exerted only goes to show the necessity for a stronger combination of *all manufacturers* and the election of a governing board of directors. May it come soon. The exigencies of this business and its past history make it plain that an open market would mean ruin to many, that it would not benefit the public, the exhibitor, nor any one concerned and that it would eventually lead to the collapse of the trade.

WHAT IS GOING ON IN THE NEW YORK F. S. A. "LOCAL."

The most notable event during the past week in the Eastern circle of the moving picture field has been the practical dissolution of what has been known during the past four or five months as the New York Local of the Film Service Association. While such an event was not wholly unexpected, it has caused a variety of feelings. In some quarters it is received with satisfaction; in others with regret. Even some of the persons who cast their vote to bring about the result, express the keenest regret over what apparently is the end of an organization which promised to be and could have been an excellent help to the moving picture business.

While the organization referred to was distinct from the National Film Service Association and its demise can have no bearing in one sense or the other upon the National, it was in many respects looked upon as a very useful auxiliary. In itself the Local was an excellent thing. The principles upon which it was founded were good and if adhered to could have been made a power to the advantage of the members. No formal notice of the Local's dissolution has been given. Technically it is still in existence, as no steps have been taken to dissolve it. At its last meeting a resolution was adopted suspending the rule prohibiting the members from taking each other's customers. As this rule was the incentive for the formation of the Local, and its maintenance was the almost sole idea of the members, it can readily be seen that to all intents and purposes the life of the Local was squeezed out by the resolution. The day following the adoption of the rescinding resolutions the members were out in battle array taking customers in all quarters, regardless of all existing contracts or agreements. It is stated upon very excellent authority that the Local had not adjourned when some of the members were at work scooping up trade.

The New York Local started out auspiciously. The film renters who formed the membership saw in it many advantages they could not secure through the National Association. Among them were speedy settlements of local questions; the collection and framing of evidence against evils that only local movements can effectually accomplish; the promotion of social intercourse; the arbitration and quick settlement of local differences; the protection of each other's interests in the trade as against unfair methods and treatment at the hands of certain exhibitors. The latter embraced an agreement that if an exhibitor gave up the service of an exchange without settling accounts due, no other exchange in the Local would give him service until he cancelled the obligation and the exchange with whom he dealt surrendered him. It also prohibited one member of the Local taking the customer of another by either reduction in price, better service, or any other inducement. For several weeks the Local sailed along with such apparent success that Philadelphia, Chicago and other cities became interested and formed similar locals. They are still in existence. What effect the action of the New York Local will have upon them is a matter of conjecture. It is claimed by some that it will have no effect at all upon them, especially the locals that have required a cash deposit to hold the members.

The New York Local went to pieces because there were too many members who could not be held with sufficient strength by verbal agreements and promises. None of them were bound by forfeitures of either cash or bonds. As several of the members put it, "There was nothing to hold anybody but a gentlemen's agreement." For several weeks before the rupture came, charges had been made that some of the members were continually stealing the customers of their colleagues, and where customers had not been actually taken, inducements had been held out that "caused much inconvenience," as a member put it. Among the rules, or rather a part of the gentlemen's agreement, was an understanding that should one member take the customer of another he was to restore the customer upon demand, and also pay to the exchange from which the customer had been taken the amount of rentals the exchange lost. In many instances, it is said, some members got hold of the customers of other members quite innocently, and it must be said to the credit of several that they surrendered the customers and made good the losses sustained by the exchanges from whom they were taken. In other cases accused members acknowledged mistakes in judgment and made good by both surrender and a refund. So the stories go, and upon their heels are other stories that some members who had been quietly plying their trade more from a pecuniary standpoint than from principle, refused upon various pleas to "make good." It was this disposition that commenced to undermine the foundation of the Local. The older the Local got the more duplicity seemed to spread. It is said some of the members would take the floor and in a fashion that would deceive the most suspicious, point out the narrow path of honesty, straightforwardness and good-fellowship. At the succeeding meeting the same members would be placed on the rack to account for the methods by which they were attempting to secure, or had secured, customers. It would seem from the statements that have been made since the Local decided upon the "may the best man win" plan that with but very few exceptions the members were at all times on the job.

In one way the whole business presents a most farcical aspect, but to the serious thinker it seems lamentable that out of a dozen or so men but a small percentage were able to pass muster on an agreement that had no forfeiture to make it binding. From what we have been able to learn, every exchange man who was connected with the Local admits the organization was an excellent idea and had attained a sphere of usefulness and advantage. It is a pity that in the face of these admissions the Local should be allowed to fall.

As previously stated, the failure of the New York Local has no bearing upon the National Film Service Association. The Local are not chartered by the National body, nor, we believe, have they received any official sanction from it. It is stated, however, that the success atained by the New York Local during the first part of its existence won, to an extent, the sanction or encouragement of the National body for the formation of other locals.

Since the action of the New York Local has become common property and is openly discussed, many suggestions have been made for re-organization. One of the propositions is that the old Local be reconvened and formally disband; after doing this the members get together and form a new Local on the same lines, each member posting a forfeit of $500 or $1,000 to keep good faith. If the Local has been productive of the amount of good claimed for it, there is no reason why this plan should not be put in operation.

A prominent Film Service Association member, before whom this proposition was placed, said: "The idea is all right. I would like to see it in operation, but I fail to see where some of the men who have been identified with the Local organization are going to get either $1,000 or $500 that they can spare to remain idle for an indefinite period."

It was suggested that a bond might suffice, to which the reply was made: "That would not be worth considering. It would not be as good as a promissory note. The bond might be all right, but the collection upon it would be another matter. No, if there is to be a forfeit it must be the good, hard coin. But, at all events, it will be several days before any proposition of the kind will be considered, because I have it upon good authority that something is going to drop very soon. The National Film Service Association is hotfoot after some of its members, and some of them are to be brought up very soon to account for the delivery of Association film to Independent exchanges and exhibitors. A short time before the New York Local showed signs of dissolution, in fact about two weeks before, it adopted a resolution imposing a fine of $100 upon members who should loan or rent Association films to an Independent exhibitor or exchange. That was all very well, but before that resolution was brought up the National Association already had evidence against some of its members, not only for loaning and renting, but actually selling Association films to Independents, and it will not be long before the guilty parties will be called upon to plead. I do not think there will be any attempt to reorganize the New York Local until after the National body shows its hand in this connection. There is going to be a weeding out. After that the others may get together."

"Do you think it possible for the Film Service Association to prevent Association films from getting into the hands of the Independent exchanges and exhibitors?"

"Most assuredly I do. The sources of supply are prety well known, but evidence is required and it takes time to get that. The Independent exchanges are offering big orders all over the country as a bait for Association goods, and the bait is being swallowed by some who think they are doing it under cover. If I am not mistaken there will be some revelations in the East within the next few weeks that will straighten out matters pretty well."

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Comments on Film Subjects.

Yielding to the requests of many of our readers to take up the criticism of some of the film subjects, we invited two capable newspaper men to make the rounds of the theaters with us last week. They were asked to be guided in their expression of opinion by the remarks overheard among the audience and to particularly note how the film was received or applauded. While we have modified the remarks of our critics in some instances, some statements may not agree with the opinions of the manufacturers. In defence of the critiques we say that they must be taken as an expression of public opinion, and as it is or should be the aim of the film manufacturer to please the public, we will try to hold up the mirror of public opinion as the surest and safest guide to the success and future stability of this business.

In this connection we might add that the exhibitor is largely responsible for the increase or decrease of the public demand for picture shows. If they want to kill the business they could not do better than follow the example of a theater on Third avenue, not 100 yards from Fourteenth street, which showed to a packed house last week a copy of Pathe's "A Hold-up in Calabria." This magnificent film, one of Pathe's best, was highly popular some six months ago. As we saw it last week it was hardly recognizable; a dazzling rainstorm of scratches, flashes of light where the emulsion had peeled off, jumps where the film had been mended and patched, aggravated by the unsteady throw of an obsolete machine, made a sorry spectacle, well calculated to drive away patronage.

Richard III.—About September 28, the Vitagraph Company released one thousand feet of filmed Shakespeare, which I saw at Keith's on Tuesday night. It is high praise when I say that this film is equal to the other three Shakespeare films which have been put out by this company. The acting of the principal characters in Richard III. is all that can be desired, the only blemish in this respect being in the battle scene, where the smiles on the faces of the actors are ill-timed. The staging and scenery is well handled and the film took well with the audience.

Samson and Delilah.—A reel film released by Pathe about September 1. Is a fine production, following in a general way the Bible story. The film is rich in dramatic effects, handsomely colored and, on the whole, well acted. I think that it would not lose by cutting out the last scene, which is biblically incorrect, offensive to good taste, and spoils the climax.

As You Like It.—Kalem Company's rendering of this charming comedy is not what I had hoped to see. It comes so near to being a success that it is a pity it had not received the finishing touches. In filming this story the minor characters should have been eliminated and the unity of design better adhered to. The story of Rosalind and Orlando should have been brought out more strongly. Shakespeare himself here departed somewhat from the unity of design and crowded the play with characters not needed in the working out of the plot, but this should have been avoided in filming the play, as Shakespeare intended "As You Like It" more as a "Masque," so popular in his day and long after. Of all things the "Masque" is least adaptable for moving pictures. The love scene in the forest between Rosalind and Orlando is acted in a lame manner. I have seen people hold hands in that fashion on the last Coney Island boat of a Saturday night, but in a Shakespeare play—never.

Ingomar.—This drama, so popular with Americans, has been done into moving pictures in an able manner. The adapter has realized the importance of the two supreme moments in the drama, the conquest of Ingomar by Parthenia, and later the conquest of Parthenia by Ingomar, and the actors and stage manager have succeeded in weaving all into a first-class film.

The Devil.—The staging, acting and scenic effects in this Edison film show that nothing is too difficult for moving pictures. It is a fine production and if given with a lecture yields little to the real play.

The Wages of Sin.—An ill-chosen subject. This story has not even been handled up to the usual standard of its manufacturers. The story is of foreign conception and repulsive to American ideals. Graves, funerals, coffins and pestilence are no doubt all right in their proper places. The pictures might entertain a convention of undertakers, but not the audience of the ordinary electric theater. The costumes are absurd in some instances and the whole film has evidence of having been made in too much of a hurry. Why the Vitagraph Company, with their fine staff of artists, fine equipment and reputation for excellent productions, should dig up this mouldy story from the past ages and present it in such second rate fashion, is more than I can understand.

The Wayward Daughter.—An interesting story, well told and well acted by the Essanay Company. The authors have avoided the beaten tracks of melodrama and have produced some new, wholesome effects. The pictures are natural and in no way overacted. On the same reel with this was **The Bully**, an amusing and clean story for the children. If the average struck in this reel could be maintained it would be a welcome improvement.

Old Sleuth.—A whool reel story by the Kalem Company, is a very good rendering of a time-worn tale. The action in the so-called climaxes is rather too long sustained, but on the whole it is a film that will prove very useful to exhibitors.

Her Newsboy Friend.—A warmed-up "mellerdrammer" of the most ancient and venerable type, with the usual "Take back your gold" appeal to the gallery. There must be some films of this type, no doubt, but, let us hope, not too many.

The Custom Officer's Revenge.—This was a full reel film released by Pathe about September 20, and well up to the Pathe standard, being cleverly acted and staged. The titles of some of the Pathe films seem to be translated with the aid of a crowbar and a pocket dictionary. In this film one of the sub-headings is "A Night Watch's Sad Ending," giving an entirely wrong translation and being confusing to the audience.

A Great Wrong Righted.—The idea in this film is not new; in fact, it was old when Shakespeare worked it out in "All's Well that Ends Well." Nevertheless, it is a subject that will have a good run at the electric theaters. It appeals especially to the fair sex, who are regular patrons of the moving picture shows. All the ancient dramatic traditions are lived up to. The villain wears a high hat and smokes a cigarette; the heroine wears the usual impossible society gown; but with a large class of theatergoers these blemishes are rather virtues. Lack of attention to details and some bad acting is against the success of this film. The garden party, with the engagement of Laura to Arthur, is lacking in action and expression. The meeting of Mary with her father is unintelligible. The spectators know of Mary, but so far her father has not been presented, and consequently they have not the least idea of his identity. The drowning scene is dramatic, but too slow and lacking in realism. Mary should not so evidently have landed in shallow water, and when the man jumps to save her he should not have jumped so far away. The finale is not natural. In a regular marriage ceremony a man cannot be deceived, as the bride has to answer to her full name, and a veil is never so thick that the features of the bride cannot be recognized. As the audience in this case can see the features of Mary through the veil, I cannot understand how it could be expected that Arthur could be deceived. It is disappointing to see a film that is so expensively staged as this one is, marred by inattention to details.

DESTROYING THE LANTERN SLIDE BUSINESS.

Some music publishers have strucck a mortal blow to the lantern slide business by circulating an advertisement offering a lot of old slides for sale at prices below the cost of production. They do not explain that the slides are old, and for songs that failed to go and that they are second-hand, with slides from other sets faked in to take the place of slides that are broken and that there is hardly a set that does not contain cracked slides. Their advertisement makes it appear that the slides are new, and for songs that are present day hits. The effect of this kind of advertising makes slide purchasers believe that when they buy slides from regular dealers they are being overcharged and that slides can be sold brand new from the studio at a big profit for about half what they now pay for them. The result is that they cancel all their standing orders, and much bitterness of feeling is engendered on both sides. Many of the slide makers to-day are not catering for music publishers' work for the simple reason that it is the cheapest and most unsatisfactory work they can engage in. With the failure of many publishers to pay their bills, and their ridiculous and devastating competition with the slide maker, and the deplorable ignorance exhibited by many slide users, the business is being gradually but surely brought to the place where it will be unprofitable to make any song slides.

THE NEW YORK ELECTRICAL SHOW,

Which holds forth at Madison Square Garden from October 5th to 14th, will be the event of the season. Thomas A. Edison is the president and Geo. F. Parker, 116 Nassau street, is general manager. The list of vice-presidents and executive committees contain the names of scores of men famous in the field of electrical industry and science, therefore the public may expect to be fully enlightened as to the important position that the electrical current holds in the world's progress.

The object of the show is to celebrate the jubilee of the Atlantic submarine cable, to commemorate twenty-five years of electric service in New York, and illustrate by practical illustration and working exhibits the progress of the industry during that period. The application of electricity to home use will be demonstrated by apparatus for heating, cooking and lighting; its application to manufacture, by dynamos and apparatus for electric welding, etc.; locomotion, inter-communication and even its uses on the farm, by electric incubators and cow-milking apparatus.

Its uses in the domain of entertainment and instruction will be demonstrated by the Edison Manufacturing Company, who will project, with their latest improved Model B Kinetoscope, motion pictures of a degree of perfection hitherto unseen. The light will be obtained with the Edward E. Cary Company's "Fabius Henrion" carbons, and the current controlled by the Hallberg Electric Economizer. Illustrated songs and lectures will be demonstrated by the C. B. Kleine "Monarch" Dissolving Stereopticon. Other surprises are in store which will make the show well worth the attendance of every intelligent man and each member of his family.

MISINFORMATION.

The article in the Bohemian Magazine of September, concerning "Pictures that Move" might be called a comic article, were it not only too apparent that the writer got his information from someone who tried and succeeded in getting him to advertise them. It seems that one party whose portrait is published in the article, and whom the writer of the same got a good part of his information from, must have been a kid in short dresses when the first moving pictures were shown in New York. That old chestnut—that J. Austen Fynes, erstwhile manager at Keith's Fourteenth Street Theater, was the discoverer of moving pictures, and introduced them into New York—is again cracked, and nothing could be further from the truth, as the assertion is absolutely false. The very first moving picture machine to project a picture on a screen ever made in America was constructed by Otway Latham, and was called the Idoloscope, and the first public exhibitions of that machine ever given before an audience paying an admission was given in a store at 156 Broadway, New York. Otway Latham, his father and Charles Gibbs were the operators. Otway Latham was the same Latham after whom the Latham Loop is named, which has been such a thorn in the side of the other patentees. The Idoloscope was exhibited at 156 Broadway several months previous to the advent of either Edison's Kinetoscope or the Lumiere Cinematograph in this country. There isn't a moving picture man who is familiar with the early history of the science who believes that the present claimants have any moral right to a controlling patent on moving picture machinery, and who does not believe that had Otway Latham had the means to have given others who came forward with a machine a desperate fight but what he could have controlled the situation even to this day. Magazines are the instructors of millions, and writers who contribute to them should be extremely careful not to present any manufactured history. A visit to any of our libraries or the biographical department of any of our newspapers or the Scientific American office would have given the writer of the magazine article in question information that would have made the erudite gentleman who gave him the misinformation look like thirty cents.

WHERE IS J. C. EATON?

Enquiries are made daily on Twenty-eighth street about the whereabouts of a man who at various times was known as J. C. Eaton, and at others as Cecil Mann. Eaton or Mann, whichever his real name was, conducted the Old Dominion Music Publishing Company at 51 and then later at 44 West Twenty-eighth street, where he sold music through the mails and ran an amateur printing office. Last Spring he moved over to Twenty-seventh street, near Broadway, and conducted a film renting bureau, advertising himself as the Old Dominion Moving Picture Company, Old Dominion School of Music, Old Dominion Printing Company, Old Dominion Booking Agency, Old Dominion Slide Renting Agency, Old Dominion Music Publishing Company, makers and dealers in songs, moving picture films, sheet music, theatrical talent, and lantern slides, and photographers and general dealers of everything that anyone wanted.

Suddenly the Old Dominion Moving Picture Company folded its tent and disappeared. It conducted for a while a business on films hired from other exchanges, principally that of Louis Hetz, and gave out that it was a branch of the Miles Bros., and had a number of sets of song slides, principally of that kind known as "faked"—slides which are sets made up from the flotsam and jetsam of old "busted" song sets—which it rented to such victims as would bite. The Miles Bros., when they heard that the Old Dominion were representing themselves as a branch concern, promptly stopped them.

Lately, however, some of the Old Dominion Moving Picture Company's transactions have been turning up that speak volumes for the business tact of the company's managers, pro and con. What these volumes are the reader can draw his own inferences from the following. They look like a get-rich-quick scheme.

A letter of theirs, offering to sell new lantern slides for songs from the best makers, every set perfect and never having been used, fell into the hands of a man who wanted to buy slides. The price quoted was $2.50 per set, which, by the way, is less than the slides can be made for by the thousand sets. This man, to whom the letter was addressed, fell for the game, but was cautious enough to put his money in the care of the Wells Fargo Express Company, with instructions not to pay it over until the slides were delivered to them and examined.

The money reached New York after the Old Dominion Moving Picture Company had vacated their office, and fell into the hands of a person who went around to several slide dealers, trying to get them to fill the order and give him a commission. He informed them that he had tried to secure the money from the express company so he could buy the slides, but they would not give it up until the slides were delivered to them, and he had no means to secure slides. He also said that the Old Dominion Company depended on getting the money to buy goods to fill the order. He was promptly told that the dealers were not in the business for their health and that slides could neither be bought or sold for that price. That ended the matter.

How many more people, if any, fell for this offer of slides for $2.50 per set and sent on their money, it would be interesting to know and also if their orders were filled, and what would have become of this money had the Wells Fargo Express Company given it up, as the party who had the order was, according to his own story, expecting to go South. It was a large amount and would have made a wad big enough to choke a cow.

It would likewise be interesting to know who the film agencies were who furnished the Old Dominion Moving Picture Company with films to conduct its business. It is rumored that several Association houses were among the number, as well as other Independent houses other than Hetz. It would be more interesting for the people who hired films from this house to know they were paying an advance on Hetz prices for the same films.

It would also be interesting to slide makers and music publishers to know where and from whom the Old Dominion Moving Picture Company got its new slides by the best makers that it could sell perfect for $2.50 per set—just half that they pay for them. There is an amateur photographer who used to make his headquarters with Eaton. Perhaps he could tell.

It is said that Eaton is in business in the South, but his whereabouts is a mystery to people who would like to know. That Eaton did anything that was reprehensible while conducting his agency, further than to disturb and turn topsy-turvy certain classes of business conducted by experienced men by quoting the price of goods lower than the manufacturers' prices, or even lower than they could be procured for second-hand, is not known.

The harm that is done by performances of this kind is that a lot of people think that their regular dealers have been overcharging them and they raise a great howl for a time. They forget that anyone who patronizes a junk shop deserves to be burnt. And they generally get burned.

THE FILM EXCHANGE OF THE FUTURE. A DREAM.

By Norman H. Powell.

While trudging along my usual daily route I was confronted one day with the following sign:

"OLD FILMS MADE NEW.
RENTALS ONLY ONE DOLLAR A DAY PER REEL.'

Old films made new! Ha! ha! ha! Old men made young! Old racehorses made fast! No, no, I guess they will not be able to steal my trade with such junk! The people who spend their nickels will have something to say about this. They will go to the shows that produce the new pictures. The man who expects to fool the public with **old junk made new** will lose what little trade he has and the sign "To Let' will soon adorn his store front.

The legend of the junk renter's sign haunted me all through the day and into the night as I pondered over what would be the outcome. As I fell asleep I dreamed, and there came to me a vision of the film exchange of the future. There arose before me a vast film renting establishment, controlled by a combination of all the film manufacturers. I looked around for others, but was told that this was the only place in the city where I could rent or buy films. I entered, and on stating my wants to the page at the door I was directed to the "local" department, which occupied the entire second floor. All around the walls were racks and reels of film. A counter circled the entire room and in the space in the center sat a floor manager, with several assistants at desks, to attend to and answer the inquiries of new customers. The space behind the counter was divided into sections for "Harlem.' "Above Fourteenth Street." "Below Fourteenth Street,' "Brooklyn," etc., and each section was under the direct charge of one man and two assistants, whose duty it was to be personally acquainted with every exhibitor in his district and see that no complaints from that quarter came into the main office. The exhibitors returned their reels each day at the proper section, their delivery card was checked and the old reels passed on to the inspector and from him to a boy to be placed in the proper section. There was no waiting for new reels and no wrangling over first runs or preference. The floor above was given over to the provincial or export rental department, divided into sections, each under the charge of a manager and several assistants.

Before I could depart with the subjects I desired, or open an account, I was ushered to the counting room on the top floor, where I had to leave a substantial deposit, which I was assured would be returned with interest when my account was closed.

Descending again to the second floor, I found my reels already packed, and as I had said that I would only pay one dollar per reel per day I requested opportunity to inspect the stuff that I was getting. Assured that I would find it perfect and all new film, I wanted to know how it could be done.

"Well," said the general manager, "you see, the corporation has only one rent to pay and one force of clerks, and have no bad debts, and the stockholders, who are the gentlemen who formerly ran individual exchanges, actually realize more money out of the profits of the business than they ever did before. Besides, we can give you better service, and there is no kick coming from either side, for there is no one that can compete with us."

Picking up my reels, I passed out through the lower floor which was an immense salesroom in which was displayed projecting machines of every make, with expert salesmen to explain their every good point and give demonstrations of their use. On this floor, also, were exhibits of every requisite in the moving picture line.

The general superintendent of the whole establishment entered at this moment, and recognizing in him a former proprietor of a small, struggling film exchange with which I had done business, I was so surprised that I gave a cry and awoke, to find that it was all a dream and that it was about time for me to get up and begin my daily grind.

Mr. John Nicholais, of the Empire Slide Company, has hired a suite of offices in the Browning & King Building at Broadway and Thirty-second street. The Empire slides are now being made by DeWitt C. Wheeler and it is understood that the two concerns will be operated separately after the 1st of October.

NOTES OF THE TRADE.

Aurora, Ill.—Philip Stroble, of East Wilson street, is planning to open a new electric theater on the east side.

Freeport, Ill.—Lynch's Theater, on Main street, has opened its doors to the public with all the recent improvements.

Bellevue, Ohio.—A city ordinance has been passed imposing a special tax of $50 on moving picture shows and concerts.

Washingtonville, Ohio.—Charles Senior has opened a moving picture theater in Allen's Hall, with the latest improvements.

Montpelier, Ind.—J. E. Day and H. Miller have purchased the moving picture theater of this city and rechristened it the Arcade.

Ypsilanti, Mich.—A. F. Deager, of Detroit, has leased the Temple Theater and will put in a talking picture show and vaudeville.

Carbondale, Ill.—J. F. Land is preparing to start up a moving picture show in the former Nickelodeon location on South West street.

Pipestone, Minn.—Idle Hour is the name of a new theater opened this week on East Olive street, under the management of A. L. Gilson.

Sterling, Ill.—Rock Falls popular 5-cent theater, the Nickelodeon, reopened under new management. Mr. F. G. Wolf is the new proprietor.

Jasper, Ind.—Sprauer & Schneider, proprietors of the Nickelodeon, have opened a theatorium in Ferdinand, where they will give moving pictures.

Modesta, Cal.—Roy Oswald has bought a share in the picture show which has been exhibiting here and which will now be permanently located in Modesta.

Oskaloosa, Ia., has another moving picture theater. During the open season the Grand Opera House will be turned into a moving picture and vaudeville theater.

Joliet, Ill.—Vincent S. Buskiewicz petitioned for permission to conduct a moving picture show in the Dockendorf Building on Main street and the same was granted.

Wellington, Ohio.—Dr. A. E. Elliott, of Lodi, has sold out his half interest in the Lodi Opera House for $3,000 and moved his picture show in Lodi to the Mowery Block.

Aurora, Ill.—Plans for a new moving picture theater in River street, to be erected by Farwell & Jacobs, have been placed in the hands of a contractor.

Marblehead, Ohio.—The Vaudette, the only theater in town, was opened two weeks ago. Although the population is only 1,200, good business is reported since the opening.

Findlay, Ohio.—G. F. Beard, manager of the Blanchard Amusement Company, and Roy Winch have leased rooms and will install a high-class moving picture show.

Norwalk, Ohio.—Vaudeville and moving pictures are drawing large crowds to the new Princess Theater, on Main street. The management feel optimistic as to the success of the season.

Huron, Ohio.—Little Selia Sharp, America's child singer, was the attraction, in addition to moving pictures, at the Family Theater here last week. It was impossible to take care of the crowds.

Decatur, Ind.—Messrs. M. Miller and T. R. Fristoe are making preparations to open a moving picture show to the Decatur public, the same to be located on North Second street.

Painesville, Ohio.—The Star Theater, only recently opened and which has been doing fair business, was visited by burglars last week, who carried away three reels of film and a set of song slides.

Trinidad, Colo.—Jack Noffziger is making arrangements to open up another moving picture show. He will rent the store room on Main street at the corner of Alley A. He intends to spent $3,000 fixing up the theater.

Reading, Pa.—B. M. Roberts has purchased the moving picture theater operated by the Mecca Amusement Company at 717 Penn street. The new proprietor has started improvements that will greatly add to its attractiveness.

Monrovia, Cal.—E. C. Stockwell, of Santa Monica, and Mr. Chas. Hawkins have leased the Monrovia Opera House, opening up about October 1st with a first-class moving picture show and vaudeville.

Freeland, Pa.—The "Lyric," which was opened on July 5th, with a seating capacity of 1,000, and running vaudeville and motion pictures, has been doing well. J. H. Powell is the manager.

Walla Walla, Wash.—A. W. Eiler has disposed of the dime show place on Main street and will shortly reopen a larger and more extensive place, in which he will introduce vaudeville. He is now making all necessary contracts.

Nashville, Tenn.—The manager of the Dixie Theater turned his theater over to the Y. W. C. T. U. one day last week. Pretty girls acted as ushers, sold tickets and ran the entire show with much success.

Coffeyville, Kan., is to have another moving picture theater. The "Elite" is to be the name of the new one, and it will be located in the Odd Fellows' Building, at the corner of Eighth and Maple streets.

Philadelphia, Pa.—A new moving picture show under the name of the Fifteenth Street Theater is being constructed in the building formerly occupied by the Y. M. C. A. at Fifteenth and Chestnut streets. Its seating capacity is figured to seat 1,000 persons.

Bay City, Mich.—The Temple Theater, showing moving pictures and giving illustrated songs, was opened last week on South Linn street, near Midland. A crowded house witnessed the pictures, propected by a polyscope of the latest design.

Newburyport, Mass.—The new Star moving picture theater on Pleasant street opened its doors to the public under the direction of George F. Avery. Mr. Avery has provided the picture loving public of that community one of the most commodious up-to-date amusement houses.

Oxford, Ind.—Harry Crigler and S. J. Peck have leased the James O. Farrell Building and will convert it into a nickelodeon. The place will be known as the Crystal, and the policy of the house will be moving pictures, travelogues and illustrated songs.

San Antonio, Tex.—A new moving picture theater, the "Royal," is being erected at 218 East Houston street. The entire front will be of art granite and a sweeping Arabian arch, 18 feet in diameter, with rich sculptured spandrels, will frame the wide entrance to the lobby.

The Comet Amusement Company is the name of a new company that has been organized in Red Oak, Iowa. They will operate a circuit of moving picture theaters in Red Oak Creston, Shenandoah, and Clarinda. Other locations are being selected and they will run fifteen or more shows.

New York City.—Revised plans have been filed for enlarging the one-story moving picture building on Fifth avenue just south of 111th street, owned by the Pastime Amusement Company. A new stage will be built and the seating capacity increased from 300 to 875.

Findlay, Ohio.—G. F. Beard, manager of the Blanchard Amusement Company, and Roy Winch have leased the room formerly occupied by the Wideawake Grocery, and will install a high-class motion picture show. The room will be completely remodeled so as to conform with the requirements of a theater.

Seattle, Wash.—The moving picture operators of Seattle have organized Seattle Local No. 154, with the following named officers: President, A. H. McQuestion; vice-president, W. W. Ladd; treasurer, F. J. Heim; financial secretary, Vance R. Bartlett; H. E. Cawthorne, T. Kennedy and H. H. Clark, trustees; H. Lampman, sergeant-at-arms.

Escanaba, Mich.—Extensive changes and improvements are being made by Manager Benjamin Salinsky at White's Theater, which is to be reopened with high-class vaudeville and moving pictures. The latest improved moving picture machine has been purchased by Mr. Salinsky, which is equipped with all safety appliances.

Peoria, Ill.—The Johnson Building, on South Main street, will be entirely remodeled. It is the intention of Frank Baylor and George Ketcham to start a new 5-cent theater in the building. It will be strictly up-to-date when finished and compare favorably with any in the city.

Leavenworth, Kan.—While the show was running in "The Palms," 311 Delaware street, carpenters were at work behind the screen, building another screen fifteen feet back. When completed the old partition and screen will be removed and other improvements to be made will make this one of the best little theaters in town.

The Eagle Film Exchange, of Philadelphia, has removed to 143 North Eighth street. The success attending their excellent business methods, coupled with their regular advertising in the World, necessitated this change to more commodious quarters. The old customers stick and new ones come, which speaks well for the service they give.

Kingston, N. Y.—The Star Theater, Roos & Sampson, is doing a star business. The house is crowded at every performance, and the proprietors are jubilant over the success of a venture that the "Calamity Croakers" predicted would be a frost. The other houses, the Bijou, the Novelty and the Lryic, are doing a full capacity business.

Indianapolis, Ind.—Machine operators are being rigidly examined by the Board of Safety. No theater will be allowed to run a show unless the operator can produce his license. The licenses cost $5 a year and are not transferable from a man who has been examined to a substitute who has not been, so that every substitute who is trained by the regular operator so that he can do the work while the regular man is away from his post, will have to take the examination and the theater owner will have to have a license for every individual operator.

Danville, Va.—The Gaiety Theater, owned and managed by Mrs. E. R. Shepherd, of Richmond, Va., opened its doors to the public on September 14th, played to standing room the first night and has been turning away business ever since. The building is handsomely fitted up, the decorations being most artistic and restful. The chairs are all of the Hardesty automatic folding and revolving type and the seating capacity 300. The house is devoted exclusively to moving and talking pictures. Jas. F. Jackson, recently of Music Hall, Webster, Mass., has been secured as electrician and operator. He is a licensed operator, a member of F. A. T. S. E., No. 144, Boston, Mass., and he is making some of the crank-turners here sit up and take notice.

Port Huron is responsible for this: Phil. Gleichman, manager of the National Film Company, was up to introduce the Actalogue talking pictures at the City Opera House when an old-time friend called to see him at the theater. The "Merry Maidens" were playing the opera house and the friend (well he's an awfully good fellow) asked Mr. Gleichman if he couldn't be introduced to the back of the curtain. "I have some money and might make it interesting for this aggregation of wit, talent and beauty"—with the accent on the beauty

"Impossible to-night, Jack" (Jack, for convenience), "the manager is a married man and awfully strict. In fact, he's a minister's son."

"Well," quoth the prospective owner of Michigan cornland "perhaps you could fix it for some other time."

"Certainly," said Gleichman, "come back with me nex week."

"All right; next week's a go. What's on?"

"My moving picture show."

Tableau.

Woonsocket, R. I.—On Main street, opposite the switch Mr. E. W. Lynch, the optimistic and energetic owner of the Pleasant Theater in Worcester, Mass., has opened anothe finely appointed show house, which is to be known as "Lynch's Theater." In the near future we expect to give a description and photograph of this theater, which is of artistic design and possesses many attractive and novel features James Donovan, for five years connected with the Automatic Vaudeville Company, of Boston, has been engaged as manager. A student at the Holy Cross College has been engaged to lecture with all films, and a competent pianist and gifted soloist all succeed in bringing such crowds to the show tha the local papers are giving it all kinds of free advertising even to giving a press notice to the trained pig, which they say Mr. Lynch intends to present as his vaudeville specialty Verily, nothing succeeds like success. Lynch has his own original ideas of how to get there, and one is the flying of a monster kite with the word "Lynch's" over the building and the dressing of all his attaches in smart uniforms, with the word "Lynch" on the front of the headpiece.

From W. R. Donahue, the manager of the Bijou Theater Edmonton, Alta, Canada, we have received a batch of advertising matter, which shows that this theater is conducted on up-to-date lines that would do credit to the largest metropolitan theater. One of the most attractive circulars is printed on a fine grade of wall paper and reads, "Special Tonight, Friday, September 18. Paper torn from the walls of the Bijou Theater to make room for the crowds that are coming to see the life motion pictures of ——" Then follows the titles and descriptions of some headliner films. They also send us specimens of their six-page programme, which gives the titles and particulars of the films in regular theatrical style. The balance of the programme is filled with interesting reading and the liberal advertising representation of the business men of the town. Some of the exhibitors in metropolitan centres could take an example in progressive business methods from their backwoods brethren.

Savannah, Ga., September 20.—That Savannah is growing more and more popular every day has been shown last week, when Mr. A. D. Hotaling, of Philadelphia, and also a representative of Lubin, came here for the purpose of securing moving pictures around Savannah and which will shortly be shown around the world. Pictures were taken at the ocean steamship docks, where cotton was being put on the steamship "City of Savannah." The film will be called the "Cotton Industry of the South." Lubin sends these pictures all over the world, and wherever there is a moving picture theater, Savannah will be shown. The film makes 1,000 feet and will show every phase of the cotton industry. From here Mr. Hotaling went to Waynesboro to get views of ginning, bailing, binding, and other views. There is no doubt but that this picture will do more in the way of advertising Savannah than any other way. There will also be another picture on the Grand Prize race which will be held here on Thanksgiving Day, November 25, and the day following.

It has been shown already that people in Savannah patronize vaudeville and moving pictures. Last week there were more people than the houses could hold, so Messrs. Frank and Herbert Bandy will put up another house which will hold from five to eight hundred at a time.

Last week the Orpheum had the finest bill that has ever been put on there. There was not a single act that did not come up to the standard. Among those who appeared were the two Pecks and Russel and Russel and Doliver and Rogers. This is the first show that Mr. Joseph Wilnesky has booked, and from all outlook he will more than make a successful manager for his father's business.

Mr. Fred Beck, the hustling manager of the Electrograph, informs us that they are negotiating with three property owners in Stamford, Conn., for the building of one of the finest show houses in that part of the country. Another theater is to be built at Portchester, N. Y., and several others are in contemplation.

Carl Laemmle, the only original Laemmle, of 196 Lake street, Chicago, the man who "works while others sleep," has again made a scoop. He has secured the sole and exclusive right to "Bryan in Chicago" and the "Labor Day Parade," a fine series of pictures of the great Commoner, which was filmed by Selig, showing off Bryan to great advantage, and the monster union parade of Labor Day. Good subject for the times, although not a political picture, but it will bring cheers from the Democrats in the audience.

The Chicago Film Exchange, not to be outdone by their energetic competitor, has secured the sole right to the film of the Gans-Nelson fight. This was also filmed by Selig, and we learn that it is a remarkably successful picture, showing all details of the fight from start to finish.

AFTERMATH OF THE BOYERTOWN DISASTER.

Reading, Pa., September 17.—Mrs. Harriet E. Monroe, of Washington, was indicted by the Grand Jury to-day on the charge of involuntary manslaughter.

Mrs. Monroe is the owner of the play, "The Scottish Reformation," which was given in the Boyertown Opera House on the night of January 13 last, when the theater was destroyed by fire and 171 persons lost their lives.

Former County Commissioner Franklin Moyer, the prosecutor in the case against Mrs. Monroe, charges that the death of his 17-year-old daughter Stella in the fire was due to the employment by Mrs. Monroe of an incompetent operator of the calcium lights.

Mrs. Monroe will be arrested in Washington.—New York Sun.

CHICAGO NICKELODEON PERFORMERS WIN STRIKE.

Pretty Lenora Drake stood in front of a five-cent theater on the West Side last Monday and warbled the latest illustrated song. Actors and actresses stood beside her, and when the crowd paused to listen they called out to them:

"Stay where you are. Don't go in that theater. It's unfair. We're on a strike, and if you're with us stay on the outside. She'll sing. Don't you think that worth a decent salary?"

And while Lenora sang theater patrons stood outside and listened.

All over the city striking five-cent theater artists adopted similar tactics to compel theater owners to agree to union demands. Vaudeville performers did their turns for nothing out in the middle of the street; teams danced and sang, and moving picture operators, with no machines to operate, explained to the crowds what the strike was for, and declared that five-cent theater artists were being driven like slaves for the entertainment of the public.

CORRESPONDENCE.

COMMENTS ON FILM SUBJECTS.

New York, September 22, 1908.

Editor Moving Picture World:

Dear Sir: I have just seen "Her Newsboy Friend," a new film, which I desire to say is an insignificant affair, very flat, poorly acted and staged and lacks any real good motive, but rather savors immorality.

With the exception of the newsboy, the characters are bad.

As no respectable business man will consent to introduce his girl stenographer to a casual, unknown visitor, then coolly return to his desk as if perfectly indifferent to what is going to take place, I say the boss in this picture is a weak minded fellow, not even respecting his own office, but making himself the third party of a villain's plot.

The real lover is a weak, jealous young man, with no energy, nothing to command sympathy. His jealousy is not called for. It is true he finds a bunch of flowers, but where does he find them? Thrown under the table with the torn pieces of the suitor's card. This mute testimony should have convinced him of his sweetheart's loyalty and should not have aroused his jealousy.

The girl deserves no sympathy, as she lacks the angelic qualities of a loving girl. She should have appealed to her mother and to her newsboy friend to help her to regain her lover, and not give herself to the villain and accept his invitations to accompany him to disreputable cafes, and, if a decent girl, she would not answer any anonymous letter.

The mother is also a weak character, lacking true motherly love. A mother generally feels the danger, at least the animals teach us so. In this case the mother does not feel the coming danger, but on the contrary she urges her daughter to respond to the invitation, and pointing to the clock, she tells her to not be late for the rendezvous.

The only fair character is the newsboy, but his weak good deeds are overshadowed by the other bad characters.

The boss, sitting at a small desk in a far corner of the office, appears more as a messenger boy than anything else.

The dining room looks as a railroad station with its big clock.

The dirty, unmade bed, even without sheets, gives a very poor idea of the lover's character. It is not the room of a respectable young workingman courting a decent young girl, but it is more the room of thugs or a miser.

It is not correct that a supposed rich man, as appears to be the villain, should take the stenographer girl to a disreputable cafe, frequented by criminals and drunken women. The author should have shown a better cafe, and he should have shown the forming of the plot to take place in a low saloon.

The actions and expressions of both the boss and newsboy are weak, so when the boss ejects the boy we do not know if he is mad, if he means business or if he is playing with the boy.

The scene in the bedroom, which should be the strongest scene, is very weak; both the lover and the boy lack actions. When the lover is going to throw the photo of the girl in the stove he should show his real anger by first making an effort to tear the photo to pieces, and the boy should put more action in his pleading for the girl. Instead of making this scene the dramatic climax, they turn it into a comical scene with the night shirt given to the boy.

When the boy calls on the lover to tell him of the plot, the lover who has done everything to forget the girl, should not so quickly run to her assistance, but we should have here a scene of hesitation between his old jealousy and his duty. It is not natural that a jealous man who throws down a girl on account of a bunch of flowers should go so quickly to her rescue, when he has the proof she has fallen so low as to accompany the villain to disreputable cafes. There should be a fight between jealousy and duty.

These and other idiosyncrasies in this film stamp it as one which would help to make an intelligent public disgusted with moving picture shows.

Yours truly,

E. S. SCHROEDER.

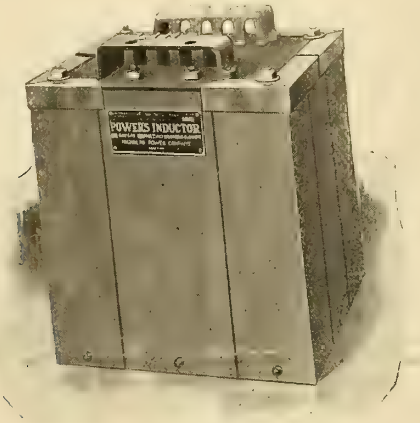
New and Improved Apparatus—4.

POWER'S INDUCTOR.

Current Saving in Moving Picture Work.

Wherever alternating current is used for moving picture exhibitions, an opportunity is offered for considerable saving of current by the substitution of an inductive resistance device for a rheostat. This saving is brought about because a considerable quantity of current is wasted in passing through the rheostat in the form of heat. In a properly constructed inductive resistance device very little current is so wasted, the total saving resulting from the use of an inductive resistance device, instead of a rheostat, is the difference between the amount of heat produced in the rheostat and the amount produced in the inductive resistance device by the passage of the current. This saving is greatest on currents of high voltage, ranging from 80 to 90 per cent. on currents of 220 volts and from 60 to 70 per cent. on currents of 110 volts.

The inductive resistance devices which may be used on alternating currents, are of two types—**choke coils** and **transformers.** The fundamental distinction between these two types of apparatus is, that in a choke coil the entire line voltage passes through the electric lamp, the coils being connected in series with the lamp, while in a transformer, the line voltage does not pass through the lamp, but only through the primary coil, and the lamp is supplied by a secondary induced current generated in the transformer. The voltage of this secondary induced current is ordinarily from 35 to 40 volts.



The transformer type of inductive resistance device is always to be preferred to the choke coil type, and is generally approved by light and power companies for use on their lines, while choke coils are generally condemned.

In the construction of transformers for use on moving picture lamp circuits, the principal points to be considered are:

1. Economy of current.
2. Regulation of arc.
3. Absence of heat.
4. Fireproof quality.
5. Durability.
6. Freedom from noise.
7. Compactness.
8. Price.

Power's Inductor is presented to the moving picture fraternity as embodying in the highest degree the essential features of an ideal transformer for use on moving picture circuits.

The greatest possible economy is effected by the use of the highest grade of iron in the laminated core, the construction of the core without an open gap and the elimination of eddy currents through the use of slate base and top pieces and the formation of the sides of the transformer casing of zinc plates, stiffened at the edges, and insulated from each other. A saving of 40 to 60 watts of current over any other transformer on the market is effected by this feature of construction.

Perfect regulation of the arc is obtained by the selection of a power factor such that the arc may be maintained without adjusting the carbons for a period of more than ten minutes, while other transformers require adjustment of the carbons in one or two minutes to maintain the arc.

The elimination of eddy currents in the Power's Inductor makes it heat up less than in any other inductive resistance device on the market.

Power's Inductor is absolutely fireproof, no inflammable material being used in its construction, and the layers of wire in the coils being separated by sheets of mica, a feature found in no other transformer. The binding posts are protected by covers which make it impossible for a short circuit on the line or lamp circuit to occur by accidental bridging between the binding posts.

The material used in the inductor is the best obtainable in the market and the construction is such as to secure the maximum of strength. The design is such that the instrument cannot be burned out in years of service, and will never have to be replaced.

Every Power's Inductor is carefully tested before it leaves the factory and is used on circuits of the number of cycles for which the instrument is intended. It is practically noiseless.

The price of the inductor, owing to the excellence of the design and the compact construction, is lower than that of any other instrument designed to do the same work, and it is sold under absolute guarantee to give satisfaction.

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Good Operators out of work may have their names listed free in this column

Notify us when you have secured a position.

Experienced Operators.

J. C. R. Miller, Palermo, N. D., experienced operator; references.

J. W. Hoffman, 710 Market street, Sandusky, Ohio.

J. Francis Mocklin, expert operator and repairer, Gen. Del., Harrisburg, Pa.

Morris H. Lencer, 229 East 84th street, New York, union and licensed operator. References.

Louis L. Bundy, Bloomsburg, Pa. Operator or manager.

Henry Stepenhausen, 92 Lexington avenue, Brooklyn, N. Y.

Effects, Talking Pictures or Lecturer.

N. Finkelstein, 274 Broome street, New York City. Satisfaction guaranteed.

TRAVELING COMPANION WANTED.

A gentleman of some means, who is fond of travel, desires to meet a young or middle-aged man of like circumstances and of sterling character and not addicted to liquors. Man who has knowledge of moving picture machine operating preferred. Must have at least $500 to purchase one-half share of outfit and films.

Object: to travel through Canada to Vancouver, thence to Australia and New Zealand. Moving pictures and lantern shows to be given en route, not as a money-making venture but to defray traveling expenses.

Address TRAVELER, care of Moving Picture World.

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Among the Valleys of New England.
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Love's Old Sweet Song.
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Lenore.
On Bunker Hill, Where Warren Fell.
On the Banks of the Wabash.
The Holy City.
The Little Old Red Schoolhouse on the Hill.
There Stands a Flag, Let Them Touch It if They Dare.
The Old New England Homestead in the Dell.
When the Autumn Leaves Are Falling.
Memories.
Where the Tall Palmettos Grow.
In Old Illinois.
Where Poverty's Tears Ebb and Flow.
Sweetheart Days.
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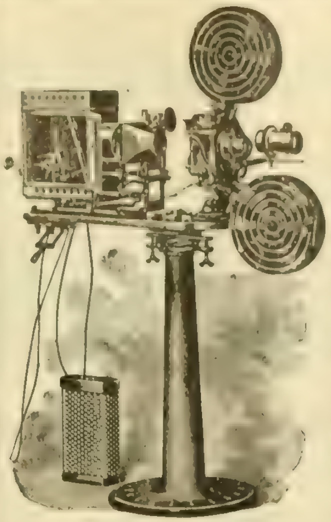

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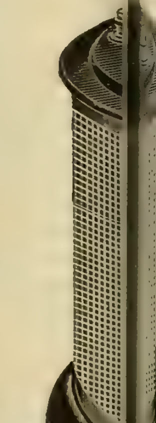

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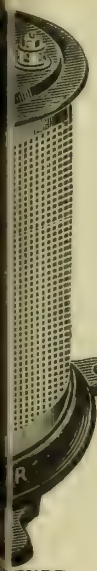

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READ THIS LETTER TO ONE OF MY AGENTS:

MR. L. PARRISH, DURHAM, N. C., August 24th, 1908.
Electrical Contractor, Durham, N. C.

Dear Sir:—In regard to the "Hallberg Automatic Electric Economizer" purchased through you some time ago, I beg to state that this machine has given entire satisfaction in every respect and so far has fulfilled every promise made for it by the manufacturer, J. H. Hallberg.

Not only does it save expense in reducing the current bill fully 60% to 70%, but it can be used right in the operating booth without making additional heat. Also it is impossible to blow fuse plugs by forming a short circuit in lamp house. In my estimation it improves the picture from 30% to 40% over the old style rheostat. I now use 20 and 25 ampere fuse plugs where I used to use 40's and 50's.

As you know, I am now using this machine at the new "Edisonia" and it has been in constant use ever since it was purchased, and in my opinion it heads the list "current savers." In addition to all other good qualities it is the neatest machine of the kind I have ever seen.

Yours very truly,
(Signed) W. S. YOUNGER,
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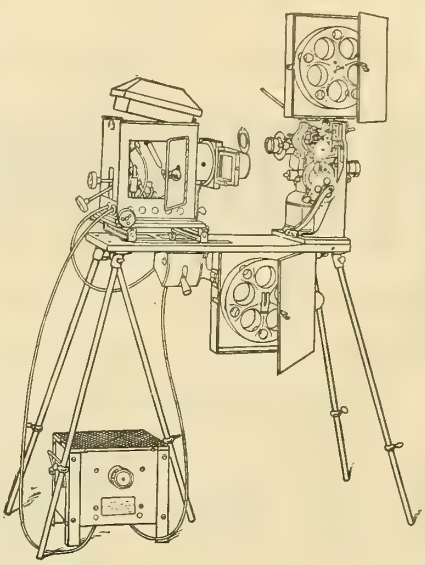

EDISON FILMS

NEW FEATURE SUBJECTS:

FOR SHIPMENT SEPTEMBER 29th, 1908.

POCAHONTAS—A Child of the Forest
A remarkable presentation in motion pictures of the story of Pocahontas and her love for Captain John Smith. An historical film that cannot fail to interest and please.
No. 6380. Code, VELTAGE. Approx. Length, 1000 feet.

SEND FOR DESCRIPTIVE CIRCULAR No. 389.

FOR SHIPMENT OCTOBER 2, 1908

THE PICKANINNIES—Comedy
An amusing subject, built on the lines of "Ten Little Injuns," each scene showing how the ten little pickaninnies were reduced in number from ten to one. Funny all the way.
No. 6381. Code, VELTER. Approx. Length, 600 Feet.

SANDY McPHERSON'S QUIET FISHING TRIP—Comedy
Talk about "fisherman's luck!" It was not a patch compared to the things that happened on Sandy's quiet fishing trip. 425 feet of laughter.
No. 6382. Code, VELTEURS. Approx. Length, 425 Feet.

SEND FOR DESCRIPTIVE CIRCULAR No. 390.

NEXT WEEK'S SUBJECTS:

Shipment Oct. 6. THE LOVER'S GUIDE—Comedy.
No. 6383. Code, VELTRA. Approx. Length, 1000 feet.

Shipment Oct. 9. THE VOICE FROM THE DEAD—Melodrama.
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Stories of the Films.

THE DEVIL (Biograph).—A Biograph Portrayal of Psychic Force. "There's the Devil to pay." Don't worry: the Devil is a good collector, and never discounts. In the ever-existent psychomachy in the human being, Satan atacks the weaker side, the flesh, and has in most cases an easy task in overthrowing the soul. In this picture we have attempted to show in the material that conflict by personifying that which is evil and sinister in our natures by figure of the traditional Satan: hence, in this subject, the Devil is intended to illustrate psychic force. Harold Thornton, a successful artist, is so deeply in love with his wife that apparently no power, natural or supernatural, could swerve him from the path of honor. But, alas! he is human, and in his employ is a very beautiful girl as model. This girl has loved her employer with a suppressed, hopeless passion, which needed but a breath to fan it into a blaze. In justice to her it must be said that she didn't realize the strength of this feeling, smothering it with admiration for the artist's devotion for his wife. Ah, but the Devil knows how to play the game, and his promptings are so fascinatingly impressive that few can resist. But who is the Devil? He is the embodiment of our evil inclination warring with the pure. So it was that at his prompting the artist falls, as does his model. They are discovered by the wife, who in turn is prompted by the Devil to "get even," which she heeds. She is surprised by her husband in a private dining-room of a cafe in company with a gentleman friend. In frenzy he leaps at his wife's throat—and the Devil laughs. He would have sent her to him then and there, but for the intervention of the waiters. In terror, the poor woman rushes to her home. She is followed by the crazed husband. In vain she pleads, but the Devil prompts: "Kill." Taking a revolver from the dresser-drawer, he moves deliberately toward the terrified wife—and the Devil laughed. A shot and a body and soul part; another shot, and——"There was the Devil to pay"—and he collected. This subject, while thrilling, is most ingeniously handled, with photographic quality of the highest order, showing a stereoscopic effect never before attained. Length, 570 feet.

THE STOLEN JEWELS (Biograph).—It would have taken more than the wonderful powers of deduction of a Sherlock Holmes to have dispelled the mystery that shrouded the disappearance of a case of jewels at the home of Robert Jenkins, a wealthy stockbroker, and although they were eventually brought to light, it was through a most remarkable accident. Mr. and Mrs. Jenkins are getting ready for an evening at the opera, and, as usual, Mrs. Jenkins is tantalizingly slow in her preparations, and is almost carried out of the house by the impatient Jenkins. Baby Jenkins is very much in evidence, and requires a bribe to induce her to remain contented with the maid. This Mrs. J. furnishes in the shape of a papier-mache doggie, the head of which is removed to find its interior filled with candy. Mrs. Jenkins is inclined to deck herself out in her diamonds, and takes the case from the strong-box, but in her anxiety to appease her husband's flustering, she hurriedly kisses baby and departs, forgetting all about the jewels. They are not long in the theater before the thought of the diamonds comes to her, and the awful possible result of her carelessness. She will not rest until Mr. Jenkins takes her home. On arriving there, sure enough her worst fears are apparently confirmed. There on the desk lies the jewel case—empty. Good heavens! what's to be done? No one was in the house but the baby and nurse, both of whom are now abed. There is no trace or sign of the entrance of a thief. How did it happen? Well, the detectives are summoned and put to work on the case, but without success, although a reward of $10,000 is offered for the apprehension of the robbers and return of the jewels. The detectives finally give the matter up. Poor Jenkins is certainly up against it, for the loss of the jewels is the beginning of a streak of wretched luck. He is beaten on all sides in the stock market until at length he is forced to the wall. Poverty, disgrace and even starvation stare him and his loved ones in the face. Forced to sell his house and then the furniture to satisfy his creditors, he is in the depths of despair as he stands and views his precious little one playing on the floor with her doggie, unconscious of the anguish of her father. Piece by piece the household effects are seized, until there remains but a couple of chairs, on one of which Baby places her doggie. At that moment the door opens and Smithson, Jenkins' friend, enters to offer his sympathy and aid. Smithson is a good hearted, blustering fellow, and in the enthusiasm of his friendship, flusters about, finally throwing himself into the only chair in the room, not noticing the toy, of course crushing it to atoms. Leaping to his feet, he is profuse in apologies, when, lo and behold! there among the fragments of the broken dog lay the diamonds. The clouds that hung over the household are dissipated and the little family may start anew. There are many sensational incidents in the course of the film, one showing the curb market of New York is most unique. Length, 630 feet.

POCAHONTAS; A Child of the Forest (Edison). Synopsis of scenes.

Prelude. We owe a debt to Captain John Smith. A hardy adventurer, sailor, soldier and traveler. He founded Jamestown in 1607. Made friends of the Indians. This story tells of his meeting Pocahontas.

The Treaty of Peace. Pocahontas accompanied her father, the famous Powhatan, to Jamestown—Treaty of Peace signed—Pocahontas meets and admires Captain Smith—"Kunder-Wacha," an Indian suitor, shows jealousy.

Smith's Expedition. Smith establishes order and progress—Quells mutiny—Starts on an expedition—Is trailed by "Kunder-Wacha" and his hostile Indians.

Saved by a Compass. "Kunder-Wacha" captures Captain Smith—His companions are killed—Smith about to be tortured—Compass causes wonder—Smith explains how it works—Looked upon as a "Medicine man"—Taken to Powhatan.

A Great Chief. Powhatan treats Smith royally—Tells Indians he is a friend—Orders him unbound—Invites into his wigwam—Pocahontas renews friendship—"Kunder-Wacha" a witness—Adds to his hate.

The Council.—"Kunder-Wacha" demands Smith's life—Council meets—"Kunder-Wacha" gains his end—Smith sentenced to death—Led to execution—Pocahontas stays the blow—Appeals to Powhatan—Indian law in her favor—Smith is released.

"Kunder-Wacha's" Revenge.—Smith promises to send two cannon and a grindstone to Powhatan—Departs for Jamestown, accompanied by two Indians—Pocahontas goes part of the way—"Kunder-Wacha" shoots Smith—Escapes—Pocahontas binds Smith's arm.

Captain Smith Goes to England.—Smith sails—Famine threatens—Pocahontas visits Jamestown—Brings food—Rolfe tells her Captain Smith is dead—She grieves—Rolfe saves Pocahontas from "Kunder-Wacha"—Shoots "Kunder-Wacha."

Historic Wedding.—Rolfe wins Pocahontas—Obtains Powhatan's consent—Grand wedding—Colonists happy and prosperous. Approximate length, 1,000 feet.

TEN PICKANINNIES (Edison).—Synopsis of scenes. For combined and concentrated cuteness, imagine Ten Pickaninnies turned loose and on mischief bent.

Ten little Darkies eating Melon fine,
Farmer catches one leaving but Nine.

Nine Happy Snowballs on a Swing elate,
One gets knocked out then there are Eight.

Eight Black Cherubs, swimming at "Eleven,"
Mammy catches "Rastus" that leaves Seven.

Seven Jolly Coons on a Tramp play tricks,
Tramp wakes up and nabs one vamose the Six.

Six Bad "Chillun" fooling 'round a Hive,
Bees get busy now there's only Five.

Five Inky Kids crawl thro' a Hencoop door,
Farmer scares one away that leaves Four.

Four Smoky Kids hunting up a Tree,
Gun explodes, whiz!—"Skiddo" the Three.

Three Black Lambs nothing else to do,
Investigate a deep Well now there's Two.

Two Cute Ebonites with Auntie having fun,
"Mandy" gets a ducking all gone but One.

One Chubby Coonlet with a toy Pop-gun
Monkeyed 'round a 'gaitor now there's None.

Approximate length, 600 feet.

SANDY M'PHERSON'S QUIET FISHING TRIP (Edison).—Synopsis of scenes:

"Sandy," a Big Brawny Scot—Determines on a fishing trip—For coolness arrays himself in Highland costume—Kilts, bonnet, philibeg, et al.—Not forgetting a bottle of "Mountain Dew."

Fine Fishing, But—Sandy finds a good spot—Proceeds to action—Mosquitoes find Sandy—His bare legs a harvest—Sandy fights them—Gets hopping mad—Does a Highland-fling.

The Bad Boys.—Two country lads discover Sandy—They "don't do a thing to him"—Imagine a wrathy, fiery Scot trying to fish—Fight mosquitoes—"Cuss" in choice Gaelic—And attend to two mischievous boys, at the same time.

The Sleeping Beauty.—In an adjoining field the boys come across a Rube asleep—His boots removed to rest his feet—The plot thickens—Boys take the boots—Return to torment Sandy.

A Big Haul.—Boys throw stones—Sandy chases—Boys dodge back—Fasten a boot to Sandy's line and throw overboard—Sandy returns warmed up—Warms some more hauling in his "Prize."

A Perplexed Scot.—Sandy lands the boot—Is dumbfounded—Has a happy idea—Puts boot on to protect leg from mosquitoes—Starts to fish for the other—Boys delighted—Invent more mischief.

Sandy Overboard.—Sandy locates boys—Another chase—They escape again—Dump Sandy's basket into the water—Sandy goes in also—They meet the Rube—Put him wise—He goes for help—Boys delighted.

The Town Constable.—Rube returns with Constable—They descend upon Sandy—As he emerges from bath—Explanations useless—"Caught with the goods"—Off to the "Cooler."

"To the Victors—The Spoils." Boys watch Sandy's departure—Then have the time of their lives—Fish with Sandy's pole—Eat his lunch—And wind up with an imitation of Sandy's Highland fling. Approximate length, 425 feet.

Film Import and Trading Company Issue.

THE AYAH'S REVENGE (Williamson).—A stirring and forceful melodrama of life in India is presented in the above. An English officer reports to headquarters for duty, his wife goes to fill an engagement at a military ball, leaving her two children in care of her maid, having that same day discharged another servant for domestic reasons. The discharged Ayah, knowing of the engagement of her former employer, comes to the house with her paramour and forcibly kidnaps one of the children. The faithful maid, unable to prevent the escape of the kidnappers, rushes away to inform her mistress of the unfortunate affair. Alone the Englishwoman ventures to recover her child. Obtaining a horse, she rides hard and fast until she arrives at the cottage of her former servant, and is just in time to find them there with her child, and at the point of pistol snatches her child from the Ayah holding them at bay. She backs away and rides off with the child, returning home soon after her husband reaches home, unconscious of the dangerous undertaking his wife has just succeeded in.

MY WIFE'S DOG (Williamson).—A clever comedy.

BEG PARDON (Essanay Mfg. Co.).—This picture will portray many humorous incidents which come daily before our notice, and for that reason alone should be well received. How often have you had somebody step on your corn, sit on your hat, bump into you, drop water on you, and various other things, and then say to you in a very apologetic manner "Beg pardon," and of course you have to accept their apology in a very gracious manner perhaps; but our victims in this picture do not accept the apology of our comedian, who happens to be a very clumsy and awkward fellow. He gets into all kinds of scraps and is lucky to come out alive after he has caused much damage by his indifferent way of going through life. We feel we have an excellent comedy subject in this feature, and judging from our former success and our style of comedies, we do not hesitate to state positively this picture is a real winner.

FROM THE ROCOCO TIMES.—In this Great Northern film is shown the tapering spires of a beautiful castle reflected in the quiet water, while the park's trimmed hedges are stretching themselves across the landscape, hiding and shading what is inside from the curious gaze.

The old nobleman wants to give a banquet in order to celebrate his daughter's betrothal to a rich old man of noble family. But his young and pretty daughter wants to have a younger and handsomer bridegroom, and therefore one can easily understand that she refuses the old suitor when the father introduces him to her.

In the moonlight the young people meet and talk over their future prospects. He seems to feel inclined to give up the struggle and go away, but she is made of a sterner stuff and tries to prevent him in his intentions.

As good luck would have it, the betrothal feast is to be held in the park by the seashore, and here Providence provides the accident which unites the two.

The two rivals quarrel about a rose and the old gentleman settles the quarrel by saying that his daughter is to throw the rose into the water, and the one who fetches it up again shall have not only the rose but also the hand of his beautiful daughter and shall become the future owner of her magnificent castle home.

In a second the young man is in the water, and while the spectators are shouting with joy he reaches the rose, which he at once offers to the fair judge.

The old suitor has to acknowledge his adversary's strength and courage, and congratulates the two young people and withdraws his suit in favor of his successful rival. Length, 560 feet.

G. Melies issues:

THE SUICIDAL POET (S. Lubin).—Bombastus Shakespear's rent is due. He has a poem, but no money. The landlady wants cash and does not care for the poem. Landladies feel that way sometimes. Shakespear is thrown out of the room. In despair he tries twelve new ways to commit suicide, but his ingenuity is of no avail. He is saved every time. At last he is given money. He hurries to a restaurant and, sad to relate, ate himself to death.

IN THE NICK OF TIME (S. Lubin).—The stork stands before the door. A doctor is needed. Mr. Young Husband goes out in his automobile to call a doctor. The automobile breaks down. He throws a farmer off his wagon. The wagon breaks down. He secures another vehicle. Nothing can prevent him from getting the doctor, and he got him, too. They arrive just in the nick of time. It is a boy.

THE MASQUERADERS (Lubin).—A thief entered the hall where there was a masquerade ball. He stole some wardrobe checks, got some overcoats

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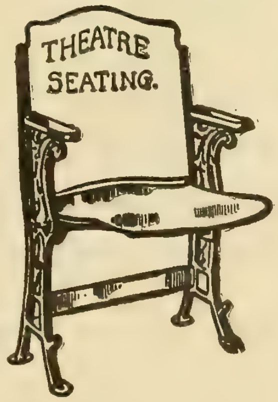

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and made his escape. When Mephisto and the big white bear looked for their coats they were gone and they had to go home in their masquerade costumes. They cause untold trouble. People imagine they are "seeing things" and the reverend has a hard time to supply enough "pledges" for those asking his advice. The solution comes at the police station where the sneak thief was brought with the stolen overcoats. Length, 670 feet.

WANTED: A MILITARY MAN (Lubin).—To have some fun, a young man advertises that he wishes to meet a military man. Incidentally he mentions that he has lots of money and wants to marry the man of his choice. He then dresses as a lady and takes a seat in the park waiting for those who might come. Pretty soon military representatives of all countries appear to offer their hand and heart and incidentally become the possessor of the money. Through a too ardent admirer the ruse of the young man is discovered and now follows a lively chase which is too funny to describe. Length, 250 feet.

GRANDMOTHER'S STORY (Geo. Melies).—The old granny reads to a little girl from a book, and between paragraphs she tells the child of the wonders of Fairyland. Then, the child tiring, she places it affectionately in bed, and after prayers the little girl falls to sleep. Suddenly the child sees a guardian fairy appear from a cross and she is invited to take a stroll to the land of child's wonders. The fairy takes her little hand and begins to lead her through wonderful grottos of mystic design and awe-inspiring grandeur, until they come to a great land where there are wonderful toys innumerable and defying description, which go through their various movements in an almost human way. From Toyland the fairy leads the little girl to the realm of King Sweet, where all is fruit and candy. From there the wondering child is taken to another land where sweet flowers and trees and ferns, hanging plants, hedges and bowers nod and smile and beckon her onward. The child is entranced by the beauty of it all, but is also tired by her journey and sits down to rest. Soon she nods off to sleep; but her exclamations of joy and wonderment are not silenced, and grandmother, hearing her voice, comes to her side, and the little girl finds herself back in her own little bed again.

Pathe Freres issue:

THE PARDON.—A beautiful woman and her little daughter are seen on the lawn surrounding their magnificent home, where everything wears an aspect of wealth and happiness. In the midst of all this luxury, however, the woman's thoughts wander from her husband to an old sweetheart of former days. She meets the postman at the gate, and he hands her a note in which this old lover makes an appointment to meet her at a certain place. She hurries to the house and is hastily getting ready to keep the engagement, when her husband enters her boudoir and picks up the note, which she has carelessly laid on the table. When he reads the contents he becomes infuriated and denounces the woman and orders her from his house.

The next picture shows the couple in the divorce court, where the man is successful in getting a separation from the foolish but now broken-hearted woman, and he is also given the custody of the child, who reluctantly leaves the side of her weeping mother.

The father and his little daughter are now living alone, when the little motherless one is taken seriously ill, and has no one to care for her but a servant, who, though kind and faithful enough, can never fill the mother's place in the heart of the lonesome child. Finally a good nun comes to administer to the little invalid, and one day, during the father's absence, the mother, who has heard of the child's condition, steals into the house and induces the good sister to change costumes with her in order to give her the opportunity of being near her little one. When the patient awakes she immediately recognizes her mother in the costume of the nun and there is an affecting scene between the two. When the father returns he is as quick as his daughter in recognizing his former wife, but, still obdurate, he refused to listen to her appeal and orders her out of the sickroom. The little one, however, acts as peacemaker and begs her father to forgive and forget, and when he hears her tender pleadings his heart is softened and he takes his wife in his arms, and we see the family once more united in happiness and love. Length, 688 feet.

A STRONG GALE.—As the band plays popular airs for the enjoyment of the large crowd gathered, a terrible windstorm suddenly comes up, which plays havoc with the ladies' hats and parasols. There is a newsstand situated near the band, and in charge of a funny old woman. When the wind gets a sweep at it, up it goes heavenward, bearing its terrified occupant, who holds on for dear life. We see it float over the city, followed by the large crowd, and soon the polic and soldiers join in the chase, and there is no end of excitement as the stand sails along like a balloon.

Finally the wind dies down and the thing drops earthward and lands in the middle of the river and floats down stream, while the frightened woman does her best to keep from drowning. Suddenly she tumbles into the water, but some of the crowd secure a boat and come to her rescue, and we see them carrying her to the shore, where, after some time, they succeed in reviving her, while her impromptu aeroplane floats away. Length, 229 feet.

PARISIAN LIFE IN MINIATURE.—In this amusing picture we see the little ones imitating their elders, and, in fact, the tiny actors look for all the world like real little men and women.

In the first scene we see two young gentlemen, each attended by a mite of a footman, calling on a young lady. Each sends up a love missel accompanied by a bouquet to the tiny miss who has won their hearts.

The next scene is laid in the wee beauty's bedroom and we see her reclining on the lace-covered pillows as the notes are handed her by the maid. Deciding to interview her admirers, she makes a very elaborate toilet and descends. Finding one of the cavaliers more to her taste than the other, she accepts his offer to dine, so they depart arm-in-arm, followed by the less fortunate one, who vows vengeance for such an affront. They stop at a fashionable restaurant, where they enjoy a good repast, after which the lady is placed in a cab by her escort, who then turns to give his attention to his rival, who has followed them to the cafe. The latter, on being asked to explain why he insists on dogging their footsteps, answers with a blow. A duel is immediately decided upon, and a remote spot is found, where they have it out—using their walking sticks as weapons.

In the meantime the two footmen are quarreling over the maid, and they, too, decide to engage in combat, and are busily engaged in pummeling one another when their masters appear on the scene and separate them.

Finally the first lover compromises with his rival and gives him the lady's maid, and he seems perfectly satisfied, but the poor footmen are left without a sweetheart, while the other happy couples are fixed for life. Length, 492 feet.

A BASKET PARTY.—A small party of friends, consisting of two men and two women, start out to have a quiet basket party in the country. We see them thoroughly enjoying themselves as they partake of an elaborate feast set before them on the grass, when all at once a policeman comes up and orders them to move on, as they are trespassing on private property. Somewhat disappointed, they pick up their traps and go to one of the neighboring restaurants, where, fortunately, they secure a table all to themselves. Here they are nicely settled when an enthusiastic bicyclist smashes into them, upsetting the table and scattering the food all over the ground. Deciding not to be discouraged, however, they seek out a little Summer house situated by the roadside, believing that here, at least, they will be able to enjoy their picnic in peace. But an old tramp coming along just at this time sets the place on fire, and the occupants are quite unconscious of their danger until the town fire department arrives and turns the hose on the burning hut, thereby giving them all a good drenching. This would seem like the last straw, but, still undaunted, our friends determine on a boat ride, so all hands get into one of the small boats. Here another misfortune awaits them, for as one of the women of the party is about to step in she loses her balance and goes headlong into the water. She is rescued, after some little difficulty, and they continue to row out into midstream. Here at last they are enjoying a little peace, when a pleasure yacht, under full sail, crashes into their frail craft and cuts it squarely in two, throwing the whole party into the water. Fortunately they can all swim, and on reaching the shore they made a beeline for home, vowing never again to attempt a quiet basket party. Length, 459 feet.

THE LOCKET.—A lady is seen on the beach with her little son, who is amusing himself building miniature fortresses in the sand. The mother, leaving him in charge of his nurse, goes home, but the latter, meeting a friend, turns her back and leaves the little fellow to look out for himself. A ruffian, seeing his opportunity, kidnaps the little boy, and when the nurse returns and does not find him where she left him playing on the beach, she becomes panic-stricken. Her efforts to find him being in vain, she is compelled at last to break the sad news to his parents, who are overcome with grief.

In the meantime the youngster has been taken to an old hut in a remote part of the country, where live a gang of cutthroats, and in this environment he is raised. In the next picture we see the child six years later, and during this time he has received harsh treatment at the hands of his brutal kidnapper. An old woman, who is one of the band, pities the pretty child and often runs great risks in shielding him from the old brute. One fine day, after the little fellow has received an unusually severe beating, the woman spirits him away and lets him go free. He wanders through the country, begging as he goes along, and finally, as fate would have it, he comes to the house of his parents, where the kind-hearted maid gives him food and the lady of the house (his own dear mother), little thinking the waif is her long-lost son, hands him some pennies as she pats him gently on his curly head. As he tramps on down the road he runs against his captor, who has been anxiously searching for him. Seizing the boy, he cuffs him unmercifully, and then carries him back to captivity. On their way they meet the lady who gave him the pennies his mother and he, recognizing her as one who has shown him kindness, rushes to her for protection. Taking him in her arms, the woman notices that he is wearing a locket around his neck, and which, on close examination, she finds to be the same as that worn by her boy the day he was stolen from her side. Taking in the situation at once, she hurries with the child and quickly notifies the police, who run down the culprits and take them into custody. The little fellow, however, begs for mercy for the old hag who has always treated him with kindness, so as she has already given the officers valuable information regarding the doings of the gang, they let her go.

It is touching in the extreme to witness the parents' happiness on having at last found their beautiful boy, who seems already to have forgotten, in his new found joy, the terrible days of his captivity. Length, 623 feet.

PALERMO AND ITS SURROUNDINGS.—In this picture we are shown some interesting sights in the ancient city of Palermo, Italy. The first view is of the magnificent gardens of the Villa Tesca, then the Royal Palace in all its grandeur. Next the famous Cathedral of St. John of the Hermits and the catacombs of the Capuccini, in which the bones of the dead are arranged artistically around the walls and where the old monks come to meditate on death. An excellent view is given of the gardens that surround the monastery, and the grand old edifice itself rises up as a monument to the wonderful artistic ability of these masters of the long ago. Length, 393 feet.

THE SAILOR'S SWEETHEART.—A young girl who supports her crippled mother is seen leaving her home and going down to the wharf, where she purchases a large quantity of fish, which she carries to the city to sell. Her lover, a plain sailor lad, meets her on her way and they have a few words of conversation together, after which he reluctantly bids her adieu. Shortly after his departure the good-looking fisher girl is accosted by an aristocratic stranger, who buys some of the fish, telling her to deliver them to his home. She goes to the latter place, unconscious that she is followed by her sailor lover, who, fearing that harm might come to her, keeps a close watch outside while the girl goes in to deliver her fish. As she enters, two liveried servants escort her to a luxurious apartment, where the master of the house is seated. The servants, relieving her of her bundle, go out, and she and the aristocratic stranger are left alone. The latter, taking advantage of the opportunity, draws near to the young girl and tries to make love to her, but she, terrified at his conduct, screams loudly for help, whereupon the man brutally strikes her. The sailor, hearing her screams, rushes in, and fighting his way past the servants who are guarding the door, administers a good thrashing to the ruffian and rescues the horrified girl.

The wicked fellow, however, determined to win the girl and revenge himself on the brave sailor, orders his two servants to disguise themselves as fishermen and accompany him to her home. While they are sulking outside, seeing how the land lies, the sailor comes along to call on the young woman.

A pretty view of the interior of the humble cottage is here given, and we see the sailor, after gaining the young girl's promise to become his wife, receiving the old mother's blessing. As he leaves the place he is set upon by the ruffians, who are lying in wait, and carried to the seashore, where they tie him to a rock and leave him to drown when the tide comes up. They then return to the cottage and the master goes boldly in and again forces his attentions on the daughter, as the helpless mother looks on, powerless to give assistance. All at once, however, the invalid seems possessed with supernatural strength, and grabbing the fiend by the throat forces him to the floor, never loosening her hold until he lies dead at her feet.

In the next picture we see the sailor still tied to the rock, while the tide has risen and is now up to his neck, and in a very few minutes will be over his head. Just at this juncture, however, his screams are heard by a boy passing that way, who swims out and seeing his predicament releases him. The grateful sailor heaps blessings on the brave lad's head and then quickly hastens to his loved one's home.

At the latter place the servants, becoming anxious as their master failed to return, decide to enter the house and search for him, when, to their horror, they stumble over his lifeless body stretched out before them on the floor. Thinking that the girl and her mother are implicated in the crime, they are about to attack the two defenceless women, when in rushes the sailor and rescues them. The police now make their appearance and the real criminals are soon taken into custody. Length, 738 feet.

SPOOKS DO THE MOVING.—A young student who is unable to pay his rent is met by the janitor as he comes downstairs and presented with his bill. The youth jollies the old fellow along, promising to pay in the near future, and then hurries off to a nearby cafe to meet some friends, whom he invites to his rooms to have a jolly evening. Returning to the house with his arms full of refreshments for the boys, he is met again by the old janitor, who tells him that the landlord threatens to evict him if the rent is not paid within twenty-four hours. The young fellow listens to what he has to say, and then, refusing to be cast down by the news and wishing to get on the right side of the old fellow, invites him and his unattractive old spouse to join in the festivities that night.

At the appointed time the student friends assemble in their friend's apartment. The janitor and his better half, having arrayed themselves in their Sunday best, also come up to join in the revelries. Things are proceeding nicely and the wine is flowing like water, when all at once the host turns out the lights and each one of his companions covers his head with a sheet, thereby frightening the old couple out of their wits. While the horrified pair sit spellbound, each one of the ghostly figures takes a piece of furniture and carries it down to the street where he loads it onto a wagon waiting at the curb. By the time the old janitor and his wife have regained their senses, everything in the room has disappeared, and when they hurry anxiously down to the street they are just in time to see the load of furniture turning the corner. Length, 328 feet.

A DAUGHTER OF ERIN (Selig).—Kitty O'Conner is the daughter of an Irish peasant, and being a buxom lass, is courted by many of the handsome lads of the village. One in particular, Miles O'Mally, is untiring in his efforts to win this charming lass, and he allows no opportunity to escape him whereby he might press his suit for Kitty's hand.

The opening scene of the picture shows the young couple gliding over the glassy surface of one of the pretty lakes of Killarney in Miles' new boat. Care-free and happy in the sunshine of their young lives, they can see no dark clouds on their horizon. But youth is unheedful of all hidden dangers, and so, unsuspecting of any shadow that might creep across their path, they laughingly while away the afternoon of a beautiful Summer day.

Charles Hardacre, a young Irish gentleman (Patrick O'Conner's landlord), while riding along the shores of the lake, is attracted by the beauty of the little Irish girl in the boat, and springing from his horse, returns her salutation with all the grace of a polished courtier. The memory of Kitty's pretty face lingers in his mind long after the young couple have passed out of sight, and, obeying a mad impulse that arises in his breast, he determines to call upon the father of the little charmer and cultivate, if possible, a closer friendship than a mere speaking acquaintance.

The next day, accompanied by his mother, a haughty woman and a true daughter of the nobility, he draws rein at the O'Conner threshold and, much to the astonishment of these worthy but humble people, he enters their house and partakes of their hospitality. While there he allows himself to fall more deeply than ever in love with the fascinating little witch, and, watching his opportunity, hastily tells her of his admiration. Then, drawing a ring from his finger, he slips it on one of hers. The dazed but delighted girl can only stammer out her thanks before her lover has gone. But the father, a wise and careful guardian of his only child, overhears Hardacre's protestations and, after he has taken his leave, upbraids pretty Kitty for her fickleness and apparent disloyalty to Miles O'Mally, the Irish lad who has always called her sweetheart. Incensed by the seeming perfidy of young Hardacre in trifling, as he thinks, with his daughter's affections, the old man hastens away to inform Miles of the danger of losing his sweetheart. Poor Miles is heartbroken at the news, and his one thought is to save Kitty from the fate of most girls who aspire to rise above their station in life and wed a nobleman. With the frenzy of despair the excited lad runs to the house of Charles Hardacre and demands to know why he wishes to rob him of his promised wife. With an insult on his lips, young Hardacre turns to leave his questioner, when the good right arm of our hero straightens out and the master of Kenmore lies prostrate on the ground. Rushing away, Miles soon returns to the anxious father, and together they hasten to the little home where Kitty, struggling between the desire for an ambition and the duty she owes her father, is waiting. Here Miles questions her, but, reading the truth in her downcast eyes and her silence, bids her farewell.

We now have a lapse of two years. Kitty is a lady, but what a change has come over the light-hearted Irish girl. Saddened by the neglect of her husband, scorned for her low birth by her cruel mother-in-law, we find her beating out her young life against the bars that seem to hold her as in a prison cell. Broken hearted, disappointed, she is but a bird in a gilded cage.

One day, while gazing out of the window, wistfully watching the birds in their freedom, she is startled by the apparition of her former sweetheart, who, with reckless disregard for propriety, has determined to see his lost love at all hazards and find out if the reports of her unhappiness are true. Before she realizes what she has done, Kitty has called the lad into her drawing room and has begun to question him, when they are alarmed by the approach of the husband and his friend, a dissolute young English officer of the army. Concealing Miles behind the curtains, she meets Hardacre and his companion with a calmness born of months of suffer-

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ing. To his brutal command to leave the room she returns but a look of scorn and growing hatred, and with a toss of her pretty head she sweeps out of their presence. Then, with horror stamped upon his face, Miles, who still remains concealed behind the draperies, hears a fiendish plot of Hardacre to rid himself of his young wife. Another marriage of vast importance is his excuse, so, trembling in fear and rage, young Miles hears every detail of the ghastly business.

Leaving his place of hiding, he dashes away to acquaint the unhappy father of the proposed murder of his child. We are next taken to the house of a brutal scoundrel, where Hardacre completes the final arrangements for making away with the object of his hatred. Everything is arranged in accordance with his wishes, and the paid assassin and his two confederates are soon on their way to carry out the grewsome contract. Forcing their way through a window, they come upon the helpless woman, and before a scream can leave her trembling lips it is smothered in the folds of a heavy cloak that is thrown over her head. The butler, aroused by the unusual noise, hastens to her assistance, but is set upon and beaten to insensibility by the murderous rogues. Carrying the now almost lifeless body of their victim to the banks of a deep river, where the fiendish husband awaits to make sure of her certain death, the three scoundrels are about to cast her into the dark waters, when, like a thunderbolt from out a clear sky, a boat shoots out of the darkness and three forms spring lightly upon the shelving bank. 'Tis Miles, with Kitty's father and a stout Irish lad, who have arrived in the nick of time. Now ensues as pretty a six-handed Irish fight as one could wish to see. Now one, now another is on top, till finally, with a trick of his own, Miles tosses the burly leader of the murderous gang over his head, and sends him floundering into the murky waters below. Discouraged by the loss of their captain, the other two thugs are soon defeated and tossed into the river after their leader.

Through the darkness, Hardacre mistakes the noise of battle for the struggle in disposing of his wretched wife, and groping his way toward the spot where he supposed his hired assassins were awaiting him, he runs into the arms of the heroic Miles. Springing back with a cry of fear and surprise, he draws a keen-edged knife from his bosom and rushes upon his hated enemy. But he reckons not of the strong-limbed and agile Irish lad, who, forcing him to his knees, compels him to seriously wound himself with his own weapon, leaving him to be cared for by his brutal friend, the captain.

Our three heroes with their precious burden make their way back to the little cottage they call home, and there, after many weeks of peace and quiet, and after the law has freed her from her unworthy husband, Kitty O'Conner sends young Miles to the seventh heaven of delight by naming the day when he could call her his own Colleen. Length, 1,000 feet.

THE POWER OF LABOR (Selig).—A sensational picture story that will appeal to all lovers of fair play. It shows a condition of affairs often found in mills in this country when the owner lives in some foreign clime and leaves his employees at the mercy of a hireling.

The first scene introduces two burglars who have just made a successful haul. They arrive at their den, a cave in the solid rocks of a Pennsylvania hillside, where they get into a quarrel over the gains of their ill-gotten wealth. A fist fight ensues in which the younger of the two, finding he is being worsted at the manly art, draws a knife and slashes his pal across the breast. Gathering up all the booty, he makes his escape.

Fifteen years elapse, and we are in the office of John Flack, superintendent of the Great Harnagee Mills, beneath whose Van Dyke beard and immaculate clothes it would be hard to recognize the younger burglar of our first scene, but as the story develops we learn that the two men are the same.

Being of an inventive turn of mind, and finding himself in funds after his dastardly treachery, he has attended a polytechnical school, and securing a position at the Harnagee Mills he has by absolutely unscrupulous methods risen to his present position. He has also acquired the stock gambling habit, and in order to supply himself with funds to gratify this passion he has hit upon the ingenious plan of making sweeping reductions in the pay of his men without notifying the absent owner, who leaves the mill entirely in Flack's hands.

A reduction of ten per cent. has just gone into effect as our story opens, and discontent is rife in the mills. At this juncture danger threatens Flack's plans. Harnagee's son arrives from college. He is honest and ambitious and does not believe in owning and controlling a great business without shouldering some of its responsibilities. He presents himself to Flack, handing him a cablegram from the elder Harnageee, in which that gentleman instructs the superintendent to put the young college graduate at work. "Let him begin at the bottom," the instructions read.

Our next scene shows our hero just coming out of the door of the foreman's cottage. He and pretty Mabel, the foreman's daughter, have been sweethearts since childhood, and young Bob Harnagee, having no false notions of pride, and in spite of his prospective wealth, loves and wooes the girl of lowly station.

The next scene is within the walls of the Great Mill. It is noon hour and the men are standing about in surly and dissatisfied attitudes discussing the ten per cent. reduction. Young Bob comes along and is told by Mabel's father of the discontent in the mill, adding that if this goes into effect it will mean a strike as the men have been pushed too far. The young man promises to see Flack at once and accordingly enters the superintendent's office. Clad in the garb of honest toil he pleads for his fellow workers. "Is this order necessary, Mr. Flack?" "That, sir, is my business," replies the superintendent. "If the men don't like it let them leave." "Unless there is an imperative reason, I ask that you recall this order," replies the young man. "See here, Mr. Harnagee, at present I am master here and that order goes because I wish it, and I'll give no reasons to you or any one else." "You are an infernal scoundrel," the hot-headed boy replies, and but for the quiet interference of Morton, one of the head men of the mill, the two would have come to blows. The new champion of the laboring man and his rights leaves in high dudgeon, while the scheming superintendent does not intend to be interfered with in his plans to obtain funds and lets the strike come. Its suppression will furnish him with an excuse for unlimited means, for the strike must be put down. Fearing that the young man may take it into his head to cable his father, the idea suggests itself, why not put him out of the way and lay the blame on the strikers? He immediately proceeds to put his plan into execution.

We see him bargaining with three thugs to kidnap the young man. Bob kisses his sweetheart good-bye at the gate of his home, and as she leaves him the men accomplish their purposes. They spring upon the back of our hero and a battle royal takes place before he is overcome and chloroformed: he is then hustled into a cab and driven to the mill. Mabel's ears, sharpened by love, think they hear the sound of a struggle, and she returns to find evidence of one. She sees the cab disappearing down the street, and running after it she sees it turn into the yard of the mill, and going through a side door of the now deserted structure comes out under the car tracks leading from the coke bins to the furnaces. These are still running, as the strikers, wishing to be fair to their employers, have agreed to keep up the fires until the present charge is run. The girl looks up at the big doors leading from the bins and takes in the whole meaning of what she sees. The cowards are placing the unconscious man on top of a car of coke which will in another instant be started down the incline to empty its contents automatically into the burning hell of fire seething within the maw of one of these giant iron-eating monsters devised by man to melt iron and steel to his will, called a blast furnace.

With a suppressed scream of agony the brave girl cuts across the yard. If she can reach the switch stand in time, she can throw the car on the track that passes close to the stand, which will enable her to drag her unconscious lover to safety. It is a race for life. Flack has overpowered the switch tender, set the mechanism for No. 5 furnace, signaled his hireling, and the car with its precious burden is rushing down the incline. With the strength of despair the girl clambers up the ladder and throws the switch. The car veers from left to right on the rails: the brave girl steadies herself, extends her arms, and as the car rushes by she grasps Bob's shoulders. Exerting all her remaining strength she rolls the lifeless man from his perilous position to the track at her feet.

Flack and his men, not caring to witness the end of their dastardly work, have fled and little dream that their plan has miscarried. Mabel secures help and she and her father take Bob to their own home. His escape from death is kept a secret from Flack, who in the meantime has cabled the elder Harnagee this startling message: "Your son foully murdered by strikers."

We see Anderson Harangee receive this cablegram at his country estate in Scotland. Two weeks later the half demented owner arrives at Flack's office to hear from his own lips the details of the dastardly deed. Flack at this instant receives the shock of his life. As he describes the cowardly work of the strikers a ringing voice cries in his ear "That is an infernal lie," and the man whom he supposed had been consumed in the blast furnace stands beside him. A few quick words of explanation from Bob put the elder Harnagee in possession of the real facts of the case, and Flack is angrily ordered to go, with the words "Your arrest would only inflame the men, and rather than risk further trouble we will leave your punishment to the future."

Dame Rumor, however, has been busy among the striking employees. The owner's sudden arrival and the disappearance of Bob become known, as well as Flack's cowardly accusation against them. So as that worthy appears at the gate their indignation gets the better of their judgment and he is set upon and roughly handled. He escapes them and flees for shelter to his office, and as he locks the heavy door in the face of his pursuers he turns in fancied security to find confronting him "Silent Morton," a man who for years has been a faithful employee of the mill, a mysterious, quiet, uncommunicative human machine. "You must help me avoid them, Morton. Telephone for the police, be quick don't stand there like a stone." "For fifteen years, John Flack, I have worked and waited, hoping against hope, for a moment like this. It has come at last you and I are alone, face to face, man to man look!" A sweep of his hand and his brawny breast lies exposed. A deep, livid, jagged scar extending from the neck half way to the man's waist is what Flack sees. The sight takes his mind back to a cave in the mountain side. He lives over that brief struggle, and as he realizes the enormity of his crime against this man he pleads for mercy. "Ask mercy of God; you can expect none from me." The two men struggle and Flack fights like a cornered rat; over chairs and tables they roll. Flack gains his feet long enough to grab a heavy office stool and hurls it through the large window that leads to the interior of the mill. A quick leap and he escapes, but the relentless Morton is at his heels, and Flack gains the roof of the mill only to be dragged down by his pursuer. As they roll to the edge of the roof, locked in deadly embrace, Flack'e eyes catch the glare of an open blast furnace ten feet below. The strong arms of his antagonist drag him to his feet; two quick blows in the face and he totters over into the roaring furnace. With a yell of horror he meets the fate he had so calmly plotted to mete out to young Bob Harnagee.

Our next scene represents a meeting between the grievance committee of the striking employees and Mr. Harnagee. He hands them a document signed by his son, which reads:

"Reductions made without owner's knowledge. The old scale of wages will go into effect to-day. I recognize the power of labor.

"Your new superintendent,

"BOB HARNAGEE."

Our last scene discloses the old mill in full operation. Bob and Mabel, now happily married, come into view. The satisfied workmen cheer them heartily, and our picture closes with prosperity and contentment for all.

The whole story is a powerful argument for fair play between employer and employee. Length, 950 feet.

THE PROFESSOR'S TRIP TO THE COUNTRY; Or, A Case of Mistaken Identity (Vitagraph).—Professor Joshua J. Jonas and his wife are sitting at a table—the lady knitting, the professor surrounded by ponderous volumes. A scientific atmosphere pervades the room, various charts and instruments being distributed around. The professor is observed in study as a knock comes at the door. The letter carrier gives a letter, which the lady opens and reads. It is an invitation from their cousin, Ebenezer Jones, to visit them at their country home, Mill Village, New Hampshire. Immediately preparations are made for the trip, suit cases, bundles, etc., all marked very conspicuously "J. J. J." After the packing is finished, the professor kisses his wife and leaves for the journey. Leaving the professor, we turn to the general store in Mill Village. The rubes are lounging about, swapping stories, arguing political questions, etc., as the storekeeper comes to the door with a local newspaper in his hand. The arguments are stopped as he reads from the paper in his hand an item to the effect that James J. Jeffries, the noted pugilist, will spend a short time in their town hunting and fishing. The boys determine to give the world's champion a royal welcome upon his arrival. At the railway station we see the train approaching. The rubes are lounging about as the train stops and the passengers alight. The professor, with his baggage conspicuously marked, is the last to get off. The rubes notice the "J. J. J." and jump to the conclusion that Jeffries has indeed arrived. They surround the professor, who is surprised at his hearty and unexpected welcome. The poor man is slapped on the back until he winces with pain. Some of the rubes pick up his bundles and valises, the others raise the professor aloft and carry him away on their shoulders, all the while shouting and waving their hats. He expostulates and tries to explain, but he is overwhelmed and his voice is drowned in the general hub-bub. The procession marches up the street to the village hotel, where the professor is introduced to the local champion and a friendly bout is arranged. Joshua is horrified and endeavors to straighten out the tangle, but to no avail. The hotelkeeper brings a set of boxing gloves, and before he knows it, Joshua Jones is down and out. The local champion, believing that he has bested Jeffries, is very much puffed up, while the onlookers are correspondingly disgusted. At this time Cousin Ebenezer comes up the road in his farm wagon and stops to see the cause of the commotion. He recognizes the professor sitting, propped up against the front of the hotel, the hotelkeeper attending him with a towel and a bucket of water, while the local victor struts proudly around. At the sight of Ebenezer the professor is overjoyed. His luggage is thrown into the farm wagon and he drives away, while the rubes continue to discuss the affair, the local champion being disgusted and crestfallen. Length, 320 feet.

DUTY VERSUS REVENGE (Vitagraph).—Our picture shows a fireman's happy home. The wife and husband, with their little daughter, to all appearances are perfectly happy. As the hour for him to report for duty nears, the husband kisses his wife and baby good-bye and leaves the house. Her work finished the wife goes out, takes a seat on a bench nearby and reads, the little girl playing about. A sporty looking man comes along, sits on the bench beside the woman and starts reading a paper. As the child passes by, the man offers her some peanuts, hoping by this means to strike up a conversation with the woman. He succeeds, they talk awhile, then visit an ice cream parlor, the man making himself very agreeable.

A short time passes, and returning to the modest home we find conditions altered. The housework and the child are neglected. The sporty chap enters and is greeted affectionately by the faithless woman. They imbibe freely from a bottle of liquor, are sitting on the sofa, when footsteps warn them of the husband's return. The sport runs into an adjoining room, the fireman enters, notices his wife's nervousness, also detects the odor of liquor. When he sees two glasses on the table, his suspicions are aroused, and he accuses his wife of being unfaithful. She denies it, but by her actions clearly shows her guilt. The husband scolds, threatens and finally goes to the engine house down-hearted. Returning home for the day, he finds that his wife and her lover have looted his home of all the money and everything else of value, leaving him only their little girl. A kind-hearted neighbor generously offers to care for the little one until the father can arrange matters.

Meanwhile, the wife and her companion are occupying a cheap furnished room. They have just returned from the theater and are eating their supper when the building is discovered on fire. The woman screams, endeavors to escape by the stairs, but is driven back by the flames. A fireman appears, grabs the woman to save her, looks at her and recognizes in the woman his former wife. He replaces her, pushes the lover to one side, and making sure that both will perish in the flames, walks out. To his companions he tells that no one is inside, but his conscience troubling him, he enters the building, takes his wife in one arm, her lover in the other and drags them out in safety.

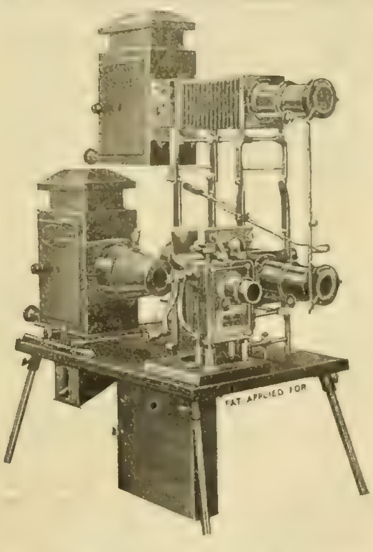
In front of the fire house the husband is observed, resigned to his position. The child is with him as his former wife appears. She begs to be allowed to return, but he casts her aside, tells her that she was saved not because she was his wife, but that he was compelled as a fireman to save any human beings caught in a burning building; that duty, not affection, directed his movements. He turns her aside, takes the little child in his arms and passes inside the building. Length, 581 feet.

THE GAMBLER AND THE DEVIL (Vitagraph).—In a room of an Irish hostelry a century ago, Barry Kilgowan, a young 'Squire, is seated at a table with several companions, drinking, smoking and playing cards. The game goes on. The golden notes, which are piled before each player, frequently change hands. Of a sudden the door is opened and Terry O'Neill, a friend of Barry, enters hurriedly. He is greeted pleasantly by the men, he nods, goes over to Barry and engages in earnest conversation. Barry seems startled at first, bids his friend wait a moment and after drinks are served, the 'Squire sweeps his winnings into his pocket and the winner and his friend depart.

At the little parish church a group of peasants are standing about the entrance, gossiping, when a coach draws up and Barry's fiancee, Moira Kavanagh and her father alight and enter the edifice. The peasants greet them, look anxiously up and down the street for the groom. Shortly the sound of hoof beats is heard and Barry and O'Neill dash up at breakneck speed and enter the church. A few minutes later the bridal procession emerges, get into the coaches and amid the cheers and congratulations of the guests and peasants, drive off.

Two Years Later. Barry, whose craving for gambling has increased, has now become a confirmed gambler. His home is scantily furnished, but here and there are pictures and bric-a-brac, relics of former better days. At the table the young 'Squire, his face pale and haggard, is playing cards with two other men. They take Barry's last dollar, he follows them to the door, bows them out, then falls in the chair in despair. Moira enters, tries to console him, but to no avail. He goes to the library, begins writing and figuring. Every moment his face becomes darker and more unhappy. Finally he opens the table drawer, takes out a pistol and puts it to his forehead. At that moment there is a puff of smoke from the fireplace and a devil appears. He talks to Barry, gesticulating and smiling in a suave manner; then from his coat pulls a bag and pours out coins and bank notes on the table. The gambler gazes upon the money greedily, attempts to grasp some, whereupon Satan takes out a legal looking document, which he passes to the victim. Barry looks at it in horror, but his greed for money gains control over him and he signs the compact agreeing, in consideration of the wealth loaned, that in a year and a day he will play a game of chance with the evil one, the stake being Barry's wife. The allotted year and a day expires. Barry's home is now elaborately furnished and wealth is evidenced in every quarter. Barry has a haunted look; as the clock chimes the hour of midnight a servant hands the host a note. He takes it, reads the contents and staggers from the room. In the library he finds the devil seated at the table smiling wickedly. Satan takes the dice from his pocket and places them on the table. Barry pleads for release from his agreement, but the devil turns aside. Barry throws, then Satan, and the latter wins. Barry calls his wife, she enters, looks in astonishment at the devil, and asks Barry for an explanation. The husband sinks in the chair absolutely helpless. Satan springs toward Moira, but she eludes him, draws a rosary from her dress and holds up a cross before him. The devil covers his eyes with his hands, there is a puff of smoke and he disappears. Moira hands the cross to Barry, who falls on his knees and, with uplifted hands, registers a solemn vow to renounce gambling. Length, 492 feet.

A ROMANCE OF THE ALPS (Vitagraph).—Harry Lennox and his chum, Jack Harvey, two young Englishmen, are touring the Alps. They are stopping at a Swiss chateau and are taking things easy as the innkeeper, followed by a



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guide, a morose looking man, comes out. The young men are introduced to the guide and Harry bargains for a trip up the Alps on the following day. Arrangements being completed the natives enter the house, while the Englishmen sit down to smoke. Marie, the innkeeper's daughter, a very pretty young girl, comes through the gate at the rear with a bunch of roses in her hand. Harry takes one and offers to pay for it, and upon her refusal to accept the money gently pats her on the shoulder. As he does so the guide appears on the porch, watches the couple with an evil look, then quickly withdraws into the house. That evening Harry strolls out for a little recreation and comes upon Marie. The pair sit down and are chatting pleasantly, almost lovingly, when the guide comes from behind the house, takes in the scene, goes for the father and returns just as Harry bends down and kisses the pretty peasant. The father is about to start forward, but is restrained by the guide. The two men enter the house and plot to kill the young Englishman. Marie enters the house while they are conversing and overhears their wicked plan. She pleads with them to do no violence, but is seized, bound and locked in a room. The next morning the men start up the mountains. Young Harvey feels indisposed, so Harry starts out with the innkeeper and the guide. At the mountain pass the young Englishman pauses and looks out over a deep precipice. Suddenly the guide strikes him from behind, partially stunning him. He struggles, but is at last overpowered and thrown over the edge of the precipiece. His assailant then turns and hurriedly descends the pass. At the chateau Marie struggles frantically to release herself. She finally succeeds, springs from the window, rushes to Jack and tells of the plot to kill his companion. Securing ropes and sticks the pair start out in quest of Harry. They toil up the mountain, reach the pass, where they observe signs of a recent struggle. Marie looks over the side of the precipiece and sees the victim below A rope is tied around her waist and. half swinging, half climbing, she descends. and finds tha Harry's life has been saved by his falling int a clump of bushes. The wounded man is drawn up and the trio start for a place of refuge.

Some days later the innkeeper is working abou his garden as a commissary of police. with tw officers. enter. They question the man. and a the guide appears he is also cross-questioned. Bot disclaim any knowledge of the subject. which i evidently of the missing Englishman. At thi moment Harry appears, his arm in a sling, leaning on Marie and followed by Jack. The guide an his master are denounced and taken away by th officers, while Harry embraces his pretty rescuer Length, 445 feet.

Williams, Brown & Earle issue:

THE THIEF AT THE CASINO (Hepwix).—Scene 1. **"The Robbery."**—At one of the tables in a well-known Casino, heavy gambling is going on and the occupants are well set for the evening In the far corner of the same room, at the bar a man is drinking alone heavily, when he is approached by his young wife. Going down on her knees, she implores him to come away, but the man, thoroughly intoxicated, throws some liquor in her face and calls for the gendarmes to remove her. As she is led out, he staggers towards a couch, throws himself upon it, and is soon in a deep sleep. A tall man entering the room joins the gamblers and stakes heavily until he is quite cleaned out. Walking over towards the bar, the man waits in agitation until the gamblers have gone, and watches the croupier counting up results. A waiter passes through the room, and as he glances around, sees the eager eyes of the man fastened avariciously upon the notes: but he pretends to be quite ignorant and does not stop No sooner is the man left alone with the banker than, crossing quickly over, he picks up the croupier's mallet and hits his victim on the back of the head. The man falls unconscious. and the villain seizes the notes and gold just as the sly waiter peeps round the corner, without being observed. He sees the robber pick up the notes cross over to the drunken man asleep on the couch and place one of the notes in his pocket. Picking up the mallet. he places it in the sleeping man's hand, and, chuckling to himself, leaves the place little knowing that a pair of eyes are watching al his movements. The waiter, seeing a good opportunity for feathering his own nest, shouts for help points to the unconscious man at the table and to the drunken man as the gendarmes and others rush in. The half stupid sleeper on being seized is quite unable to understand his predicament and is astounded when the incriminating note is pulled from his pocket by the victim, who had gradually returned to his senses. As the man is being led away, his poor wife rushes in, only to be pushed roughly aside. She turns to the guilty waiter in despair, whose face she seems to read but he turns away from her pleadings.

Scene 2. "Blackmail."—The waiter, calling with a witness at the office of the villain, is delighted to find the room unoccupied. Telling his companion to hide behind a screen and to keep his ears open, he does not have to wait long before the villain enters. His request for hush money is first of all scorned by the robber, who laughs at his demands, until the waiter explains all he knows and brings forth his evidence. The villain is astounded, and, finding bluff no good, he comes to terms and pays up. Clutching the money quickly the waiter puts it in his pocket and removes the screen, and the companions leave, laughing at their success. The other man nervously staggers back in surprise to find himself so thoroughly trapped. In the street the poor wife is waiting in tears for her husband, who passes along in charge of two gendarmes. She is able to embrace him once more before they lead him away.

Scene 3. "The Vision at the Cafe."—At a cafe the waiter is beginning to spend his ill-gotten gains. Seated at a table, he is drinking. He is annoyed to find the wife of the wrongly charged man enter and seek him out. She goes up to him and implores him to speak out and clear her husband. The waiter waves her back, but as she moves aside they both see a vision before them, and the wife, staggering forward, falls with a thud to the floor. The man watches his victim brought in by the warders. Tied to the wall, he is heavily flogged, and upon being unfastened, turns around and holds out his hands appealingly to the silent waiter. The vision vanishes, and the man jumps to his feet, determined to act rightly. Crossing to the wife, he picks her up and tells her his decision.

Scene 4. "Justice at Last."—In a cafe garden the villain is seated in a comfortable place, when the waiter enters, and going to a gendarme, confesses what he knows. The guilty man is at once arrested and led away by the side of his accuser. In the court room the innocent man is being led forward, charged with the robbery at the Casino, as the waiter and his late assistant blackmailer enter the room as witnesses. At the same time the newly arrested man is brought forward, and after evidence has been fully taken, right triumphs. The innocent man is discharged, and the sneaking villain is led away to the cells. Length, 600 feet.

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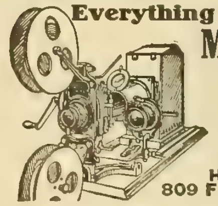

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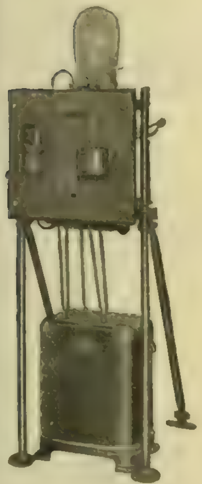

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When Night Falls, Dear.
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Mandy Lane.
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I'll Be Home in Harvest Time.
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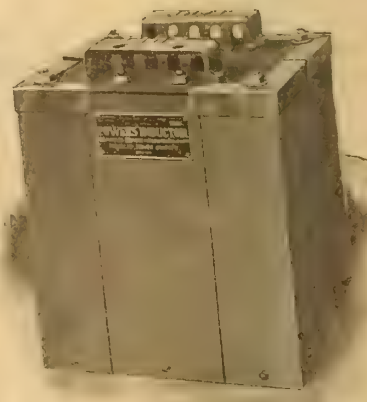

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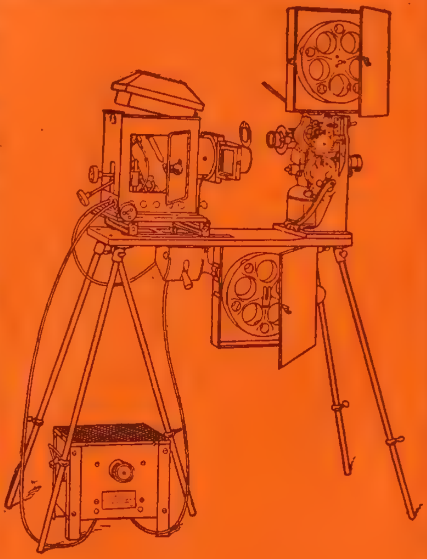

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ALL THE FILM AND SONG SLIDE NEWS

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Vol. 3 OCTOBER 10 **No. 15**

Editorial.

We have had occasion before now to comment on the propensity of our contemporaries in the theatrical field to manufacture "news" in relation to motion pictures, and another instance of this comedy journalism appears in an exchange from the "Windy City." There is no truth in the published report that non-inflammable film stock is being issued in unlimited quantity or that there is any danger of the trade conditions being affected by its present use. We have already recorded the fact that the Eastman Company have been successful in producing such stock, and that several manufacturers have been in possession of enough of it to satisfy themselves as to its merits, but not before the first of next year will orders be accepted for non-inflammable stock in quantity. Meanwhile the trade will have plenty of time to adjust their business to the impending change.

It would have been a grand scoop for the "Billboard," "Variety," "News," "Show World," *et al.*, if matters had turned out as they prophesied; but conditions will right themselves in time, and without the proffered aid of the newsmongers.

* * *

In our correspondence columns, among the trade, and even among the public, the croaker every now and again emits the wail of the rapid decline of the moving picture "fad." Let us put ourselves on record once and for all that the motion picture furore is not a "fad" and will never meet the fate of business bubbles that have burst as rapidly as they have arisen, and for this reason: The vogue of the motion picture is not of mushroom growth. It began with experiment, it was tried out as an experiment, it slowly grew like the oak, deeply rooted in the affections of the people, reaching upward to higher levels, and branching out into varied fields of interest. It cannot collapse. It may suffer from the storms of its enemies among the other amusement enterprises and the unscrupulous business methods of greedy persons, but it will keep on growing and branching out into new fields of usefulness. Its future is assured.

* * *

What hurts most at present is the inordinate craving on the part of the exhibitor for new subjects—instead of good subjects. This is a condition that will right itself. The public will tire of looking at slapstick comedy and hastily gotten up, poorly acted attempts at drama; the exhibitor will then turn to the manufacturer for more serious productions and the run of a film will be counted in weeks instead of days.

The efforts of the manufacturers to uplift the quality of their productions will meet with the warm support of the public. A better class of patrons would follow the introduction of better ideas and better art into the pictures. With the exception of one or two producers, the manufacturers of film subjects seem to have the idea that the patrons of moving picture theaters are only to be drawn from the most ignorant members of the community. The successful efforts of exhibitors who have shown carefully selected programs disproves this theory, and the production of more elevating subjects will meet with deserved success.

* * *

While the precision of the apparatus employed and the technical skill of the photographers give us motion pictures of high photographic quality, these are frequently marred by inattention to or ignorance of the fundamental principles of lighting, and more feeble still are the attempts at composition. These are two features that well deserve the attention and study of the man behind the camera and the stage manager or producer. If they are ignorant of how to improve their work in this respect, there are many competent photographers and artists who would lend their aid for small remuneration.

* * *

Charges of graft, collusion, and misuse of power are being directed against the license bureau of this city, and several members have been arrested and are now under bail to answer to the charges that have been made. The worm will turn, and the disclosures made explain the reason for many of the persecutions that moving picture theater owners have had to submit to from those in authority. Whether the guilt of the culprits can be sufficiently proven to warrant their just punishment remains to be seen, and depends on the smartness of their lawyers and their ability to cover up their tracks; but one thing is certain, that the bomb will create an upheaval among those in office and result in some needed changes in the enforcement of municipal regulations.

Whither are we Drifting?

Suggestions to Manufacturers and Others

By an Old Theatrical Man.

My former position in connection with the Al. Sutherland booking agency and present position as advance agent for ——— ——— has given me the opportunity of keeping a close watch on the moving picture game, in which I have always taken a keen interest. I have even contributed, in my leisure moments, several sketches which have been filmed by the manufacturers of canned drama. Because I have thus been interested I have made many observations and think that it is time to sound a note of warning to those who are so intensely interested in the game that they cannot see to where they are drifting.

THE SANG FROID OF THE MANUFACTURER.

It is the opinion of many that moving pictures have seen their best days, and that from now on the business will be going down hill, instead of up hill, as it ought to. After the train wreck of the Atlantic City road, a newspaper published a cartoon showing the presidents of the different road companies busy at their desks reading Wall street quotations and abandoning the management of their roads to subordinates. The moving picture manufacturers seem to be following the same policy. They are too busy fighting each other—too busy fighting injunctions—too busy with the financial end to give any attention to the mechanical end, which is entirely left in the hands of their subordinates.

While it is necessary to possess large capital to manufacture moving picture films, and while wire-pulling seems a necessary part of the game, yet, in my opinion, these are secondary considerations. The most vital question for the success of any manufacturing firm is the selection of the subjects or plots, and, after that, attention to their proper production.

If I was conducting a manufacturing plant I would base my chances of success on the following order of conditions:

1. Selection of the subject.
2. Production of the subject.
3. The financial end.

BETTER SUBJECTS NEEDED.

Take any of the plays in large theaters that have become "hits," they have been successful because the managers have been very particular as to what plays were selected, and when the selection was made they have been equally particular as to the production. They know that the bank acccount will take care of itself if the play is good and if the production is right. How many of the great theatrical managers and owners leave the selection of the play to mere stage managers? If the moving picture business is falling into disrepute, it is for the following reasons:

1. Poor selection of subjects.
2. Poor production of these subjects.
3. Poor work of the exhibitor.

The first item, the selection, may suffer from any one of the following reasons: Selection of improper subject; selection of unnatural subjects; selection of good subjects, but which are too complicated to be understood.

I trust that none of the manufacturers will be offended if I make mention of a few subjects to illustrate my meaning.

"A Great Wrong Righted" is an impossible subject. No man can be deceived at the altar; he knows to whom he is being married.

"Her Newsboy Friend" is a false position. No man would become insanely jealous when his sweetheart shows so plainly how true and loyal she is by throwing away the flowers and card of another suitor.

"The Devil," "Dr. Jekyll and Mr. Hyde," etc., are clever plays, but they have been presented in motion pictures in a way that the public do not understand them. The spectators cannot follow the plot, and therefore they lose interest.

People attend moving picture shows for the same reason that they go to the theaters. They go to satisfy their different senses. They want some emotion, they want to laugh, and they want to weep and have their sympathies aroused, but they do not want to sit in a dark room, yawning and asking their neighbors, "What do the pictures mean?"

The people are willing to have a good laugh and even enjoy looking at absurdities ,as shown in "Liquid Electricity," "Hired, Tired, Fired," etc., and the French trick films, but these should only be a very small part of the programme.

The second factor, the poor production of many subjects, is, of course, entirely up to the working force of the manufacturer. It is obvious that the marked difference in quality between the various productions of any one manufacturer savors of the earmarks of undue haste, rather than incapacity. The continued effort to produce a certain number of feet each week, good or bad, is the worst feature of the present regime.

PRODUCTION.

Many good subjects have made poor pictures on account of carelessness on the part of the producer. In many cases it seems that men and women are pushed in front of the camera, without preparation. In too many cases the producers do not stick to the sketches, but make changes at the last moment, and some of these changes are disastrous to the companies.

Motions and expressions are not studied, and in some cases are exaggerated.

The spectators generally follow the plot, and in thrilling cases, when they expect a great emotion, they are badly cooled down by the indifferent acting. In a kidnapping picture, the spectators appeared to sympathize with the poor mother; they practically joined in the chase, and when near the place where was hidden the child the spectators looked for a great pathetic scene, in fact, they were worked to a frenzy, but were badly deceived when the mother received the baby without an explosion of joy, without expressing the so well known motherly love.

Actors and persons taking part in moving pictures believe that, as the voice is not reproduced, they must convey their speeches in exaggerated motions. I do not blame the actors, as they do not know better, and we do the same thing ourselves when we meet, on the street, a foreigner who does not understand our language, or a deaf and dumb person; we answer them in exaggerated motions, motions that they cannot understand, while if we were remaining natural they would understand our lip motions, etc. On the other hand, I blame the producers, as by this time they should have gained enough experience to know better.

Many actions are ill-timed for lack of proper preparation.

THE EXHIBITIONS.

The third factor that is making for the early demise of the business is the apparent opinion of some exhibitors that *anything is good enough for the public*. There should be some law enforced or some steps taken for the punishment of those exhibitors who are ruining the profession by the exhibition of stuff gathered from the scrap heaps of the junk dealers.

If the manufacturers are ruining the business by their carelessness in the selection of subjects and the production, the renters are also doing their share to bring the close of the moving picture business. Some film renters are careful in giving a good service; they know that well preserved films mean many dollars to them, but, on the other hand, we have too many greedy renters, who are in the business for all that they can make to-day, as tomorrow is an unknown quantity to them. These greedy renters send films which practically ruin the eyesight of the spectators, and it is now a very common thing to hear folks say: "Yes, I like moving pictures, but I cannot go as often as I would wish, as they hurt my eyes." Some of these films have the appearance of a heavy ownpour of rain, some are full of flashes, some are cut nd spliced, etc.

It would be a good thing if the manufacturers would ecide to not sell their films, but merely rent them to the xchanges. They could rent them for, say, four weeks, nd the total rental should be equivalent to the selling ice of 14 cents (first week rent, 5 cents; second week, cents; third week, 3 cents; fourth week, 2 cents). At e end of the four weeks the films to be returned to the anufacturers. If the subject is a good one, the exanges could rent a new copy on the same terms. This rangement would be a great boom to business and uld surely increase the sale of copies, provided the ms are good and the good exchanges would not kick, such an arrangement would squeeze out the unfair nters.

The exhibitors are also doing their share of killing business. For a question of a few dollars they hire xperienced operators, who run the machine without y sense. The operator should use some judgment. In ne very pathetic and dramatic scenes he should give re time, and in chases he should increase the speed the excitement grows. Such poor operators do not ly injure the films, but they help to make the pictures rse than they are, and disgust the audience. It is not vays the fault of the operators, but the fault of some ry greedy showmen. They try to squeeze as many ws as they can in the same evening, and instead of ng satisfied with four shows, they want five. They ieve that in increasing the speed of the machine they l one-fifth to the cash box. Yes, they do it to-day. they ruin themselves for the future. We have too ny sharkers; they want to get rich quick; they start a ce as cheaply as they can; they boom same with a lot posters, a lot of noise, shows of five and six pictures. l they run the machine as fast as they can to increase cash receipts.

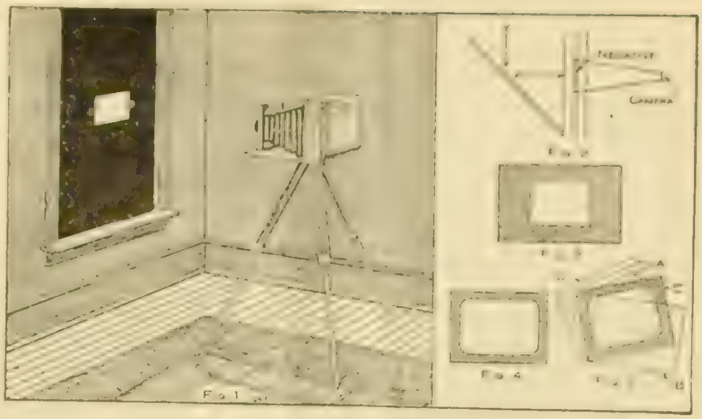
The whole question is like that of the goose laying den eggs. The moving pictures have certainly been ood goose, who has been very generous in the laying golden eggs, but the manufacturers, renters, showmen, rators, believe the old goose is not laying golden eggs t enough for them and they are now plotting to open bird. What a deception is in store for some folks! is may work for a time, but the public very promptly l firmly rebels against being fooled. M.

How to Make Lantern Slides.

Those who wish to prepare their own lantern slides y get a hint or two from the following article, which eared in Popular Mechanics:

A lantern slide is merely a print on a glass plate inad of on paper. Lantern slides can be made in two erent ways. One is by contact, exactly the same as rint is made on paper, and the other by reduction in camera. In making slides by contact, select the ative and place it in the printing frame and put the tern plate upon it, film to film. Clamp down the back l expose the same as for making a print. A good thod for exposing is to hold a lighted match about ee inches from the frame for three or more seconds, ording to the density.

Development is carried on the same as with a nega-. The image should appear in about a minute, and elopment should be over in three or four minutes. the exposure has been correct, the high lights will white throughout the development and will come out clear glass after fixing. It is best to use the developers recommended by the manufacturer of the plates you are using, and you will find the formulas in each package of plates. It is best to use a plain fixing bath, which must be fresh and kept as cool as possible in hot weather.



When the negative is larger than the lantern slide plate, and it is desirable to reduce the entire view upon the slide, a little extra work will be necessary. Select a room with one window, if possible, and fit a light-proof frame into it to keep out all light with the exception of a hole in which to place the negative as shown in Fig. 1. Unless this hole is on a line with the sky it will be necessary to place a large sheet of white cardboard at an angle of 45 degrees on the outside of the frame to reflect the light through the negative, as shown in Fig. 2. Make or secure an inside kit to place in the plate holder of your camera to hold the lantern slide plate, as shown in Fig. 3. Draw lines with a pencil, outlining on the ground glass of the camera the size of the lantern slide plate, and in the place where the plate will be in the plate holder when placed in position in the camera. This will enable you to focus to the proper size. Place the camera in front of the hole in the frame, place the negative in the hole and focus the camera for the lantern slide size. Expose with a medium stop for about 20 seconds and treat the plate the same as with the contact exposure.

When dry the lantern slide plate may be tinted any color by means of liquid colors. These can be purchased from any photo material store. In coloring the slide plate it is only necessary to moisten the gelatine film from time to time with a piece of cloth dampened in water. The colors may then be spread evenly with a soft brush, which should be kept in motion to prevent spots.

The slide is put together by placing a mat made of black paper, as shown in Fig. 4, on the gelatine side of the lantern slide, A, Fig. 5, and then a plain glass, B, over the mat, C, and the three bound together with passepartout tape, D. Contrasty negatives make the best slides, but the lantern slide plate should be made without any attempt to gain density.

DEATH OF CHARLES W. BASSETT.

Charles W. Bassett, president of the McIntosh Stereopticon Company, of Chicago, died last week at his residence, 2819 Kenmore avenue, after a long illness. He was 63 years old and had been a resident of Chicago for twenty-four years. Mrs. Mary Ayers Bassett, his widow; Morton Ayers, a son, and Miss Agnes Bassett, a daughter, survive him.

Have you subscribed for the WORLD? Only $2.00 per year.

NOTES AND COMMENTS.

The Pacific Coast Film Exchange, 1724 Fillmore street, San Francisco, Cal., with branch office at 547 South Broadway. Los Angeles, have been appointed exclusive agents for the Pacific Coast, Nevada and Idaho for the Grent Northern Film Company, of New York and Copenhagen.

William Bullock, proprietor of the American Theater, Cleveland, and purveyor of the special films of the Collinwood disaster and Yellowstone Park, writes us that he is at present on a trip through the Rocky Mountains for pictures and lecture matter and that he finds the Moving Picture World wherever he goes.

The Gundlach Manhattan Optical Company, of Rochester, N. Y., inform us theater owners are waking up to the fact that special projection lenses are necessary to get the best results on the screen and that they are receiving orders from all over the country, the Colonies and Canada from their advertisement in this paper. Their lenses are sold on their merits—money refunded if not up to expectations. They also ask us to say that they will furnish special lenses for any emergency; all that is necessary is to advise them as to the distance of the machine from the screen and the size of picture desired.

Apropos of the article printed in the World of last week about the fitting of the Old Dominion Moving Picture Company, the party into whose hands the order fell for the slides mentioned has explained that all he had to do with the matter was to look after J. C. Eaton's mail and forward it if it was important, and fill such orders as came if he could When he found he couldn't fill them he dropped the matter There was no intention of accusing either him or J. C. Eaton of dishonest practices, but simply to show up the foolishness of people catering for orders which could not be filled at the prices they offered and the damage they did to established lines of trade. In the paragraph which states: "The money reached New York after the Old Dominion Moving Picture Company had vacated their office and fell into the hands of a person," etc., should have read, "The order reached New York," as the context of the printed article will show that this party did not receive any money, and that he dropped the business as soon as he found he could not fill the order. He feels aggrieved about the matter and we publish this as an assurance that the Moving Picture World has no desire to cast any unjust reflections.

From the Chicago Projecting Company, 225 Dearborn street, Chicago, Ill., we have received a copy of their "Special Catalogue, No. 15," which is especially devoted to outfits and supplies for traveling exhibitors. In its 190 pages are listed and described every requisite for the traveling exhibitor, except money, and it tells him how to accumulate that. All the leading makes of moving picture machines and stereopticons are described, but most space is given to the Motiograph, for which the Chicago Projecting Company are special sales agents. From the screen to the lantern there is not an article in the exhibiting line that is not listed, and while "Special Catalogue, No. 15" is designed especially for the traveling exhibitor, it contains all the required information and paraphernalia for the permanent show. Showmen in small towns will find the catalogue handy to refer to when desiring some special article. The catalogue is free for the asking to those who are or who expect to engage in the business.

"Fire at Sea," is the title of a remarkably realistic film that will be issued by the Kalem Company during the coming week. We were invited to inspect a sample print and went, expecting to see some good photography, wonderful stage effects, an impossible boat and lots of stage smoke. What we did see was a real crowd of happy New Yorkers jostling each other in real manner on a real dock as they embarked on the "Tolchester," an excursion boat that was at one time well known to New Yorkers. It was the start of the McGinnis Association annual picnic and after some amusing mishaps, the boat is seen leaving the dock crowded to the rail with pleasure seekers waving their hands to friends on shore. The usual merrymaking and dancing on board changes to a view of the forward deck where an explosion has occurred in the boiler room and deck hands are tenderly caring for the injured firemen. The hold is on fire—the smoke reaches the crowd of dancers on the after deck—there is panic and much real jumping into real water and thrilling rescues and more smoke and flames and a near view of the man at the wheel who gallantly perishes at his post then the final view of a smoking hulk on the shore. "Fire at Sea" is
a daring conception, well handled, well photographed and we
acted except for the laugh on the face of one yokel among th
"panic stricken crowd" on board the steamer. If the exhibit
presents this film with a lecture and effects, as suggested
the lecture which is issued by the manufacturer, he can safe
bill it as a feature film and it will draw the crowds.

Greater New York.—The nicolet known as the Belle Pare
on the corner of Bergen avenue and East 149th street, Bron
has been reopened under the management of Freedman
Petters. Up-to-date pictures will be presented, with illu
trated songs. The aim of the management is to please ar
they will present a carefully selected programme, changin
every day.

Mr. Walter Lewis, formerly slide maker for Helf & Hag
and later general manager of the Empire Slide Company, ha
accepted a position as manager of the slide rental bureau
Len Spencer's Lyceum. Len should have had a good ma
in charge of this department before. Last week three se
of slides disappeared that belonged to one of Len's singer
and although the matter was investigated by central offi
detectives, no trace of the slides could be obtained.

THE ELECTRICAL SHOW

at Madison Square Garden is drawing immense crowds, ar
while it falls far short of our expectations as a representati
show of the present status of the electrical industry, yet it
a remarkable display and the exhibits fill the large amph
theater and gallery. Of special interest to moving pictu
people are the exhibits of the Driver Harris Wire Compan
of Harrison, N. J., who have on view their special Clima
wire for rheostats and also special wire for every other know
purpose. The Edward E. Cary Company, of 59 Park plac
have a fine booth in which practical demonstrations are give
of the "Fabius Henrion" carbons—a noiseless carbon
alternating current. Motion pictures and lantern slides a
shown with the C. B. Kleine "Monarch 999" dissolving ster
opticon and moving picture machine and the light for the
is controlled by the Hallberg Electric Economizer. The i
tense brightness and steady quality of the light on the scre
is commented on by the crowds around the booth, and
course Messrs. Cary and Hallberg are there to tell why. M
Hallberg has on exhibition also, for the first time, his Ele
tric Transformer, which changes alternating into direct cu
rent. On the efficiency and principles of this latter devi
we will speak in an early number. At another booth t
Miles Bros. have on exhibition a Powers' Cameragraph
charge of an earnest young man who is kept busy telling t
spectators how easy it is to own and operate a movi
picture show. In the lecture hall, moving picture exhibitio
are also given, but we expected to have seen a better selecti
of film for the occasion.

NEW YORK LEADS IN GRAFT METHODS.

Disclosures of the graft system, which has had its hea
quarters in the Mayor's Bureau of Licenses, now under i
vestigation by the Commissioners of Accounts, has result
in the arrest of Frank E. Brown, head of the bureau of ele
trical supervision of the Department of Water Supply, G
and Electricity, and also Sergt. Peter J. Bird and Patrolm
Michael Reed, police officers in the bureau. Another polic
man attached to the bureau turned State's evidence and tes
fied under the name of "John Doe," as the Commissioners
Accounts are still using him to get information. These d
velopments followed the arrest of Gaetano D'Amato, Depu
Chief of the Bureau of Licenses, and more disclosures of
even more sensational character are expected.

As a result of the developments Commissioner of Accoun
Mitchel, who is conducting the inquiry, made this statemen
"I think the situation we have developed is serious enou
to warrant the special assignment of an Assistant Distri
Attorney to take charge of the cases that arise and pu
them."

The arrest of Brown and D'Amato came as a part of
story that indicated the general hold-up of moving pictu
establishments for sums ranging from $25 to $200. It a
peared that this conspiracy ran not only into the Departme
of Water Supply, Gas and Electricity, but extended to certa
dealers in moving picture machines and in the films used
them. Witnesses declared that Reed had sent them to certa
supply houses, under implied threats of finding violations
the law, and a woman, lately engaged in the picture busine
in the Bronx, added to the name of Frank E. Brown that
Walter W. Kendall, an inspector of the electrical bureau,
having bothered her seriously in the matter of declaring vi
lations of the law.

Comments on Film Subjects.

Yielding to the requests of many of our readers to take › the criticism of some of the film subjects, we invited two pable newspaper men to make the rounds of the theaters .th us last week. They were asked to be guided in their .pression of opinion by the remarks overheard among the .dience and to particularly note how the film was received applauded. While we have modified the remarks of our itics in some instances, some statements may not agree th the opinions of the manufacturers. In defence of the :tiques we say that they must be taken as an expression public opinion, and as it is or should be the aim of the m manufacturer to please the public, we will try to hold › the mirror of public opinion as the surest and safest iide to the success and future stability of this business.

The Locket is a well told tale by Pathe of the kidnapping a child by a gang of gypsies, and his restoration to his rents six years later, his own mother discovering his iden- y through the medium of a locket which he wore. Superb tion throughout.

Palermo and its Surroundings is an interesting educational m, showing the principal attractions around this historical alian city.

The Gambler and the Devil is an attempt at some good ɔrk, and is pretty successful, as the staging and acting are nerally fair, but the devil wags his tail too much, as if he inted to show to the audience that he had such an ap- ndage, and he lacks the generally accepted actions and pressions of a Mephistopheles.

Beatrice Cenci is one of these well staged and well acted amatic pictures from the Pathe Freres. The first part is very fine production and was very well received by the dience and easily understood. The last scene is bad, and ates a very sad, not to say revolting, impression, and vors too much of morbid passion. When such scenes are emed necessary to complete a picture, they should be ar- nged to appear less repulsive. J. H.

A Guilty Conscience—The plot is perhaps true, but should t be shown to children. The little girl stealing pennies go to the moving picture show is a very bad example, d can teach many children to steal pennies to satisfy a ıcy. The woman teaching a little girl how to steal in our res is a deplorable example. It is not to wonder that inisters and city officials are after moving pictures as de- ralizing children when they see such films.

To show how our manufacturers neglect the details, I ll say that no pawnbroker would leave a thief alone in store while he goes out for an officer. The idea! The ief could steal the whole shop and walk out unmolested.— H.

John's New Suit is a comical affair, with the general ex- gerated motions so common in this class of pictures. It fairly well staged and acted, except for the smoke. The ck is badly played. It is easy to see that the coat is not fire, and there is too much smoke.—J. H..,

Discharged by the Foreman.—Although well acted, it is ıe of these pictures that do not please, but, on the con- ıry, leave a bad impression. There is not a good char- ter in the whole play. The workman, who at first creates certain amount of sympathy, degrades himself by listening revenge and by robbing the child of the foreman.—J. H.

Sailor's Sweetheart is a well staged and well acted pic- re, with some very effective scenes. The sailor and his eetheart are two good characters. The too accentuated olence of the villain towards the girl makes it a rather ıdesirable film for an audience of ladies and children.

Crazed by Jealousy.—To produce such a subject in a satis- ctory manner is a hard proposition. The kidnapping of a ild is not a pleasing feature of our civilization, but would overlooked if the picture was well worked out and acted. ıis is not the case. The wedding scene looks more as a ty affair than of a rural marriage, as intended to be. As ng as the jealous man admits his crime it seems that he ould be arrested and forced to go down the cellar, instead the peddler, as he is the only one able to point to the ffer, in which is the baby. The acting of the mother is eak. She lacks action when she discovers the kidnapping, ıd she acts still worse when she recovers the child. She ɔes not appear as an anxious mother, overjoyed at the re- ɔvery of her baby; she seems indifferent and receives the baby as if the father was handing her a bag of flour. In general the actions of a crazy man are always more or less repulsive and should be avoided in moving pictures.

"The Leprechawn."—1,000 feet. A fine subject, finely handled. Whoever has been in Ireland or has heard the story of the "banshee" and "the good people" and "the Leprechawn" from the lip of some genuine son or daughter of Erin, will be delighted with this film. It has caught the "witchery of Ireland." I predict for it a long and profitable existence. (Bush.)

"Pocahontas."—1,000 feet. This film from a photographic point of view is superb, and the same applies to the scenery. The Indian canoe made of white birch decorated in the Indian fashion with fantastic figures, the scene of embarkment on the James River, and the journey to the white settlement, will thrill and delight every audience. In the handling of the subject itself it must be confessed the makers have not shown that profound stagecraft which we have been accustomed to expect. The real pathos of the story of Pocahontas lies in the love of the Indian maiden for Captain Smith. It would therefore have been better to adhere to the one historically certain fact in the tale by showing how Rolfe was forced by the Governor to take her to England, her reception at the Court of James I., and her meeting with the lover whom she had believed to be in the grave. To explain her marriage to Rolfe, an Indian rival has been forced into the story—not a happy thought. The plain historical truth would have been much more effective. It may be urged that to tell the complete story would have required more than one reel. I do not think so, for many scenes in the play might, as far as the plot is concerned, have been omitted entirely. Same applies to some of the actors. (Bush.)

"The Soul Kiss"—"Beg Pardon."—(One reel.) I cannot say much for "Beg Pardon," although it is not without its laughs, but "The Soul Kiss" is truly, as the press agent would say, a "convulsing comedy." As a laugh producer it is one of the successes of the season. It is free from the slightest trace of suggestiveness, although it does depend on the slap comedy effects for its hundred laughs. (Bush.)

"Magistrate's Conscience."—"Brahmin's Miracle."—(Pathe, 1,000 feet.) The first is a story which, though well presented and finely acted, will not appeal to Americans. The man who deserts his family will, on the American stage, never do for a hero or anything like a hero. We will never be able to see any merit or morality in a father, who, largely through his own wickedness, helps to turn his son into a thief and in charming disregard of our immigration laws sends him off to this country. Such films should be kept in "that dear Paris," where they are better understood and appreciated. "Brahmin's Miracle" is a trick film, beautifully tinted in Pathe's best style. (Bush.)

"The Breadwinners."—"How Rastus Got His Pork Chops."—(1,000 feet, Lubin.) The defect in these films is the trading stamp spirit, the desire to sell things at a great profit and gloss over the transaction by the offer of trading stamps. Lubin puts this promising title on the screen, "A Rich Haul," meaning in this case a rich haul of fish. We therefore expect to see the net drawn full of fish, or if that is too much to expect, we look at least for great piles of fish on the deck, or something equally effective to justify to the patrons such a promising title. What do we see? The fishing smack returns to the shore, and to show "the rich haul," three or four people hold each a single solitary fish in their right. They should have held a lemon in their left. The other thing on the reel is an excursion to the garbage can, which, if it does not disgust, will please few members of the community. (Bush.)

That the **Actalogue Talking Pictures** have proven themselves a form of entertainment the public wants was strongly evidenced at the Lafayette Theater in Detroit recently. They had proven the most popular Summer attraction at that theater, and tremendous business had greeted them at every performance.

With the opening of the house for the Fall season a change of policy was installed and a stock attraction was submitted. Ten days later business forced its retirement, and upon a two days' notice and with meagre advertising the Actalogue was reinstated on Sunday last. The news seemed wildfire and all day long the 2,400 seats were filled with an enthusiastic crowd, who welcomed what they had made an old friend of during the Summer, and who have since been equally generous to show that the correct idea is never slighted by the public when it wants a highly amusing, refined and moral entertainment at prices that all may reach.

NOTES OF THE TRADE.

Toronto, O.—The "Edison," a new electric theater, opened its doors to the public. The prospects are good.

Dixon, Ill.—A new moving picture theater is being established in the Michael Jordan Building on Galena avenue.

Leavenworth, Kan.—Is to have another moving picture show. The cost of its construction is estimated at $7,000.

Brooklyn, N. Y.—The Columbia Theater, Tillary and Washington streets, is devoted to moving pictures every Sunday.

Houghton, Mich.—A moving picture theater is the latest innovation for South Range. The theater is located in the Barich Hall.

De Kalb, Ill.—Whittaker & Wheeler, owners of the Bijou Moving Picture Theater, have moved their little playhouse to the Flusch Building, on Main street.

Keene, N. H.—C. Fuller, manager of the Dreamland Theater, has made extensive repairs on his playhouse. He has enlarged it so as to seat 500 patrons.

Columbus, Ga.—The Dreamland Theater has been transformed by Manager Lucas into one of the finest and safest places of amusement in the South.

Green Bay, Wis.—A new electric theater is being constructed in the Wagner Building on Walnut street. This is the first amusement house of its kind in Green Bay.

The Empire Film Exchange, Downing Building, New York, report a steady increase of business. This would infer that their old customers stay by them, as well as the new ones.

Green Bay, Wis.—The new Electric Theater, on West Walnut street, is now open under the management of F. A. Stark Illustrated songs and pictures, changed three times a week.

Omaha, Neb.—Changed from a liquor store to a theater in less than a week, is what occurred at 1403 Douglas street, where the new cameraphone talking picture show opened.

Aurora, Ill.—The new electric theater venture of Thomas Connolly, in Collins Avenue Hall, South Batavia avenue, has opened its doors to the public with moving pictures.

Keene, N. H.—The Majestic Theater, which was recently closed by the sheriff, has been reopened by M. Clark, who is giving an up-to-date exhibition of moving pictures.

Urbana, Ill.—The Varsity Theater, devoted to moving pictures, has been redecorated throughout and placed in readiness for a good season's business. Julius Levin is manager.

Chico, Cal.—Mr. O. B. Elwood, manager of the Gem Theater, has reopened the Dreamland Theater, 742 Main street, with a high-class vaudeville and motion picture entertainment.

Warsaw, Ind.—American Amusement Company have leased a room in the Rigdon Hotel block on East Center street, and will on October 11 open a moving picture show and vaudeville.

Spokane, Wash.—A new moving picture house, the Majestic, is being constructed by the Majestic Theater Company at an estimated cost of $25,000. The seating capacity will be 1,000.

Pine Bluff, Ark.—The new moving picture show now being constructed at 118 West Second avenue promises to be a beauty when completed. Crystal Palace is to be the name of the new enterprise.

Omaha, Neb.—With the opening of the Cameraphone Theater at Fourteenth and Douglas streets, there are now five moving picture theaters on Douglas street, between Thirteenth and Seventeenth.

Montreal, Can., is at present undergoing a rigorous investigation of the safety of its moving picture places. In the report submitted to the committee it is charged that 60 per cent. of the places are unsafe.

North Attleboro, Mass.—The New Belmont Theater in Badaracco Building has opened its doors with moving pictures and illustrative songs. P. H. Foley, a professor in the moving picture business, is manager.

Clarksburg, W. Va.—The Bijou Theater, on Main street has been reopened by G. E. Martin, of Elkins, and it is made a most attractive amusement house. There is a change of moving pictures and illustrated songs each evening.

Stockton, Cal.—Merlin Jackson, manager of the Alisky Theater, has reopened his little playhouse.

Sioux City, Ia.—Fred Melcher, of Chicago, has arrived in the city and will immediately take charge of the new moving picture theater, the Olympic, which is being fitted at 415 Fourth street. An elaborate front is being put in the new theater.

Baltimore, Md.—A moving picture parlor of one story brick and cement construction will be erected by the Mercantile Bank at 1205 West Baltimore street. The roofing will be of slag, and the exterior will be of artistic design. The cost will be $2,000.

Oconto, Wis.—The Elite Theater Company, with Frank A. Knapp as manager, is having fitted up for moving picture show purposes the former Hoeffel store room in the Luckenbach Block, and it is expected to be ready for use in about two weeks.

The Ohio Transparency Co., 513 Superior Building, Cleveland, Ohio, have had such local success with their lantern slides and announcements that they are reaching out for further connections. Their specialty is slides to order, particularly advertising and announcement slides.

Baltimore, Md.—Messrs. Pearce & Scheck announce that they will be sponsors for a new moving picture and vaudeville theater, called the Victoria, that will be opened at 415 East Baltimore street. The new house will be 80 by 100 feet and will be artistically decorated.

New York City.—Plans have been filed for making over the one-story building at No. 2135 Eighth avenue, now vacant, into an amusement hall for moving picture shows. The improvements are to be made for H. Roos, as owner, by the Ahearn Construction Company, as architect.

Norway, Me.—Norway is to have a moving picture house at once. Messrs. Robbins and Hodgdon of the Bijou Theater, in Bethel, Me., have leased the Norway Opera House and will have it open with high class moving pictures and illustrated songs within a week. Their plan is to keep the Bijou open as usual and will run two houses during the Winter at least.

New Bedford, Mass.—The management of the Nickel Theater has secured a lease of the World Theater, situated on Purchase street, between Hillman and North streets, and the house will be opened for business with an up-to-date moving picture show this week. The World Theater has been closed for several months, following financial tangles in which the original lessees became involved.

Little Falls, N. Y.—The new "Gem" Theater, under the management of Reardon & Schultz, is enjoying well-deserved prosperity. The new theater is a "gem" in reality—seating capacity 500, decorations in green and gold, and up-to-date equipment. Excellent programs are furnished and we note that the singer for the week of October 5-10 is Ada Jones, the contralto of world-wide fame.

Bath, Me.—The Hyde Light Guards, who have been at an annual expense of $2,000 for the running of the armory, have installed motion pictures as a means of revenue. Capt. Geo A. Buker, who has had several years experience in motion picture work, has been appointed manager and he has purchased a Motiograph machine and arranged for three changes weekly of pictures and songs. The hall being too large to project the pictures from the rear, a metal, fireproof operating booth was suspended from the ceiling by iron rods sufficiently high to present a clear view of the screen from any seat in the hall.

Visalia, Cal.—C. N. Beidleman has bought out the Electric Theater and changed the name to La Petite Theater; changing front; enlarging seating capacity from 156 to 360; building a fine stage, 10 x 20 feet; drop curtain and one of the finest moving picture shows in the State. Putting on one illustrated song, two comedy sketches, three reels of moving pictures and doing fine business. Charlie has had seven years experience and does cut the ice. Charlie says if any wandering minstrel should come along to give him a call, he would give him something to do and several good feeds, as his heart is always in the right place.

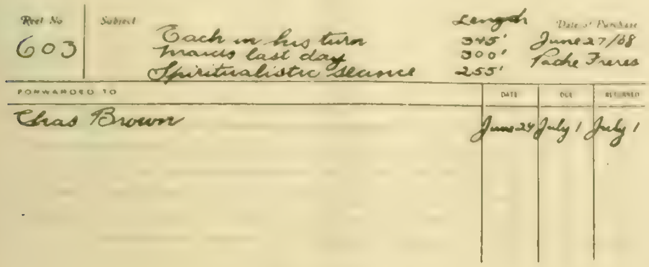
Kingston, N. Y.—The Novelty Theater has been sold to J. C. Hollister of Schenectady and formerly of the Imperial Film Exchange of Troy. The Higgins Brothers who have been operating it have expressed their determination of returning to White Plains and re-engaging in the building Trades.

The Lyric Theater is the latest addition to the staff of Len Spencer's Lyceum in New York. Len is now furnishing all four of the houses in this city with song slides.

CARD SYSTEMS FOR FILM RENTAL EXCHANGES.

The problem of keeping track of the various reels and of the service rendered to each customer has always been a problem with the film renter. It is generally conceded that the card system offers the easiest and most practical method, and I will give an outline of such a system and form of card that has been adopted by some establishments.

Three cards are all that is necessary, although others may be adopted to meet other requirements.



Reel No 603

Subject: Each in his turn / Maids last day / Spiritualistic Seance

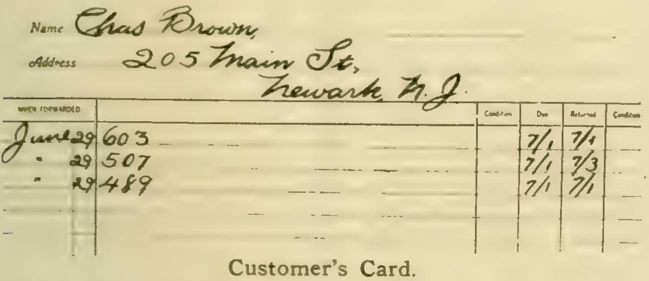
Length: 345' / 300' / 255'

Date of Purchase: June 27/08 Pathe Freres

FORWARDED TO	DATE	DUE	RETURNED
Chas Brown	June 24	July 1	July 1

Reel Card.

The reel card bears the name of the manufacturer of the film, the subject title, the length, time of being placed in circuit, customer's number and date of being forwarded to customer, date due, date of return. Besides, this card offers a complete and accurate daily stock report of all reels in or out of service.



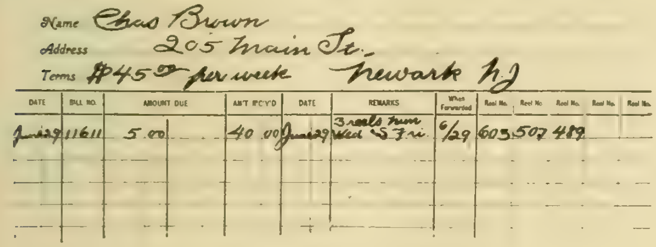
Name Chas Brown,

Address 205 Main St, Newark N.J.

When Forwarded		Condition	Due	Returned	Condition
June 29	603		7/1	7/1	
" 29	507		7/1	7/3	
" 29	489		7/1	7/1	

Customer's Card.

The customer's card bears the name and address of the customer, shipping directions, number of reels used, when forwarded, date due and date of return; also a column for remarks in case that reels are split up or for other information.



Name Chas Brown

Address 205 Main St. Newark N.J

Terms $45.00 per week

DATE	BILL NO.	AMOUNT DUE	AM'T REC'D	DATE	REMARKS	When Forwarded	Reel No.	Reel No.	Reel No.	Reel No.	Reel No.
June 29	11611	5.00	40.00	June 29	3 reels twice Wed & Fri.	6/29	603	507	489		

Bookkeeper's Card.

The bookkeeper's card bears the name and address of the customer, reels in use, terms of service, cash paid, balance due, etc.

The keeping of such a set of cards will greatly facilitate the work of any film exchange, and stock outfits can be obtained from any of the manufacturers who make a specialty of filing cabinets. They will also furnish special ruling and printing to order, so that any one can procure an outfit that is best suited to his requirements.

P. A. DASCHKE.

NEWLY INCORPORATED COMPANIES.

Unique Film and Construction Company, Chicago; capital, $2,500; equip electrical theaters and supply films; incorporators, A. McMillan, E. J. Switzer, W. R. Vosburgh.

G. F. Bickford Co., Boston; moving pictures, etc.; capital, $10,000. President, George F. Bickford, No. 228 Salem street, Medford; treasurer, Benjamin H. Hammond, No. 9 Ashburton place; clerk, Benjamin P. Rogers, No. 9 Allen street, both of Boston.

NOTES FROM PARIS.

A well-known music importer here has, after three years' hard study, turned out an instrument in the form of a set of about the same size as an ordinary piano. This instrument placed at the foot of the screen and manipulated by the operator, gives forth the various sounds which in real life naturally accompany all moving pictures. From a technical point of view it is constructed after the manner of a mechanical organ, the bellows of which are put in motion by a small electrical motor; the instrument has a keyboard with some thirty-two different signs, each one corresponding to a different sound. These signs are made to play in exactly the same manner as with any common typewriter. Having been favored with a private audience by the inventor of this instrument, we successively saw and HEARD a storm which began with the feeble pattering of the first few rain drops, growing faster and faster, and ending in the roar and clamor of a violent thunderstorm; the next picture gave us to hear the departure of a fire engine, the blowing of the horn (this being the signal here in France), the galloping of the horses, giving the full sound of their hoofs on the streets; the roar of the engine furnace and boiler, and the playing of the hose in the midst of the blaze. After that a village blacksmith was heard hammering on his anvil; in the distance through the open doorway a nightingale could be heard warbling in the woods. A comical scene in which we not only saw but also heard a burly matron's finest crockery come to a sad end, was also advantageously accompanied by this new instrument. We have been promised a public exhibition of the "Multiphone" next month in a well-known music hall, and I then hope to send you in full details of the success which I feel sure this new invention will meet with here.

I am pleased to bring to your notice the creation of a new paper in our trade, i. e., the Cine-Journal, edited by Mr. G. Dureau, who was for years chief editor of the Argus-Phono-Cinema and Phono-Cinema Reviews, here. Mr. Dureau's aim, as he very clearly puts forward in a few simple lines of his first edition, is to keep manufacturers in touch with the ever-increasing number of clients which spring up from day to day in all parts of the world. He trusts his journal will prove a useful intermediary for all business purposes, and bans the idea of serving any personal interests or quarrels. In this we can but wish him all success and trust that this new pioneer of the Cinematograph will be one more good help to the cause.

Film thieving is rapidly becoming a recognized and lucrative industry over here, and impressarios and managers have to keep a most active lookout on their goods on account of this specialty. There was a time when a film would have been of no use whatever to the thief, but nowadays the cinematograph has taken strides and everyone knows ,how to work one—more or less.

F. GRAFTON.

MOVING PICTURE SHOW IN LONDON.

One Brought Out by Mr. J. J. Bamberger Excels Any So Far Seen There.

[Special Cable to the New York Herald.]

Moving picture shows are as common in England nowadays as they are in America, thanks to Mr. George Grant, but one put on at the Pavilion this afternoon has them all beaten to a custard. Mr. J. J. Bamberger brought it out, and he did the job very nicely.

The whole afternoon was devoted to it, and so will every afternoon be indefinitely. These moving pictures of Mr. Bamberger's talked. Mr. Harry Lauder's pictures not only moved and danced and acted, but they also sang, thanks to the gramaphone. It was two hours of pure entertainment, a mixture of music, comedy and tragedy.

This experiment with what might be called moving pictures was an unquestioned success, and if London does not like it, then London does not know a good thing. Judging from the applause London does like it, and perhaps here is a chance for an American show to win out.

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.

Mention the Moving Picture World in your correspondence

CORRESPONDENCE.

MORE COMMENTS ON FILM SUBJECTS.

New York, October 5, 1908.

Editor Moving Picture World.

Dear Sir: As an apology to my sharp criticism of "Her Newsboy Friend" I wish to praise a new film called "Duty vs. Revenge," and I hope that none of our noble firemen will ever have such an experience.

It is a strong, dramatic plot. The happy home of a city fireman; he loves his wife and child. His wife is tempted; she goes wrong, and, after robbing him of his savings, she runs away with her lover. They hide themselves in a cheap hotel. The hotel takes fire. The fire department is called out. When our hero, the fireman, enters the room to save the inmates he recognizes in them his wife and her lover. His first impulse is revenge; he throws them back on the bed, closing the door to let them perish in the flames. Our fireman has a remorse of conscience; as a fireman he did not do his duty. He returns in the flames, and not only saves his unfaithful wife, but also her lover. He has done his duty as a fireman and can now revenge himself by refusing to pardon his wife.

The play is well staged and very well acted. The production is natural in actions and lacks these exaggerated motions, so common in moving pictures. It is easy to see that the play was prepared and rehearsed; that it was not a question of pushing men and women in front of the camera, with no preparation. The fire scene is certainly a good, realistic scene, with the due excitement, but the best scenes are the ones in front of the engine house. These scenes are so natural that no one would believe they are at a show. The hero fireman plays his part to perfection; he is very natural and creates a good deal of sympathy.

Such pictures talk to the senses; they leave a deep impression, with a strong desire to see them again or at least to talk of them to friends and neighbors.

The plot, although a sad one, is very possible, teaches a good moral lesson to do our duty first, and the plot is a great credit to our firemen, as they are certainly the noblest and most courageons men in the employ of any city.

The picture was well received and many of the spectators will surely return to see it a second, and perhaps a third time.

Yours truly,

E. S. SCHROEDER.

FROM AN EXHIBITOR.

Philadelphia, Pa., October 2, 1908.

To the Editor of the Moving Picture World.

Dear Sir: Several of your readers have asked in the columns of your valuable publication why the moving picture business is going down. The answer is a very simple one, viz.: "The poor quality of the work exhibited."

I will admit that the various companies have made some great improvements in photography and in the machines, as we have now steady pictures, but, on the other hand, they seem to neglect the subjects.

They seem to buy any old sketches at random and produce them at at minimum cost, irrespective of the truth or errors contained in them. If well informed, I am told that one of the largest companies leaves the choice entirely to the employes of the studio. When the sketches are submitted they never reach the president or vice-president of the company, but go to the manager, and the manager himself never looks at them, but sends them at once to the studio. When the sketches are returned from the studio to the manager, the said manager returns to the different authors the sketches marked "Rejected," and pays for the ones marked "Accepted," and this without looking at what he is paying for. He will pay the same price for an insignificant sketch as he will for a sketch of great merits. This principle appears to me to be very loose, for, as long as the employes of the studio are the only ones to pass on the sketches, they can reject good subjects, because said subjects would perhaps necessitate a little extra hard work to produce them, and the employes, if they can help themselves, are not going to put any extra work on their shoulders. The employes are paid very good salaries by the companies, but the employes do not consider for a moment that their salaries are made up with the millions of nickels taken at the different shows and that if the shows cannot make any money, the salaries will have to be either reduced or stopped. What do the employes care about the qualities of the pictures? They have an idea that the moving picture business is a gold mine, that the companies are rolling in wealth, so why should they worry themselves or why should they exert themselves to improve the output or to put a little extra work on their shoulders?

The selection of a subject should be the duty of the president, as on the good selection of a subject depend the interests of the stockholders. A subject will cost perhaps $2,000 to produce and print a number of copies. The president should look at this matter of $2,000. If the picture is a success the company will make some money, but if the said picture is a failure the company will be the loser, not the employes.

What does an employe care about his work? The president does not see him, the president of the company never comes to the shop, the vice-president, the treasurer and even the manager are perfect strangers to him; he is under the orders of a foreman. He knows that the high officials of the company will never appreciate his work, as they do not know him. He knows that if he does his best he will not get the credit, but that the credit will go to the foreman. So why would he exert himself? No, he works as a machine and remains in the shops as long as the foreman is willing to keep him.

This is the condition of to-day, and will, in course of time, be the ruin of this country. The workingman under such conditions loses all energy, all ambition, and works day after day as a mere machine, putting no interest in his work. In the old times the workingmen would not only try to improve their work, but they would also try to perfect and in some cases invent new devices. This ambition is lost to-day.

I do not blame the employes of a studio to select only easy sketches, sketches that they can produce with the least work on their part, as, to be very frank, I do not believe the companies would pay them anything extra for trying to improve the work.

In meantime the public has to suffer. The public has to be contented with poor pictures, but a day will come when the public will be tired and the film makers will then see the foolishness of their present system of working, but it will be too late. Always the same old question, of closing the barn door after the horse has gone.

If the manufacturers of films were more careful in the selection and production of subjects they would not be exposed to such criticism as the one contained in your last issue on "Her Newsboy Friend," or on the amusing satire of Jennie and Mamie on the Devil's Picture.

One fault with the manufacturers is that, tired of seeing their own work in their studios, they do not care to visit the shows, and consequently do not hear the comments of the spectators.

The manufacturers of the celebrated film, "Ingomar," believe they have the banner film of the season. Certainly the staging is irreproachable and the picture is well worked; in other words, it is an artistic picture, in the moving picture line. The manufacturers are naturally proud of the picture; they understand it, as they have read the story of Ingomar and have studied everything regarding Ingomar while producing the play. But how about Mrs. Murphy and her kids? Does she understand the picture? Poor Mrs. Murphy is too busy at the washtub to read books of history, and her children are too busy getting through with the plain grammar school, then go to work in the factories, to help mother. What do they know about "Ingomar"? They don't even know the history of George Washington, except the story of the little hatchet. Is it not the same case of Jennie and Mamie, who could not see the "Devil in the Jumping Jack," as they called him? The manufacturers should remember that they owe their success, not to our millionaires, but to the working class. The poor who have not the money to go to the high-class theaters are the ones supplying the cash.

"Ingomar" to Mrs. Murphy and her kids is a flat picture, with no interest, and they would gladly give all the beauties of workmanship of the great Ingomar film for one of these silly, badly staged and acted pictures, as "Free Lunch," where they can have at least a good laugh.

When Mrs. Murphy goes to see "A Mother's Crime" she is affected from beginning to end; she can follow the easy, simple and natural plot, she sympathizes with the poor mother, and slowly she unfolds her handkerchief, as she cannot control her tears. As soon as Mrs. Murphy returns home, what does she care for the children, for the roast burning in the oven? She runs to the back yard and calls her friend, Mrs. O'Brien, over the fence, to tell her all about

"A Mother's Crime." Mrs. Murphy cries in telling the sad story, and Mrs. O'Brien cries in listening to the sad story. Mrs. O'Brien cannot stand it any longer, and she quickly steals the nickel she had prepared for the pint of beer for Pat, to run to the show. Now, have you seen Mrs. Murphy over the fence, urging her friend O'Brien to go to see the "Ingomar" picture? No, on the contrary, Mrs. Murphy is so tired and disgusted with it that she cannot wait for the return of Mr. Murphy for her beer.

This is the exact situation, and all the showmen will agree with me.

If our manufacturers wanted to witness some of our shows they would gain some very important pointers.

During these hard times, when the nickels are not plentiful, the workingmen are careful. Watch them in front of the different shows. If they see folks come out with eyes still wet from tears or with a broad smile on their faces, they understand that there is something doing, but if the spectators leaving a show place have long faces, those waiting outside understand that the show is "on the bum," and walk to another place.

Yours truly,
WM. G. McDOWELL.

New York, October 8, 1908.

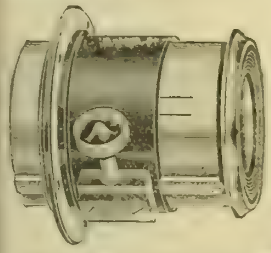
Editor Moving Picture World:

Dear Sir—The writer would appreciate very much if you will kindly publish the following notice in your paper.

Ellis Cohen, who was formerly editor and manager of the Views and Films Index, has severed all connections with his publication. All personal mail will reach him at his home, 307 East Fifty-fifth street, New York.

Thanking you in advance, I am,

Yours truly,
ELLIS COHEN.



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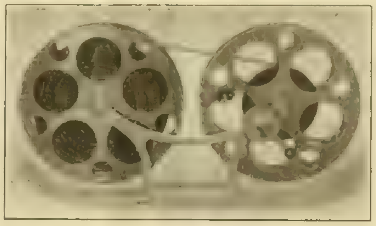

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Stories of the Films.

THE ZULU'S HEART (Biograph). **The Savage Becomes Compassionate Through Grief.** Cicero asks, "What gift has Providence bestowed on man, that is so dear to him as his children?" None, and Southey truly says, "Call not that man wretched, who, whatever ills he suffers, has a child to love." Certain it is that there is no kind of affection so purely angelic as that of a father to his daughter, and to lose her engenders a grief that transcends all other emotions. The Zulu chief of the Amatabele tribe has an only daughter who, at the age of four years, dies of fever, and in the opening scene of this Biograph story we find him burying her. Scarcely has the poor bereft father laid the little body in the ground, when the war cry is heard resounding in the hills. There is an uprising and the chief is summoned to action. Tearing himself from the grave of his little one, he arms himself with his assegai and oxhide shield and is soon at the head of his band of savages, with sinister designs on the Boers. The Boers themselves have become active, and scouts have been sent out to warn those nomadic South Africans who might be on the road. One family, comprising a Boer, his wife and a four-year-old girl, are, however, trapped, and despite extreme measures to elude the merciless black brutes, are soon overtaken. Finding escape hopeless, the Boer leaps from his wagon, and sending his wife and child into the woods, seizes his rifle, in the vain hope of holding the savages at bay while the woman and child seek a place of safety. There is a shower of assegais, one of which pierces the poor fellow, dropping him into the road. Up rush the prancing, jibbing, gibbering barbarians. Finding the man dead, they rush on to find the others. The distracted woman hides the girl in a niche in the rocks, while she goes to find some avenue of escape, but she is at once apprehended and taken by the band to their camp, their chief remaining behind. The baby now comes forward to appeal to the Zulu, who is so reminded by her of his own lost treasure that his cruel nature at once softens as the little one offers her dollie as ransom for her mother. The chief is so moved that he vows to save the mother's life, if it costs him his own. Placing the little one in a crevice in the rocks, where she soon falls asleep, he goes to find the mother. Arriving at the camp, he demands the release of the woman, which his followers grant with protests. Back he goes to get the child, but the wily devils have anticipated him and carried her off. He soon overtakes them, however, and after slaying three in a terrific conflict, delivers the child to its mother, and then sees them safely to their destination. The subject is a beautiful story of parental affection, portrayed in a most novel manner, besides being intensely thrilling. Length, 776 feet.

FATHER GETS IN THE GAME (Biograph).—**No Oslerism for Papa, Dear—Not Much!**—"You have got to keep up with the bandwagon or quit." This never impressed old Wilkins so forcibly as when his son and daughter give him the go-by, stamping him as a "has-been," and away out of the game. Even Mrs. Wilkins, who is as vivacious as a widow, snubs him. He keenly feels his condition and resolves to alter it. With this in view, he enlists the services of Professor Dyem, the celebrated Dermatologist and Tonsorial Artist. After a session with the Professor, behold the transmogrified Wilkins. What a change! Shorn of his grizzly beard, his locks raven, complexion florid, eye clear and step elastic, he views himself in the mirror. He hardly recognizes himself. In fact, it requires his valet to convince him that he is he. "Am I in it? Well, I guess. If I don't keep up with and even beat that bandwagon by a city block, my name is not Bill Wilkins." He sallies forth and makes for the park. The first person he encounters is his wife. He approaches her in elation, but she mistakes him for an impudent masher and he receives the weight of her parasol over his head for his trouble. The next one he meets is his daughter. She is seated on a bench, waiting for Charley. He takes a seat beside her and when he tries to make himself known she draws herself up to full height and with a blow sends him backward over the bench onto the grass. Well, he changes his tactics, and gets reckless. Along comes his son with his best girl, so he decides to win her out for spite. Now this young lady has a sensitive pneumogastric nerve, and when he sits beside her on the bench and slyly suggests a cold bottle and a hot bird, she is "his'n." This is done so coolly and so quickly, that young Wilkins, who, of course, does not recognize his respected papa, is speechless with rage. He follows them, however, to the cafe, where his intrusion is resented and he is rudely thrown from the place. At the Wilkins' domicile there is an indignation meeting. Mother, daughter and son all rush in to relate their experiences to father. He is not to be found. Suddenly a hilarious individual enters. "'Tis he—the insulter; a drunk and disorderly." They are about to have him thrown out, when the valet comes to his rescue and explains that the jubilant gentleman is no other than their dear papa, who has not only caught up with the bandwagon, but is sitting on the seat with the driver. They all gasp in surprise, and young Wilkins takes a wreath of laurel from a statue and places it on old Wilkins' brow, saying: "Pop, you are the candy." Length, 604 feet.

THE LOVER'S GUIDE (Edison).—Synopsis of scenes:

A Lovesick Youth.—"Cholly" has arrived at the time of life when every girl seems a divinity—Uncertain of his powers he buys an alleged "Lover's Guide"—Works overtime to master its rules.

Invitations to the Picnic.—Anxious to try his knowledge "Cholly" arranges a select picnic, including himself and lady friends. Girls are "delighted" and eager to go.

"They're Off." "Cholly" burns midnight oil to finish his "education." The happy day arrives—"Cholly" gallant, but nervous. Girls ready. Give "Cholly" a few things to carry not mentioned in the "Guide."

In the Country.—"Cholly" does his best to manage a bevy of frisky girls and a wagonload of "traps"—"Cholly" rides in the rear.

The Worst to Come. Rocky roads, and hilly—"Cholly" takes a tumble. Gets tangled in the hammock. Girls, intent on a "talkfest," do not miss him. But horses have to rest, and "Cholly" catches up.

"Such a Lovely Dinner." Girls allow "Cholly" to "set the table," make the fire, carry water, and wash the dishes. He is happy, nervous, and dirty. "Falls all over himself." The girls have fun with him.

"Cholly Has His Inning." The girls seek shady nooks to rest or read—"Cholly" gets busy. Makes love to each girl in succession. He works hard, but ——

Guide Book in Hand. He approaches Nellie—The mosquitoes route them—Margie is up a tree—"Cholly" tries elevated love-making. The branch breaks, his ardor cools—Under a haystack he spies Dottie. The girls "butt in" and they flee.

A Damp Gallant.—A rickety footbridge o'er a stream—"Cholly" carries Mabel on his back—Not far; but such a ducking!—"Cholly" retires in disgrace.

Homeward Bound.—"Cholly" packs up—Girls impatient. Drive off and leave "Cholly"—A mad rush to catch up—Arrives in time to see girls leave on the train with a handsome drummer—"Cholly" a wiser but sadder man. Approximate length, 1,000 feet.

A VOICE FROM THE DEAD (Edison).—Synopsis of scenes:

Prelude.—From the building of the Pyramids Labor's battles have been waged. Our picture vividly portrays one of these battles. Tells a charming story of love, and illustrates anew the value of the phonograpa.

Captains of Industry.—The general office of an iron foundry. An era of prosperity—A spirit of unrest among the workmen—A strike contemplated.

A Palatial Mansion.—The ironmaster at home—Superintendent arrives to tell of intended strike—Employer's daughter interested—Admires the superintendent. She promises to visit the foundry.

At the Foundry.—The visit—Superintendent "does the honors." Committee from the workmen received—The foreman's daughter, Nell (heroine), contrasted with the ironmaster's daughter. His daughter sides with the superintendent.

The Disagreement.—Partners in consultation—Junior opposes conciliation. Heated argument follows—Senior partner has a stroke—Junior believes dead. Plots against superintendent, his rival.

A Work of Hate.—Junior partner tells superintendent that the decision is against the men—Superintendent goes to inform men—Junior partner takes pair of dividers—Places them at side of supposed dead man.

The Phonographic Record.—Senior partner revives—Cries unheard—Crawls to phonograph—Dictates a message. His last words—Then expires.

The Strike.—Superintendent tells men of company's decision—They quit work in a body—Junior partner upbraids superintendent—A desperate fight between rivals. Unconscious superintendent forced into a crucible—Left to his fate over a glowing pit.

Nell to the Rescue!—Cleaning superintendent's office—Sees his terrible danger—Breaks through a window—Makes a desperate leap—Closes the pit doors in the nick of time.

Falsely Accused.—Finding the body—Police in charge—Junior partner accuses superintendent—Dividers a mute witness—Superintendent arrested—Held for trial.

A Voice from the Dead!—Superintendent battling for his life—Evidence against him—Jury about to render a verdict of guilty—Nell rushes in with new evidence—Record admitted—Justice triumphs. Approximate length, 1,000 feet.

THE BRIDGE OF SIGHS (Edison).—Synopsis of scenes:

"One more unfortunate,
Weary of breath,
Rashly importunate,
Gone to her death!"

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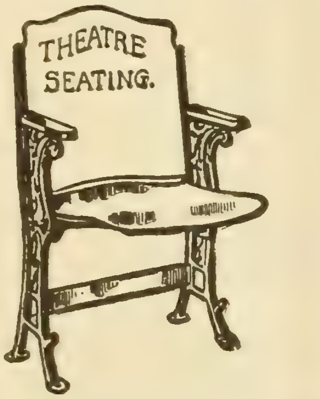
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The Gilded Cage.—Rooms in the city—A false life—Hollow happiness—Neglect and indifference—Promises broken—Final desertion—A dark future.

The Dream Ended.—Alone in a great city—Helpless, friendless, inexperienced—Everything sold, or pawned for food—She seeks work—Turned into the street.

"Home—She Had None."—Hopeless wandering—Sinks lower and lower—The bitter dregs—She sees her lover and his new mistress—Her last appeal roughly repulsed.

"The Bridge of Sighs."—Crouching in dark corners—The gay throng passes heedless—Bitter memories and keen remorse—Starvation weakens—The rushing tide invites to rest—The plunge made.

At Rest! Borne onward by the river—Rough but sympathetic hands lift her tenderly—Past human help—To the Morgue—Young clergyman reverently crosses her hands—Peace at last!

The Good Shepherd.—The cold moonlight streams across her face—It is transformed—As the moonlight fades, the vision of Christ appears, with attitude of infinite pity and a look of benediction.

Length, 1,000 feet.

WHAT POVERTY LEADS TO (Crescent Film Co.).—This is a dramatic subject relating to the different temptations of starvation. Jim's home. Jim out of work. Child crying for something to eat. Milkman refuses to give Jim any more milk without paying for same. Jim decides to steal a bottle of milk for his child's sake. After meeting with success, he decides to burglarize a residence, and with the proceeds keep himself and child from starving. Interior of fashionable residence. Dining room. Jim is seen taking silverware from sideboard and packing same into dress suit case which he has found there. A three-year-old baby of owner of house discovers Jim at work and hides behind a chair to see what he is going to do. Jim pries open a door which leads into another room to get more plunder, when child sneaks forward and empties the silverware from the dress suit case into drawer of sideboard, and as Jim is about to return the baby substitutes himself in the dress suit case and closes the lid, just as Jim picks up same and makes his departure. Jim returns home and opens suit case, when he is astonished to see baby with revolver pointed at him. Jim is a nonprofessional burglar, and immediately cowers down and starts to retreat. An idea strikes him. He gives baby a toy in exchange for the revolver. When Jim realizes his mistake, he immediately returns the baby to its proper home. The father of the stolen child is looking all over for his child and has almost given up hope and is heartbroken when Jim returns with the baby. The father at first is very angry with Jim, but the baby explains to him the pathetic condition of Jim's home. The father is touched to his heart at the sad story and offers Jim a position, which he is glad to accept. The finish of the picture shows baby's arms around Jim's neck, kissing one another with great affection, which closes this production. Length, 750 feet.

THE COUNTESS' WEDDING DAY (Great Northern Film). The beautiful Countess Rose is engaged to be married to her cousin. A sly old baron is in love with her and an altercation takes place between the two rivals, resulting in a challenge. They meet in a forest but the baron becomes frightened, apologizes to his opponent and the fight is suspended.

The baron plans revenge—arranges with gypsies to kidnap the countess on her wedding day—the plan is successful but a gypsy girl, to whom the countess has shown some kindness, gives the alarm to the lady's father and lover. They pursue the robbers and reach them just as the old baron is approaching his prey. The count drives away the gypsies with his whip, shoots the baron and embraces his bride. Length, 478 feet.

FIRE AT SEA (Kalem).—A realistic picture showing the departure of an excursion steamer laden with pleasure seekers—the jollification on board—explosion in boiler room—alarm of fire—panic of excursionists—thrilling slides for life—panic stricken men and women leaping into the water—boats to the rescue—and ending with a picture of the blazing hulk on the beach. Length, 750 feet.

THE SALOON DANCE (Lubin).—Two tramps find a cigar butt and two box tickets for the performance of Salome. While watching the famous dance an idea strikes them. "If we had such costumes, couldn't we make money!" They procure some costumes and then sail forth to do the "Saloon dance," as they call it, whereby they take everything from a box of cigars to the cash register and a barrel of Wuertzberger. The only thing they did not steal was the saloon. Length, 635 feet.

WHEN OUR SHIP COMES IN (Lubin).—"When our ship comes in" we will do many things which we cannot do now. The wife of a sailor with her little boy goes every day to the wharf to see if her "ship comes in," but not until she nearly lies at death's door does her ship come in, bringing her husband, wealth and happiness. Length, 290 feet.

THE HELPING HAND (Geo. Melies).—This film shows a poor old man and his little son and daughter begging for some food of a merchant in the market place. Their appeal for help is harshly turned aside, and the old fellow is about to take up his weary way when a charitable lady seeing the occurrence interferes. She first upbraids the merchant vigorously for his crustiness and then buys food for the unfortunates. Thanks to her kindness, they eat all they want, after which the woman offers to take care of the children. The old man takes advantage of her kindness, and she takes the children in her care, while several merchants in the market place seeing his plight give him employment carrying goods on his back. Length, 245 feet.

THE OLD FOOTLIGHT FAVORITE (Geo. Melies).—A once famous actor is seen applying at a theatrical booking agency for a position. He is informed that he is too old to take part in a show regardless of the fact that in former years he was a star of no mean repute. He returns home to his wife and tells her that it is impossible to obtain employment. After he has pawned most of his belongings he and his wife go through the streets begging, where they are met by a leading actor of the day, who at one time was given advice which placed him at the head of his profession. Seeing his old friend in destitute circumstances he offers him his home to spend his remaining years. Length, 588 feet.

GRANDMOTHER'S STORY (Geo. Melies).—The old granny reads to a little girl from a book, and between paragraphs she tells the child of the wonders of Fairyland. Then, the child tiring, she places it affectionately in bed, and after prayers the little girl falls to sleep. Suddenly the child sees a guardian fairy appear from a cross and she is invited to take a stroll to the land of child's wonders. The fairy takes her little hand and begins to lead her through wonderful grottos of mystic design and awe-inspiring grandeur, until they come to a great land where there are wonderful toys innumerable and defying description, which go through their various movements in an almost human way. From Toyland the fairy leads the little girl to the realm of King Sweet, where all is fruit and candy. From there the wondering child is taken to another land where sweet flowers and trees and ferns, hanging plants, hedges and bowers nod and smile and beckon her onward. The child is entranced by the beauty of it all, but is also tired by her journey and sits down to rest. Soon she nods off to sleep; but her exclamations of joy and wonderment are not silenced, and grandmother, hearing her voice, comes to her side, and the little girl finds herself back in her own little bed again.

Pathe Freres issue:

DOLL MAKING.—The manufacture of dolls is quite an important industry, and in this interesting picture we are privileged to see just how the pretty playthings are manufactured. Beginning with the moulding of the clay, we witness each different stage until the complete beautiful dolly is placed in the hands of its gentle little mother.

When the different parts are taken out of the moulds we see them dipped in some preparation which gives them the beautiful flesh color. Next we see women daintily tinting the cheeks and lips, and painting in the eybrows and lashes. After she has fastened the eyes in place it is time for the hair to be adjusted, and when the shade is decided upon, it is quickly glued upon the head and the little beauty is complete. But now comes the all-important question of clothes, and we see the little lady being fitted out just like a real society belle, from the daintiest footgear, which is fitted with great care as to correctness in size, to a fashionable "Merry Widow," which sets with a great deal of style on her curly head.

Now complete and ready to be shipped, she is placed in a big case with a whole lot of sister dollies and sent out into the big, wide world. What is our delight when in the next picture we see a kindly gentleman in the act of purchasing our little friend for his daughter, who receives it with open arms and tenderly embraces it. Length, 492 feet.

TWO GREAT GRIEFS.—A young man is seen entering a cemetery, and in sorrow placing some flowers on the grave of his lately deceased wife. While thus engaged, his attention is attracted to a beautiful young woman who kneels, weeping piteously, over a nearby tomb. These two sorrow-stricken people—both craving for sympathy—soon strike up an acquaintance and before very long it looks as if an interesting romance would be the outcome.

The next scene shows the young widower on his return home, where everything reminds him of his dead wife. We see him as he takes the portrait of the latter from the wall and places it on the bed, decorating it meantime with fresh flowers. A view of the interior of the widow's apartment is also given, and a truly sombre picture she presents as she reverently lights the candles in front of her husband's portrait while gazing, with tear-dimmed eyes, on the well-loved features of her lost one.

The following day the two mourners meet again at the cemetery gate and the widower presents his acquaintance of yesterday with a beautiful bouquet of flowers, which by the way was intended for his wife's grave. It is quite evident now that notwithstanding their short acquaintance, these two are deeply in love and we are not surprised, therefore, to see the man down on his knees proposing when the couple return to the widow's apartment.

The next picture which is after the marriage, shows the pair living like turtle doves, but from a sense of duty they keep the portraits of their former mates hanging on the wall, the latter, therefore, witness many interesting love scenes between the newly married pair. Soon, however, these dumb spectators are too much for the happy couple, who decide, rather than remove the pictures, to drape them over with black. This accomplished, they go back to their billing and cooing with easier consciences. The time comes, however, when the dear departed are forgotten and the pictures become an eyesore, so are sent up to the attic to be added to a lot of other articles, once so highly valued, but which have unfortunately outlived their usefulness.

A landscape now fills the place on the wall where the portraits used to hang, and the couple, happy in each other's love, have quite forgotten their early sorrows. Length, 410 feet.

MAKING ARABIAN POTTERY.—This interesting picture shows us how the Arabs make their famous pottery, and it is wonderful what beautiful articles they can fashion out of common clay. In the first picture we see them preparing the clay and mixing it and forming the different objects. Next is the baking process, the different pieces being placed in an oven until hard, when they are removed and decorated, some most artistically. The work completed, the different objects are sent to the bazar, where we see them on exhibition, waiting a purchaser. Length, 475 feet.

THE MAGIC MIRROR.—In this picture we see a talented youth who has compounded a wonderful fluid, a little of which he applies to the mirror in his room, and when he looks into it, his image comes to life and comes out of the frame and imitates his every action. As soon as he rubs the fluid off the mirror his double disappears. When the servant comes in, a little of the fluid is again rubbed on the mirror, and he has the same experience, his reflection stepping out and doing stunts, thereby scaring the poor fellow almost to death.

The inventor of the fluid then takes the mirror with him and goes out on the street. A passing policeman looks into it, and immediately his double appears and they have a free-for-all fight. A fellow playing the hose on the street is surprised when his double faces him, also holding a hose, and for a time it is amusing to see them drenching one another. He next goes into a cafe, where a man seated at a table gazes into the mirror, and immediately his double appears on the opposite side of the table, and it is nip and tuck to see who can eat the most. They cause so much excitement in the place that everything is wrecked and the unfortunate fellow is unceremoniously ejected, while his double disappears.

The young inventor goes home, but is followed by an angry mob, who procure a vat and give him an undesired bath, and in the midst of the excitement the young student of chemicals awakens and finds that it is only a dream. Length, 475 feet.

THE INNKEEPER'S REMORSE.—An old innkeeper in the mountains finds it rather hard to support his family and keep expenses paid on account of a depression in business. When the landlord comes to collect the rent, he is unable to pay, and is threatened with eviction if the money is not forthcoming the following day. The poor old fellow is at his wits' end to know just how he is going to raise the required cash, when in walks a dashing youth and orders some refreshments. When he pays his bill and the innkeeper sees the large amount of money that he is carrying, it is a great temptation, and he follows the young man out of the place. He sneaks along behind him, and when at an obscure part of the road the old man waylays the youth and steals his wallet.

He returns home with his ill-gotten coin, but his conscience gives him no peace, for wherever he goes he sees his victim before him. When the landlord comes and receives the rent the old man again sees the spectre standing alongside of him. His dutiful daughter prepares his meal and they sit down together, but the father is unable to bear the remorse any longer. Finally he hastens from the house, and as he goes down the road he meets the man whom he robbed. Confessing his guilt, he gives back all the money, and the stranger, seeing his repentant form bowed before him, forgives him, and the old man goes happily and contented on his way. Length, 377 feet.

THE FAKE DOCTOR.—A well-known practitioner is sent for in a great hurry, and the case being a serious one, he is compelled to leave at once, although it is his office hours and a dozen or more patients are left waiting in the reception room. The doctor's servant, seeing the roomful of weary faces, decides to treat the people himself, so he disguises himself as the physician and invites each one into the office, where he attends to his complaints. The first is an unfortunate woman whom he gives an electric shock with a hand battery, not [illegible] all [illegible]. Next is a soldier with a sore foot, and after nearly killing the poor fellow by burning the injured member with [illegible] he takes his money and turns him out. A [illegible] man then enters, whom he soon soothes with a little whisky and allows to pass quietly out.

Finally a fellow with a very bad toothache comes in, and as soon as the fake doctor relieves him of his pain the two start out to have a jolly time. They go to a cafe where they imbibe freely of the luscious beverages.

In the meantime the doctor returns to his office and is horrified at the condition of the place, and hardly has he regained his composure before he is set upon by the crowd of angry patients treated by his servant, who all join in giving him an unmerciful beating. Length, 492 feet.

PARIS FIRE BRIGADE.—Pictures of the American fire fighters and the wonderful manner in which they save life and property have always been received by the public with unbounded enthusiasm. This picture is something new in this line, for it shows us how the Paris firemen fight fires, and gives us an idea of the marvelous system employed in this country.

The first picture is turning in the alarm, and there is a view of the fire station just as the alarm is sounded, and we note with amazement the quick time the men make as they leap from their beds, dress and stand ready each at his post. It is a splendid sight to see the engines dash down the street at breakneck speed, and we note with interest that many of them, as they speed madly on, are run by motor.

The next picture shows the brigade at work turning the high pressure streams on a tower, while the brave firemen are seen carrying people down the ladders. The laddies who are compelled to go down into the smoke-filled cellar wear huge helmets similar to those worn by divers, which completely cover their heads and save them from suffocation.

The last picture shows the brigade trying to save a big warehouse which has become a raging furnace, and one cannot help admiring the magnificent training these men exhibit. At the word of command they act like one man, scaling high walls and performing many wonderful feats. Length, 623 feet.

TRICKED INTO GIVING HIS CONSENT.—We see a young couple in earnest conversation at the front gate of the young girl's home, for the young man, who does not stand very high in the estimation of the girl's father, is not allowed the privilege of advancing any nearer to the abode of his adored one. As they are thus engaged, the old man discovers them and chases the fellow away from the place, but the latter soon returns, and, climbing the high wall, is stealing in to see his loved one again, when one of the servants, at an order from the infuriated father, shoots at him, and the youth drops as if dead. The old man, when he realizes the seriousness of the situation, hastily sends the servant to the hospital for the doctor. When the latter arrives he immediately makes an examination, only to discover that the young man has not been injured at all. Entering into the joke, the doctor has the youth carried away by two attendants, while the old man stands conscience-stricken at the harm he has done. When at a fair distance from the place, the fellow bids a fond adieu to his friends and starts in to make the old man's life unbearable. He procures a sheet and puts it over his head and follows the old fellow wherever he goes; the latter, believing he is being pursued by his victim's ghost, is almost driven to distraction. Finally the spook follows him to his home, and in order to rid himself of this awful presence, the old fellow gladly gives him his daughter. The youth then, to the astonishment of the old father, throws off his disguise and

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THE RANCHMAN'S LOVE (Selig).—In a small frontier town there lived a couple that fate had thrown together as man and wife, but whose natures were so foreign to each other that no happiness could come of their union. Luke Hodges was known far and near as the most habitual drunkard in the community, and much sympathy was expressed for his pretty, young wife, Sallie.

On a cattle ranch near by lived an old admirer of Sallie's, Jack Turner. A misunderstanding had parted them in their youth, but Jack had never ceased to care for the little girl whom he had once called his sweetheart, and when reports of her unhappiness reached his ears, the pity in his heart rekindled into love, and he determined, if possible, to persuade her to divorce the drunkard that had wrecked her life and place her destiny in his hands.

The opening scene shows Sallie slaving at the washtub, wasting her strength in the endeavor to earn enough to keep body and soul together. Her drunken husband is within the little shack, sleeping off his debauch of the night before. The gate swings open, and in rides Jack Turner. The sight of Sallie's abject poverty and miserable surroundings fires him with rage, but he controls the impulse to speak of what is in his heart, and asking for a drink of water, which she gives him, he rides away. Sallie gazes wistfully after him and is not aware that her husband has awakened and is watching her with jealous eyes. Bidding her go in the house, and telling her that he will kill Jack Turner if he ever sees him near his house again, he staggers off to the grog shop to resume his drunken orgy.

In the meantime Jack has decided on his course, and writing a letter to Sallie, asks her to take the step that will free her from such a life and become his wife. Sallie is reading the letter when Luke comes upon her, and tearing it from her hands, soon learns its contents. He then for the first time realizes what he has lost and sinks sobbing to the ground. Sallie sadly enters the house and leaves him alone in his misery.

We next see him groping his way over the huge boulders of a rocky canyon. He is making his way to the river. He at last arrives at a spot where a great waterfall plungees over a lofty cliff, and as the maddened whirlpool sweeps on its way down the rugged chasm, a cunning idea has entered his inebriate mind. He will feign suicide and then leave the country, allow Jack to marry Sallie, and when they are happy and contented, return and then force his rival to keep him supplied with money to hold his peace.

Removing his hat and coat, and writing a farewell message on the back of an old envelope, he leaves the evidences of his suicide and disappears. His continued absence soon alarms Sallie and she asks her neighbors to search for him. A party is soon organized, and at last the coat, hat and letter are found. Thinking that the body has been carried miles away by the rushing waters, no effort is made to recover it, and the town of Marshall settles back to peace and quiet.

A year has passed and we see a merry wedding party on its way to the church. Jack has at last accomplished his cherished hope and is leading his blushing sweetheart Sallie to the altar.

We are next shown the happy couple leaving for a new country. A typical prairie schooner is loaded with provisions, and, accompanied by two ranchmen, Jack and Sallie drive away. But more trouble is yet to come to our young couple. Luke has returned to blast their dreams of happiness. He sees them drive away and follows on foot for miles. The men lead the horses to water while Sallie busies herself preparing supper. A dark shadow suddenly appears from behind the wagon. With a start Sallie raises her eyes and with a horror that strikes her speechless she gazes into the bloated features of Luke, her detested husband. With a low moan she sinks fainting to the ground. At the sight of her the old passion arises in his breast and an insane desire to again possess her overmasters his better judgment. Calling to his friend to lift her up, they carry her away and up the mountain side. She recovers and makes a desperate fight for liberty, but to no avail. To the edge of a cliff they are bearing her. When Jack, returning to the camp, finds her gone, and hearing her cries for help, calls his men and with rifles in their hands, dash madly up the mountain. On the edge of the precipice the maddened inebriate is struggling with the terror-stricken woman, when, with the strength born of desperation, she pushes him from her, and losing his footing, the unfortunate wretch pitches headlong into the yawning chasm. A shot rings out and the other rogue falls wounded at his feet. Looking up, she sees her rescuers running rapidly toward her and she is soon clasped in the protecting arms of her husband.

LEAH THE FORSAKEN (Vitagraph).—Leah, a Jewess, with several of her people, are observed in conversation, as a number of Christians come suddenly upon them, stone and drive them away. At the parish church the worshippers are observed leaving, among them Magistrate Lorenz, Father Herman and Madalene, a charming young girl whom Lorenz has chosen as the wife of his son Rudolph. They proceed to the home of Lorenz, where Rudolph is observed seated on a bench, meditating. The young man is upbraided by the father for his failure to attend religious services, and while in conversation Leah appears, closely followed by the angry mob. The crowd make a rush toward her, the priest raises the cross before them and they cower in fear.

Beneath a large cross in the forest, Leah is waiting expectantly. Rudolph appears and the lovers, for such they are, rush into each other's arms. The young man asks Leah to marry him and leave home. She promises, and after vowing eternal fidelity the lovers part, agreeing to meet the following day at the same place and from there leave for other parts. Nathan, an apostate Jew, has stolen up behind the pair during their conversation, hears all and gleefully departs unnoticed. He proceeds directly to the home of the magistrate and tells of Rudolph's love for the Jewess. Lorenz is furious, will not believe the tale, and bids Nathan begone. At this time Rudolph appears, and being asked for the truth, haughtily admits his love for

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ah. The old magistrate is heartbroken and [illegible] nd Nathan decide to buy off Leah with gold. Al ough indignant, Rudolph consents to have her ve tested. Nathan leaves with the large purse gold and shortly comes upon her. He offers her e purse, which she angrily throws to the ground nd indignantly leaves him. Nathan stands for the oment perplexed, then puts the gold in his own cket, takes the empty purse, returns to the house d shows the purse minus the gold. The father d his associates are overjoyed, while Rudolph is artbroken.

The next day at the appointed time Leah goes the forest and waits anxiously for Rudolph. As me passes on and he does not appear, she falls the ground in bitter grief at his supposed un ithfulness. At his home, Rudolph is heartbroken er what he thinks her falsity. He goes inside arily with his father, and presently Leah ap ches the house, knocks at the door and begs to ak to Rudolph. The father orders her away. dolph appears in the doorway, starts upon seeing ah, and angrily bids her depart. Leah does not derstand his changed manner and pleads with n. Rudolph denounces her, then passes inside, ving the Jewess in agony on the steps.

Preparations for the marriage of Madalene to dolph are quickly made and they repair to the urch for the ceremony. Leah creeps up to the r and hides as the party enters. She watches ceremony, and as the villagers leave the church falls in a faint.

Again at the cross in the forest Rudolph is seen. Leah appears before him. She upbraids him his faithlessness, while he shows the empty se and accuses her. She at last comprehends situation and indignantly denies having taken money. Rudolph also sees the mistake, falls his knees and asks for pardon. Leah haughtily ws away, tells of her suffering, and, bitterly sing him, departs.

ive years elapse, and outside Rudolph's home and Madalene and their little child are seated. ah comes upon the little girl and kisses the ld lovingly. The villagers come upon the pair l jeer the Jewess. The noise brings Rudolph l Madalene from the house, and Leah points to than, the leader of the mob, denounces him as apostate Jew, a thief and the instigator of her [illegible]. Rudolph shows the empty purse, jus ying the charge. Nathan is taken in hand by officers and dragged away. Leah staggers ly, then falls dead at Rudolph's feet. "True eath." Length, [illegible] feet.

A DESPERATE CHANCE (The World Film Mfg. Brandon's home at the breakfast hour. Bran 's wife hands him a package to take on his to the factory, which he promptly forgets, and ves for his daily toil, after a fond good by.

t his departure the would-be lover appears upon scene and is promptly scorned by the dutiful e; but, not in the least disconcerted, he attempts force his attentions upon her, when the husband, rning for the forgotten package, chastises him he deserves.

week later the scoundrel, after committing a me, swears that Brandon is the perpetrator and ains a warrant for his arrest, whereupon the ocent man's brother vows to clear his name and vict the guilty person.

he brother and wife immediately concoct a plot ereby they may smuggle files and saws into the son and liberate the innocent husband. They successful, and soon Brandon, followed by the er convicts, breaks for liberty. They now make ir way to the river, over the mountains, and the woods, closely pursued by the guards, when, ven to desperation, the prisoners fire the woods to check the oncoming posse. The posse finally surround the fleeing men and compel them to stand. Here a battle royal takes place and many are left for dead, among whom is Brandon, who is soon found by the searching wife and brother.

In the meantime the "Wolf" and his dupe quarrel. The latter is struck down by the villain, who leaves him for dead, but the accomplice soon revives and is found by Brandon's brother.

Brandon is brought home and the wife and sister are attending to his wounds when the house is surrounded by officers and the escaped man is about to be taken back to prison as the brother and wounded accomplice enter and tell their story, which throws the crime upon the guilty party. Brandon is released and the scoundrel who has caused all the trouble is arrested. All are happy once more and the picture closes with the "Wolf" in striped clothes behind the well deserved iron bars. Approximate length, 1,000 feet.

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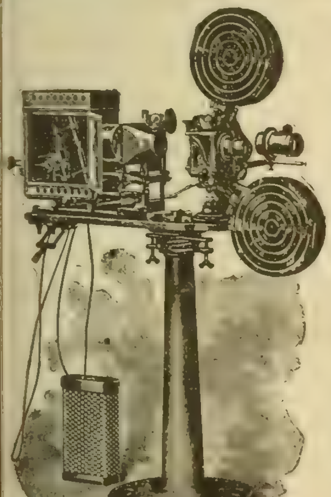

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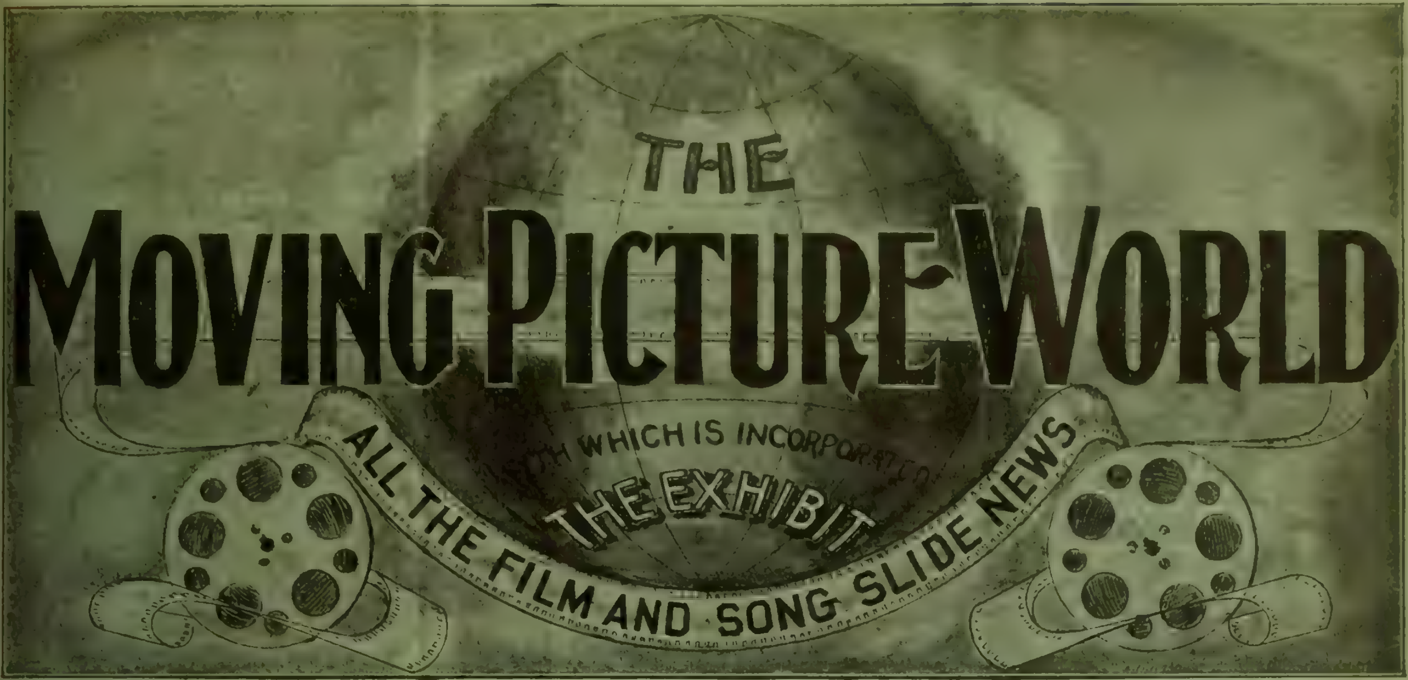

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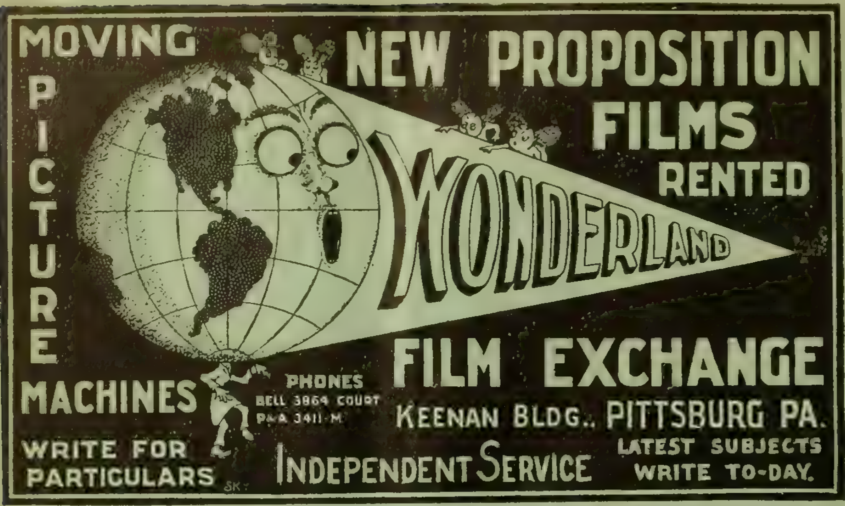

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Editorial.

Public Opinion Controls.

What kind of show does the public want? This is an important question, for on its answer depends the stability of the business and the prosperity of the exhibitor, the renter and the manufacturer. By following the trend of public opinion, and not by producing such subjects as they think the public will stand for, the manufacturers would be paving the way to success. Public opinion controls the destiny of any branch of business that is a luxury and not a necessity. Judging from the comments of the daily press and the magazines, there are many people who think and say that the moving picture entertainment is not what it ought to be. There is a tendency on the part of some producers and exhibitors to pander to the lowest tastes, and manufacturers and showmen alike err if they think that sensationalism is the saving of their business.

We shall publish all opinions that will help those interested to guide themselves by public approval, and invite our readers, and especially the exhibitor, to state their views and offer suggestions. On another page will be found, under the heading "Public Opinion," some suggestions from the outside press.

Better Action and Expression Needed in the Films.

What is it in the films of some foreign manufacturers that makes them in such demand in this country? It certainly is not the subjects, the plots of which are, as a rule, mentally (and often morally) below the level of those attempted by American producers. It cannot be said, either, that our home manufacturers are behind in the tricks of stagecraft and scene painting, nor are they at a disadvantage in the choice of outdoor settings. What is this mysterious something in certain films which attracts, while others are insipid, notwithstanding that the subject may be of greater merit? This question forced itself upon us while sitting out a show in Keith's this week in which the audience showed the keenest delight at the French rendering of a very weak-kneed plot while they failed to show the slightest appreciation of the efforts of an American manufacturer to depict a far more interesting story—both subjects being on the same reel. The answer suggested itself with the question—*action expression* and *finish of execution*. It is obvious that the people like to be fooled. They like to sit in their chairs and see the plays enacted in a manner that is so real that they have to pinch themselves to realize that it is not real, but they do not like to be *told they are being fooled* by noting mainly the failure of the green actors to enter into the spirit of their parts.

In action only, and the faculty of bringing out in pantomime the salient points of a story, is the American manufacturer behind the foreigner, and this is not due to lack of intelligence but may be directly traced to carelessness or haste in production and neglect to properly rehearse green actors where experienced actors are not employed. A few months ago we witnessed the manufacture of a subject which was released within the past week. (We say "manufacture" because the word can only describe the manner in which subjects are at present being turned out.) On this occasion all the rehearsing that the actors in the leading parts received was to go through their motions twice before the camera was started in operation. At the time we imagined what the result would be, and on viewing the film our suspicions were confirmed.

As we have remarked before in these columns, the people will show their appreciation of a cleverly acted plot—and the weaker the plot the greater need for finesse in its presentation. As long as the present conditions prevail and the manufacturer can dispose of his regular quota of prints he will be slow to realize his shortcomings, and only when the demand has fallen so low that something has to be done to save the situation will we see real Art in their productions—art that conceals the fact that it is Art. A stitch in time saves nine—American manufacturers.

The Renters and the Rumored Merger.

Some of the theatrical papers that have recently discovered that the moving picture field is of sufficient importance to warrant the assignment of a special department for articles bearing upon it, have been keeping their correspondents busy working up sensational reports on deals between the Edison Licensed and Independent manufacturers that are putting the film exchange managers in no pleasant frame of mind. The only report having the color of truth is that there have been overtures towards a consolidation of interests, without accomplishment of anything. For a time a combination of the American Biograph interests with those of the licensed manufacturers under the Edison patents seemed to be almost at the point of consummation, but at present writing all talk of merger has dwindled to an extent that not even a whisper is audible in authentic circles. There is a pronounced calm.

There is an old saying that when such a condition exists a storm can be looked for. We think it is applicable to the present state of affairs. Some of the Film

Service Association members are becoming restless, and they intimate that the time has arrived for the manufacturers to get busy. One of the complaints is that while members of the Association (not all of them, it is conceded) have steadfastly lived up to their agreement by refusing to handle Independent films and refusing to rent Association films to exhibitors who exhibit both Association and Independent goods, the manufacturers have not shown the activity promised along the same lines. It is charged that after the convention held last July the Association members were assured that aggressive steps would be taken at once to protect them against the Independent invasion, and the question of expense to accomplish this was but a minute consideration, as the funds and other facilities in hand were more than ample. This promise, it is claimed, remains almost wholly unfulfilled. It is admitted that effective steps were taken in two or three cases, but not until after Association members had gone to considerable individual expense of time and money, and had almost accomplished the results themselves.

The trend of events has been such recently that some of the manufacturers are coinciding with many of the views put forth by the Association members. These manufacturers concede that where exhibitors are allowed to use both Independent and Association films the Association exchanges who are loyal are losing customers, and the loss of customers must eventually mean a cutting down of purchases from the manufacturers by the exchanges. At the present time the Association exchanges are not growing hoarse shouting for more subjects. According to reports, requests are made occasionally for increased output of new subjects by certain manufacturers, owing to the apparent choice of the public for a particular line of subjects. But at the present time there is no claim that in point of quantity the Association people are not getting sufficient. Many of the exchanges declare that the bills for new goods are coming as fast, and sometimes much faster, than rental conditions warrant. It is at this point that some of the manufacturers step in and ask why the production should be increased by mergers of Independent interests?

This is the plan of campaign upon which, according to the reports at hand, both the complaining renters and certain manufacturers agree: Assuming the contention to be true, that if prevented from securing any Association films the Independents could not hold the exhibition trade, the licensed manufacturers and Association exchanges have everything to gain by prompt, vigorous and decisive measures to keep the Association goods in the proper channels. Then comes the second step: If it is found, after an effective barrier has been put up, there is danger of a loss of trade unless exhibitors are furnished with certain films handled by the Independents, or if it is seen that trade can be increased for the Association members by allowing them to handle certain Independent films, then let the overtures for mergers be taken and consummated without delay.

The men at the helm are better able to judge what is best for the undertaking they have in hand and possibly they may have some very sound arguments to present against the views we have reflected. But it is a certainty that those who have been expounding these views intend to present them for consideration by the proper authority at no distant date. In justice to them it should be stated that no feeling is shown in the matter, nor have they sought a publication of their sentiments. They have openly expressed their views, and therefore they become public property.

The Misfit Amusement Parlor.

By W. Stephen Bush.

Specially contributed to the Moving Picture World.

In many of the large cities of our country strange "pleasure palaces" have sprung up within recent times. Some of them are found on the corner of Poverty Row, while others flaunt their gaudy fronts on the crowded thoroughfare. They are not theaters in any sense of the word, nor are they moving picture halls, but in most cases you will find in them the virtues of neither and the faults of both. I am speaking of those odd and freaky "pleasure palaces," where men with good intentions are seeking to marry the moving picture to cheap vaudeville. The accent in the last sentence is on the word "cheap." Owners and managers of electric theaters very rarely go in search of good vaudeville, nor have I often observed that the vaudeville people are after the best quality of moving pictures. I have known of rare cases, where the entertainment consisted of good vaudeville and good pictures, but such entertainments were generally of a private or semi-private nature.

Vaudeville is either dragged into the moving picture entertainment or it comes as an invader.

In the first case the reckless mortal who does the dragging is the owner of an electric theater, suffering either from an acute or chronic lack of patronage due to old or poor pictures. If my daily experience counts for anything—and it begins soon after the rising of the sun and continues long after the going down thereof—the man who seeks to make the public forget or forgive poor pictures for the sake of vaudeville is just as intelligently and usefully employed as he who tries to fill a sieve with water. The cheap vaudevillian is a trespasser everywhere, but his entrance into the electric theater is like the hoarse croaking of the raven—it's death's foreboding. The public view with a suspicion but too well founded the "vaudevillian" who "works" between pictures. They may not be used to the best—they seldom are—but even they have their limits of endurance. They come to the electric theater to see the pictures and nothing but the pictures. They will with admirable patience "stand for" the illustrated song, mainly because they are used to it. They will endure in suffering silence the unfeathered songbird who night after night informs them of what Jack will do to Jill under various kinds of trees and at various seasons, but they rebel the moment the cheap "vaudevillian" unbelts.

A good picture might nerve the unfortunate spectator to brave even this last test of human patience, but, alas! if the pictures were good there would be no need of vaudeville. The crimes committed in the name of vaudeville are unspeakable, and most of them are nowadays committed in the electric theaters. The vaudevillian who haunts the electric theaters needs neither the seal of public approval nor any art or talent—of him but two things are required: Courage (I was tempted to say "nerve") and a willingness to work for small wages. Both requirements are essential. It takes courage to face a lot of human beings with a cheap act thinner than the gauze on the Summer girl's peekaboo. The poorest political speaker is always sure of some sympathy from his partisan audience; the lawyer speaking to a jury knows that the twelve men cannot escape him and that while he lets loose the floods of his eloquence he is under the protection of the court; the minister with the poorest sermon feels secure from personal violence within the sacred precincts of the temple; but the cheap vaudevillian has nothing to arm him against the wrath of a justly incensed populace but his "nerve."

I seriously doubt whether even good vaudeville will help the poor moving picture. The experiment is not likely to be made, however, for the man who would save money on the pictures is not likely to employ high-priced vaudeville talent. I am emboldened in this connection to relate a fact that has come within my own observation, for it is typical, and similar conditions no doubt exist everywhere. An electric theater with a capacity between 200 and 300 makes a specialty of good and new pictures. The patrons are treated to the best recent productions of the Edison licensees—and to nothing else. The success of this place is only limited by its seating capacity. Night after night the lobby is crowded with people eagerly waiting for the next show. In due season opposition appeared. Some one who fancied that the harvest was too large to be reaped by one man alone, opened a rival theater on the same block. He offered pictures which at first were but slightly older than those of his competitor, but as nothing ages more rapidly than a moving picture film, the rival lost from the beginning. Just as he was about to see his finish without the aid of magnifying glasses he prudently retired. Another enterprising citizen, however, soon loomed up in his wake. He tried to "beat" the pictures with vaudeville. "Blackface comedians" who during the day worked in a carpet mill, inflicted themselves without pity or conscience upon the luckless audience, and in their train soon followed a procession of involuntary amateurs, who each in his or her turn dared and braved the "hook." In the meantime the difference in the pictures grew more noticeable every day. While the old place offered a new Edison or Pathe the man across the street had some cheap lemonesque product of obscure origin which was bad when it was new and which had not improved with age. The attendance "dwindled, peaked and pined." In vain did the man as a last resort engage professional vaudeville people who had not entirely outlived their usefulness. The place went from bad to worse, and now a square cardboard, ten by twelve, is the only ornament in the place. It bears the sad legend, "To Let." Moral: If you have not enough money to get good film service, stay out of the moving picture business.

It concerns most of all the leaders and representatives of the vaudeville world to stamp out this evil. If it is not stamped out it will in the end hurt vaudeville more than it will hurt the moving pictures.

I have mentioned the invasion by the vaudeville element of the moving picture business. It may be conceded that good moving pictures have a legitimate place on the program of a successful vaudeville theater. It is, however, only too well known that good and new pictures rarely find their way into the vaudeville theater.

Moving pictures and vaudeville, as a rule, will not mix well. The moving picture has a higher destiny and a larger mission than being brother or sister or cousin to the clown. Its field is the world. Wherever the sun shines there is work for the film maker. It will in times not far distant be the true mirror of nature. It will revolutionize education, for its rays are sharper and teach the human mind better than any agency so far known. It will, like the sun, whence it derives its being, penetrate the darkest corners of the earth and shed its light on the humblest intelligence. It is, I verily believe, one of the best mediums for the education of the masses and for the enlightenment and entertainment of all. But it must be rightly handled.

Whither are we Drifting?

In our last issue, under the heading of "Whither Are We Drifting?" we published a very creditable contribution on suggestions to manufacturers of moving picture films. During the past week we have heard many comments upon it and we deem it an act of common courtesy to give space to them. In many instances the people commenting on the article agreed with the main sentiments. They conceded that the film manufacturer should give every attention to the selection and production of subjects, but questioned the practicability of a rigid adherence. One manufacturer has the following to say:

"Your correspondent says that plays have become hits in the theaters because the managers have been particular as to selection and production. That is quite true, but from how many submitted plays has the successful one been selected? How many weeks, or months, perhaps, did he give to consideration of it? How many changes and switches has he made in it? And how many weeks, or months, was a large force of people engaged in making costumes, scenery, and arranging the stage effects before he decided to finally make the production and score the hit? Then, again, when the production *is* made the play runs for months, and frequently for years, thus justifying a vast expenditure of time and labor that would put the moving picture manufacturer into bankruptcy. Many good subjects have made poor pictures, it is true, but this can be accounted for in scores of ways. Many good stories are spoiled because they cannot be given in their entirety. Pictures only reflect action. When speaking parts can be rendered with the perfection required in conjunction with the pictures the efforts of the producers will be better appreciated. The question as to whether or not the actions of actors in certain pictures are exaggerated in their efforts to convey that part of the play that should be done by speeches is a subject for unlimited discussion. It is frequently a very difficult task to pull through a very critical part of a play with pantomime that must be resorted to in order to carry the story in proper sequence through the pictures. Some latitude must be allowed. A strict comparison of moving pictures with the regular theatrical productions is hardly fair at the present time. When plays are given in their entirety—the pictures produced with accompanying speaking and singing parts—such criticisms will be subject to less resentment. Your correspondent says that he as a manufacturer would also base his chances of success on the financial end. We also believe him in this. He is like the film manufacturer, and if he were producing moving picture subjects to-day he would not escape 'roastings' for that very reason. The financial end is just as important to the manufacturer as the selection and production of the subject. He can judge pretty well how much he is justified in expending on a picture. As a rule he spends sufficient in employing people and securing costumes and scenery to bring the production to a state of perfection that will make it saleable and meet the approval of audiences that will create a demand for his subjects. That is his aim. Any manufacturer who fails to do this is wasting time. 'How does he estimate the amount he is justified in expending upon a production?' some may ask. That is easy. Aside from the fixed charges in connection with his business, a proportionate share of which is chargable against each production, he knows that his negative stock costs him so much per foot, his positive stock so much, and he knows about how many prints of the subject he is likely to sell (I am speaking of the present standing order system now) and the price at which they will sell, so he adds to the proportionate amount of his fixed charges an estimated amount for stock, special actors, costumes, properties, etc. Say a manufacturer has standing orders for fifty prints of each of his subjects. If the subject in question is to be 1,000 feet long he knows the selling price for that subject under the existing standing order rate will be $110.00 for each print, less 10 per cent., or $4,950.00 for the fifty prints, out of which must be taken fixed charges, in proportion, for offices, plant, regular employes, etc., and the special expenses attending the production. Now, is it fair to cite the care and expense devoted to regular theatrical productions when criticizing the details of moving pictures? The regular theatrical venture has spent upon it thousands upon thousands of dollars, but look at the box office receipts if a hit is made, as your correspondent cites. In one day they frequently amount to more than the picture manufacturer gets from his entire sales of a particular subject."

A MANUFACTURER.

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Comments on Film Subjects.

"Caught in the Web" (675 feet).—This is a likely story of a young girl of wealthy parents who falls in love with a workingman and marries him against the wishes of her parents. Her husband afterwards saves the life of her father, but the thugs escape and he is accused of the crime. The young wife snares the villains and clears her husband's name and effects a happy reconciliation. The story is very well told, but would have been improved and the situations made more intelligible by the addition of at least two more scenes. (It is not often that a manufacturer can be accused of not lengthening out his subjects.) In this case, however, two of the scenes could have been well abbreviated, as the action of some of the characters is weak. The heroine carries her part well and on the whole this is a film that will be well received.

"The Girl I Left Behind Me" (700 feet).—Much evident pains has been taken with the production of this film and it is not without merit. A fault of this (and several other pictures by the same maker) is the slow action on the screen. The climax is always held too long and is therefore always in danger of an ant-climax. Some of the scenes are exceptionally fine from a photographic point of view—in fact, this may be said of all the Kalem productions of late. The comedy effect in the film is rather awkward. In the present state of the market this is a film that should draw well with the public and have a long run.

"Father Gets Into the Game" is excellent comedy by the Biograph Company. There is plenty of action and the scenes are realistic. The laughter it created all over the house at the Unique, on Fourteenth street, was proof that the people appreciate clean comedy when it is well acted.

"The Frontiersman's Bride" is an exception to the general run of pictures and is highly appreciated as a relief to the silly, exaggerated and sensational films now exhibited. It is well produced and of a very good photographic quality. If the manufacturers could give us more of this class of work, the moving picture shows would experience a new boom.

"Bridge of Sighs" is a highly dramatic film and is of great merit as to the acting, staging and photography, and shows on the part of the manufacturers a marked tendency to improve the work.

"Three's Company, Two's a Crowd," is a very vulgar production, poorly staged and acted, much exaggerated, and is an old, repeated story of a business man flirting with his girl stenographer, then detected by his jealous wife.

"A Spanish Romance" has a good plot and would make a good, interesting and amusing picture if more care was given to the production. Spanish scenery and costumes generally add a certain charm to pictures, but such effects are destroyed by the poor photographic quality in some of the scenes.

"Keep It Straight."—A joke represented a first time, is well received, but when it is repeated over and over again it is a bore. This old joke of locking a man in a trunk has been overdone. In this film the extra rough handling of the trunk shows plainly that no one is in the said trunk, and a picture fails to interest when it is stamped as a fake.

"The Criminal's Daughter," "The Ticklish Man" (one reel).—"The Criminal's Daughter" shows the usual frightful society pictures, and if ladies at a social event have ever assumed a sitting posture like the one shown in this film it must have been at the barmaids' ball or the scrubwomen's reception. The society hero goes to a restaurant where a large sign on the wall advertises "kidney stew" at 10 cents a plate. The "comedy" is slapstick work of the very cheapest kind. Such productions do great harm to the moving picture business.—Bush.

"An Auto Heroine" is a thriller, and no mistake. It depicts an automobile race in which is interwoven a story of human interest, and the various scenes are enacted with a realism which leaves nothing to be desired. It is reported that the realistic smash-up unexpectedly cost the producers several thousand dollars, as while they had planned for the overturn of the car, they did not count upon the actual smash-up. The actors in this creditable production have gone through their parts in the finished manner which we have now become accustomed to look for in Vitagraph productions, and especial credit is due the lady who so successfully acts the dangerous part of the heroine.

"The Ranchman's Love" (one reel) is a Western drama, although the story it tells savors of the flavor of the French productions. The setting of the scenes are masterpieces of stagecraft and it is hardly possible to realize that they were not enacted along the Rocky Mountains but in the Selig studio. The scene painter has done his work better than the actors, and while it is a very creditable production, it lacks the finished art and expression which would have made it one of the star productions of the year.

"Life of Abraham Lincoln" (one reel).—Fine subject, well staged and fairly well acted, but the story is told in such a disconnected manner that it fails to carry the interest it should. Given with a lecture this would make an ideal subject for juvenile audiences.

Public Opinion.

An editorial in the Milwaukee "Sentinel," referring to "nickel theaters," says:

"We are not to condemn these humble playhouses because they are cheap. They are not necessarily 'cheap and nasty.' At their best, they supply (not unprofitably) the demand for some form of inexpensive entertainment for those whose means are small. Sometimes their pictorial features are really clever and instructive.

"They should not be judged in the lump or as a class, but discriminatingly and according to conduct. They must be watched and regulated. They must not make money by breeding vice. They must not become nuisances by the noisy solicitations of their 'barkers,' and tempt loafers to hang about their entrances.

"There are loud complaints in other cities that some of these cheap shows cater to tastes that corrupt youth. Of course the like might be said occasionally of the prurient shows at the expensive playhouses. But the very cheapness of the 'nickel theater' makes it inevitable that its patrons are largely boys and girls—mere children.

"Therefore it must be closely watched as a possible force for demoralization."

The Rochester, N. Y. "Post Express" says: "Few persons will be disposed to deny that the motion picture might be made a great agent for good, an almost unrivalled means of education, a source of innocent and inexpensive pleasure. But few persons will be disposed to admit that the moving picture entertainment is what it should be. Too frequently it panders to the lowest tastes, is a misrepresentation of life, and is harmful not only in the fake pictures it produces, but also in the way in which true pictures are run."

Referring to the effect of the moving picture show on the morals of the young, the Washington "Post" says: "The form of dramatic appeal offered by any form of the film idea is intrinsically false and injurious—it develops the child toward neurasthenia, hysteria, and desire for constant change; it stultifies his mind and betrays his imagination, and by its undue excitation of nerve and eye tends to mental and physical injury. A goodly part of the eye troubles so much commented upon in public school children is due to constant attendance at moving pictures shows, the flickering of the picture affecting the eye.

"A still greater objection may be made against some of these shows in Washington—the degrading and demoralizing character of the pictures themselves. Not all of the 'theaters' are offenders in this way, but there appears to be a tendency to present pictures so spiced with action and simulated crime as to attract the biggest crowds. The villain is always worsted, it is true, and the hero is rewarded in the end, but it is a question whether this rapid-fire, visual presentation of drunkenness, brutality, and even murder, is suitable stuff for impressionable and unformed minds.

"A writer in 'The Photo-Era,' discussing the degradation of the motion picture entertainment says that he attended three such shows in an evening, and in each show the principal attraction was a tragedy. In one the notorious James brothers murdered, robbed and set fire to buildings; in another an Indian took revenge on a white man for a wrong, in a manner highly satisfactory to the audience; and in the third a gang of ruffians kidnapped a child and were killed in the end. On this subject the writer says:

"'One can have but little admiration for the pains and time spent in making such films in the first place—the patient training of the actors, the selection of the proper backgrounds, the hiring of horses, furniture, railroad-trains, steamboats, automobiles—anything necessary for the picture; but one can wish heartily that the effort had produced something elevating, or at least harmless, instead of the seeming realism of bloodshed, crime, and brutality.

"'To see an Indiam bind his captive and drag him swiftly at the end of a rope, tied to his horse, over rough and rocky ground, is not a pleasant sight, even when one knows that a dummy has been substituted for the real man who was tied, and understands that the horse and man are traveling at twice their normal pace because the operator is "hitting it up" a little with the crank he turns. To see a knife plunged deep into the breast of a woman by a jealous lover conveys a picture a thousand times as vivid as reading of the act, and, by the art of the picturemaker, the knife really seems to enter the flesh and the blood to spurt forth, after which the victim writhes, rolls her eyes and finally dies in agony! Ugh! I know how motion-pictures are made, where they are made and for what purposes. Yet I am free to say that the play I once saw of a kidnapping of a little child made me fairly writhe. The intense realism comes in the natural surroundings—so utterly different from the scenes of the best staged play ever put on the boards. When you see a ruffian on the stage drag a kidnapped child across a stage rock and then slam him up against a stage door, made of canvas and that yields to his weight, you may be mildly excited, but your senses tell you all the time, "This is but representation." But when you see a real ruffian take a real child and drag him over real rocks and through real water—real because photographed from life—you live that scene, and your emotions are correspondingly greater.'

"Of course, not all pictures are tragedies, nor are all the tragedies projected on the screen of a parlous nature; but the fact is patent to any one who has visited these places of entertainment that the majority of the patrons prefer the man hunts, the sanguinary pictures of revenge, the raids of outlaws, the kidnapping of children, the scenes of battle, murder and sudden death. These scenes are witnessed with enthusiasm, while pictures of travel, feats of men or machines, or scenes from foreign lands are received with undisguised boredom. In view of this fact, it is not strange that the proprietors of these places of entertainment should prefer a railroad hold-up to a scene in the harbor of Naples, or an Indian murder to a picture of Berlin or Paris. The proprietors cater to the tastes of their clientele, which, of course, is a sound business principle. But one of these days some man will open a moving picture theater and cater to a clientele that will not be satisfied with blood and thunder pictures. Such a manager will present pictures that entertain and instruct, and the films will be of better quality than those that are in vogue at the present time. That is to say, they will be more natural and the characters will be life-like rather than spasmodic automatons."

THOSE MOVING PICTURES.

There are a few recent innovations which have come unexpectedly and which, in modified forms, probably have come to stay. The air-ship, the submarine boat, the gyroscope railway car, the turbine engine and the nickel theater, for instance.

It is the latter institution that is best known to the general public, and perhaps it is the germ of a very important development. Whether this evolution is to be good or bad depends to a very large extent upon both the manufacturers of moving picture films and upon the governing officials of cities and villages.

The cheap theater in its present condition is not what it should be, even although it be absolutely necessary that it shall be cheap. No rational patron of an Idle Hour or a Vaudette theater expects to hear a fine vocalist, a clever monologue performer or a really artistic instrumental soloist. Such individual attractions must necessarily be of the ordinary quality; but there is no wisdom in permitting even ordinary performers to sing mushy songs, to tell jokes that are raw or to do anything whatever of a questionable character.

The pictures illustrating alleged adventures of alleged pickpockets, alleged sneak thieves, alleged police officers, alleged rascally boys, alleged members of the demi monde, and so on, are not even interesting because they are so palpably fakes. On the other hand, they are in all respects extremely reprehensible and injurious to public morals. And then, too, those alleged freaks as to the adventures of husbands, wives, lovers and the like are offensive and by no possibility can they serve any valuable purpose even as entertainment.

What shall the picture makers provide in place of these offensive things? Invade the industrial enterprises, the great ones. Show the operations, for instance, as they would appear to the casual visitor in the Baldwin Locomotive Works, Cramp's ship yards, the iron rolling mills and any one of a score of other similar establishments. Show the scenes about the wharves of the great trans-Atlantic liners, at the United States Mint in Philadelphia, and so on, get moving views of the evolutions of large military bodies. Those interested in the manufacture of films have simply misjudged their opportunity.

Why, aside from the question of morality, should the cheap theaters, the five-cents a show every thirty minutes reform?

Because they are educating thousands of boys and girls between ten and twelve years of age to have a taste for dramatic representation. Hundreds of thousands of such children visit these cheap places every day and shortly the cheap entertainment will be insufficient for their desires. They will crave the larger and more personal theatrical representations with oral accompaniments. With crude tastes cheapened by improper picture instruction, it is easy to forecast as to what the audiences in the large and more dignified theaters are soon to demand. It is difficult now to imagine much that is worse than present-day taste of the higher grade theater audiences, but it can be worse and will be very soon indeed unless there is a thorough and early reformation on the part of five-cent moving picture shows.—*Michigan Tradesman.*

MOVING PICTURE MACHINES NOT AS DANGEROUS AS PEOPLE BELIEVE.

Considering the enormous number of moving picture shows and the familiarity that should exist on the part of the public, there is a surprising amount of ignorance displayed concerning the moving picture machines and the films which are used to produce the pictures on the screen.

Whenever there happens to be a fire, or a panic without a fire, the newspapers throughout the land herald it as "another moving picture machine has exploded," etc. Every disaster is laid to the door of the machine, it seems, and in the minds of thousands of persons these machines are some sort of infernal machines, to be treated as dangerous, deadly weapons. Since the Boyertown disaster the luckless machines have come under condemnation again, for was there not a picture machine in the house? Sure there was. There appears also to have been a couple of calcium gas tanks, a gasoline tank, and kerosene lamps for footlights!

The truth of the matter is that there is nothing about the moving picture machine itself to explode if the light used is electricity. It is made of metal and wood and glass, and it contains no oil, gas nor other explosive. The light is supplied by an arc lamp with the usual wires and carbons to burn. Sometimes calcium gas is used to furnish the light, but this is not so common, as it is troublesome and expensive, and has been known to explode just as any similar gas will do; but even then it is not a part of the machine, the tanks are separate. This sort of gas is in common use on theater stages where ballets and other spectacular effects are presented and it is desired to throw colored lights, and even this is rapidly being superseded by the electric lamp and colored gelatine films or colored glass plates to produce the tints.

The moving pictures are produced by running a long film of pictures through the machine. This film is exactly of the composition of the film in a kodak camera. It is made of celluloid, which is translucent and will permit the light to pass through nearly as perfectly as through glass. Celluloid is used because it is flexible and tough. Glass could not be used, and to this time nothing else has been discovered that will take the place of celluloid. Everybody knows that celluloid will burn. Get a piece of film and try it.

It will blaze up quickly and there will be a strong odor of camphor. It will all be over in a few seconds. This film is generally nearly one thousand feet long, and as it passes through the mechanism of the moving picture machine it makes the turns and takes certain motions which produce the illusion or the moving picture effect.

All properly made machines have what they call fire proof magazines. Some of them also have fire shields, fire doors, etc., all of which are intended to keep the film from coming in contact with any fire that might be placed near it, or fall upon it, and to prevent the entire film from burning in case the operator should be negligent enough to let the light play upon a motionless film long enough to heat it up sufficiently to ignite it. For, first, the light from the arc lamp passes through what is called a condenser. This consists of two thick discs of convex glass. Take one of the discs and hold it between the sun and your hand on a clear day and you can burn your hand exactly as with a sun glass. The electric light passing through these condensers is brought to a point, and its heat intensified. The light then passes through the film and then through the lenses, which project it upon the screen beyond. The further it goes the larger the circle, and consequently the larger the picture. At the same time the larger the picture is, the fainter it will be, because the greater the surface to be covered by a given light the fainter will be the picture.—Chicago Inter-Ocean.

NOTES OF THE TRADE.

Dubuque, Iowa.—A new moving picture theater is being constructed on Clay street, between Twelfth and Thirteenth streets.

Howard City, Mich.—W. W. Sigsby has sold his theater, the Marguerite, to F. M. May, who will continue the business in the same locality.

St. Louis, Mo.—A new moving picture theater is being built at 3215 Cherokee street, at an estimated cost of $3,000. J. Doles is proprietor.

Topeka, Kan.—J. R. Pollock has leased the Olympic Theater and has installed the synchronoscope, which will be an innovation in Topeka.

Beloit, Ill., is to have a new theater in the near future. The new structure is to occupy the corner of Fourth and West Grand avenue.

Baldwin, L. I.—Wm. Orville, formerly an actor by profession, has leased Birch's Hall for a moving picture and vaudeville house, to be known as "Orville's Theater."

Lancaster, Ohio.—E. F. Sullivan has assumed the management of the Exhibit Theater. The latest and best moving pictures and illustrated songs will be presented.

Frankfort, Ind.—Charles Eckler and James S. Purl have formed a partnership and will soon open a five-cent theater in the Fatzinger Block on North Main street.

Aurora, Ill.—A. Lindstrom has secured a lease on a store in the Dunning Block, on River street, and is remodeling and decorating the interior for a moving picture show.

La Grange, Ind.—The Majestic Theater has been sold by C. E. McClaskey to C. A. Kerr, a local man, who has remodeled the place, added some improvements and is now ready for the Fall business.

Woodland, Cal.—The manager of the Acme Theater has moved his playhouse to the Armstrong & Alge Building on Main street, and will fit it up in the latest style for moving pictures.

Fond du Lac, Wis.—The Arcade Five-Cent Theater, under the management of B. Smith, gave its first performance to its patrons on Saturday, October 10, with new, interesting pictures and illustrated songs.

Lemars, Iowa.—The Family Theater has again changed hands, when the former owner sold it to Henry Ling, who is now in possession. Ling formerly has been at Sheldon conducting a moving picture show.

Conneaut, Ohio.—The Navajo Theater, on Main street, has reopened after having been closed a few days, during which time it was undergoing repairs. The managers have installed the new Edison one-pin machine.

Ft. Smith, Ark., will have another moving picture show. Meyer Bros., proprietors of the Manhattan Cafe, will convert a part of their cafe into a moving picture theater. Mr. Johnson will have charge of the theater.

Salem, Ore.—An attempt on the part of the city council to place license for moving picture shows at $50 failed, also an amendment to make the license $40 a quarter. The license will remain at the old mark—$80 a year.

Oconto, Wis.—Charles Wittkopf and Fred. Ellman have opened a moving picture show in Columbia Hall. They are putting on some good subjects and it is their intention to give a double program for the one admission.

Fresno, Cal.—The Star Theater on J street, near Fresno, opened last week with a high class moving picture show, assisted by the Owl quartette. The management intend to run a show equal to any in the country. This is the right spirit.

Canton, Ohio.—The privilege of using the Auditorium for moving picture entertainments during the Fall and Winter season was awarded to C. E. Best. Mr. Best leases the Auditorium for every Sunday evening from October 25 to May 16, inclusive.

Oneida, N. Y.—Lloyd Hall has been leased by the England Moving Picture Company, who have started in business there. The company puts on moving pictures, illustrated songs and a vaudeville sketch, introducing a novelty in Oneida.

Ogden, Utah.—The Critchlow Investment Company have acquired a ten-year lease upon a lot on Washington avenue. The lot is 35 feet by 150 feet, and upon it they will erect a two-story cement building, to be the home of a moving picture theater.

Natchez, Miss.—A petition is being circulated by the proprietors of the several moving picture houses praying the city council to allow them to open these places of amusement on Sunday during hours that will not conflict with either morning or evening church services. The proprietors only ask to be permitted to operate from 1 to 7 p. m. on Sundays.

Wichita, Kan.—Mrs. J. F. Waterbury has sold the Majestic Moving Picture Theater, 410 East Douglas avenue, to A. S. Freedman and M. Laskin. The new owners have taken charge of the theater. Mrs. Waterbury has sold the Majestic in order that she may devote her entire time to the Orpheum Theater, which she owns, at 119-123 North Topeka avenue.

Savannah, Ga.—Mr. Cannon, who was stricken blind about two months ago while playing the piano in the Criterion Theater, has at last been restored his eyesight. Mr. Cannon, who is only twenty years of age, is one of the best piano players who are now playing for moving picture shows in the south. All Savannah has talked about the way Mr. Cannon handles a piano, and Mr. Bandy, the theater owner, cannot get enough praise for him. He has started to work again and his eyesight is as good as ever.

Sacramento, Cal.—The chronophone, a combination of the phonograph and the Kinetoscope, which throws moving pictures on a screen and makes them talk, was seen and heard for the first time in this city recently at 423 K street. This is declared to be the only machine of its kind running in this State, with the exception of one in operation at Fischer's Theater in Los Angeles.

B. D. STRAIGHT, OF KEWANEE, IS FORCED INTO BANKRUPTCY.

An involuntary bankruptcy summons was served on B. D. Straight of Kewanee, Ill., by U. S. Marshal Tripp last week, on the petition of the Theater Film Service of Chicago and the Amusement Supply Company, also of that city. Mr. Straight is owner of several moving picture machines in different towns and has failed to pay rental on films and also failed to pay debts he owed the above companies.

[It will be remembered that it was Bennett D. Straight who contributed a stinging article on the oppression of the so-called film trust to a trade paper. No doubt there is a connection between the above announcement and the article mentioned. Comment is superfluous until both sides of the story are made public.—Ed.]

THE ACTOLOGUE.

Art struck the chord, and lo! the resonant wire
  Brought forth in concord from the golden lyre,
Symphony in synchrony where with Science lens,
  Nature supplemented Art's artistic ends.

Mystic Science picturing Art's plays
  Added the central element of soul,
And Genius smiled and found in devious ways
  Its shining mantle worthy of the whole.

The World applauded and its kind applause
  Was found and well bestowed, the cause—
Well done, well won, with wonder all agog
  The public praise the clever Actologue.

AND THE PEOPLE LIKE THESE VIEWS BETTER THAN TAWDRY COMEDY.

The motion picture theater has an unusual educational value. Among the views exhibited are many that illustrate modern methods of manufacture, agriculture, mining and other industrial activities. The various stages of manufacturing shown in rapid succession are naturally selected with care, and are generally accompanied by brief texts that explain each process.

In this way the public is shown the principal features of an industry in spectacular form and in a few moments, whereas a trip through the plants, even if they are easy of access, would occupy hours. Through the motion picture medium the great mines of South Africa and Pennsylvania, the toy-makers of Germany, the wine manufacturers of France and the harvesters in our Western States are now being seen in action.—Yonkers, N. Y., Statesman.

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.

CANNED DRAMA IN THE MAKING.

A crowd was standing outside a big apartment house at One Hundred and Seventy-fifth street and Bathgate avenue, recently, staring open-mouthed at a second story apartment, the windows of which gave evidence of a wedding going on within.

Presently the crowd was cheered by the sight of a "wedding coach" that drew up at the curb. Evidently the bride would soon appear.

About then there came among them a veritable queen of tragedy. She wore a bronze velveteen dress and a plumed hat; the features under the heavy veil were delicately classic, and as she walked pantherishly to and fro she muttered interesting things like "alas" and "his marriage day" and "muh che ild."

The women, who a moment before had decided to go home and prepare their providers' suppers, took fresh hold on their baby carriage handles and resolved to hang on at any price.

A suppressed thrill went through them when the bride and bridegroom from upstairs came into the street, retreating before a gatling fire of rice.

The velveteen woman promptly took a strangle hold on the coach door.

"Faithless man," she wailed, "I could kill you, but I choose rather to kill this woman's love for you. Behold even now she shrinks from you, and the day will yet come when she will revile you. Aye, my husband, her loathing shall be my r-r-r-revenge!"

The bewildered bridegroom stood spellbound by the imperious creature's splendid scorn. His bride meanwhile collapsed, crying on one of the coach cushions, and the imperious creature thereupon began to throw a series of fits on the sidewalk.

A score of women began to shriek "brute" and "monster" at the bridegroom, and then somebody telephoned for a policeman.

When the bluecoat got there he saw a coach rolling away in the distance and the velveteen lady talking to a young man with a moving-picture machine. The young man was telling her that she had done her work something fine and that he would slip her the five right off if she would ride back with him to the office.—New York "World."

MONEY IN THE SHOW BUSINESS.

Never before was there such a chance to make money in the moving picture show business as there is now. A few of the progressive young men of this city and State have started in the picture show business and have had but a very small capital to start on and not one of them has regretted the move. There are a hundred chances to open theaters of this kind in many of the smaller towns of the State, where the first-class theatrical business is almost an unheard of thing, but where a picture show that is open every night and using up-to-date films and song slides could make a barrel of money. An empty store building fitted up with a picture sheet, some comfortable chairs, a very few lights and a picture machine with some one to sing the illustrated songs would make money for any young man who has the nerve to take hold and push the proposition. Look around you and take notice of the people who have a moving picture show, don't they make easy money? The Winter season is coming on and the people who work days are always looking for some sort of amusement at night and there is no nicer, cleaner sort of amusement than a first class picture theater. This business proposition will bear investigation.—Sioux Falls "Press."

THE PICTURE SITUATION IN TOLEDO.

Business as Good as Ever—Cameraphone in Five-Cent House —Big Houses Use Stock Company for Talking Pictures.

By Sydney Wire.

Specially contributed to the MOVING PICTURE WORLD.

Now that the regular season has commenced, the larger theaters have discarded pictures for the usual form of attraction, and business in the nickelodeons has naturally improved. One large theater has retained pictures as its feature attraction, but is augmenting the bills with from one to three acts of mediocre vaudeville. This house is the Arcade, the house leased by Hurtig & Seamon, of New York City, and operated by the Bettis Amusement Company, under the management of Will S. Bettis. The Arcade was the first theater here to exploit the Cameraphone, which has since been transferred to the Royal, one of the Caille & Kunsky houses here. The Cameraphone at the Arcade was at first a success, but business soon fell off, and, with the hot weather, the house was closed for several weeks. Since the reopening under the Bettis management business has been remarkably good, and the standard of the show has been materially improved. Talking pictures are the headliners, and a stock company of several actors is employed to take care of this important end of the program. The music at the Arcade is especially good, and the song singer, Bernard B. Gardner, is possessed of a powerful baritone voice of unusual range. The Arcade can seat 2,000, and with the other large houses out of the field it is sure to get the money this season.

The introduction of the Cameraphone into the five-cent house, as has been done at the Royal, is a big success, and it has proved that the talking machine arrangement gives better results in the smaller class of house. The Royal is now under the management of Percy Dixon, who was formerly assistant under J. O. Hooley, who was formerly in charge of the Caille & Kunsky enterprises in this city. Business at the Royal and Victory is good.

The Crown, one of the smaller houses here, has been remodelled and enlarged, and has raised its admission to ten cents. A longer show is given and all the subjects of dramatic interest are lectured on by a very competent orator. One or two acts of vaudeville are given, and the house is playing to excellent business. The Theatorium, another small house which was recently on the verge of disaster, has changed management, and the result has been astounding. A few weeks of attention to business, better pictures, songs, music, singer, and courtesy to patrons, and the receipts have more than trebled. This certainly goes to prove that while there's life there's hope in the picture business as well as in any other form of enterprise.

One of the most prosperous nickel theaters in this part of the country is the Princess, on the main street here. It is one of the most recent additions in the picture field here and is under the management of a Mr. B. Brailey. It is in the best location in town and is packed from morn until night. The place is kept clean and bright, and seems to have acquired an extraordinary popularity. The other houses here are not doing an alarming business excepting the Sunbeam, which has always kept up to the mark.

The Dramatone Company are closing their offices here and will now operate from the offices of the Toledo Film Exchange. J. O. Hooley, of the Dramatone, is taking a road company out, which will play large theaters throughout the country and will consist of talking pictures, lectures, and vaudeville. John Currie is still connected with the firm and will remain in Toledo in its interests.

Ed Smith, of the Toledo Film Exchange, is talking of going to Europe. Ed is getting quite a big boy, and is actually growing a moustache. He is also taking French lessons from a local professor. Can it be that he is going to Paris to start in opposition to Pathe? The other members of the firm are very reticent, and a mysterious air pervades the offices. What can be going to happen?

Joe Hirschfield, Arthur Caille's new manager here, has turned out to be a really good fellow, and is making many friends.

Carl Laemmle hasn't been seen around Toledo of late. The Toledo film renters are resting easier.

Louis Less has just returned from California, where he has been looking over the ground for the Superior Film Supply Company. Louis has gained forty pounds and is looking considerably better.

We have had the Nelson-Gans pictures here. Everybody thought them rotten (the pictures as well as the fighters). The entire twenty-one rounds of insipid and tiresome stalling created but little interest here.

Harry Birch, of vaudeville fame, is framing up a combination of vaudeville and talking pictures to travel on a circuit of Ohio and Michigan houses. He will rent from the Superior Film Exchange.

John H. Kunsky, of Caille & Kunsky, is in town every week. He brings with him a huge bag in which to carry the fat profits of the three C. & K. houses here.

C. D. Sawyer, the former lecturer at the Royal here, has been lecturing in Springfield, O. He is now managing the Springfield Opera House.

O. T. Crawford passed through here last week. He was in charge of a trainload of actors direct from Broadway, on their way to rehearse for the Ta-Mo-Pic.

The Royale in Detroit has put in the Cameraphone and has been breaking all records for attendance. Mike Schoenherr is wearing the bright smile.

Fred Gottshall, of the Toledo Film Exchange, is starting a small vaudeville booking agency. He already has my name on his books.

J. W. McCormack, who owns Bellvue Park here as well as the Walbridge Theater and the Elite, has leased the Wayne Hotel, the second largest hotel in town. He will cater to theatrical people exclusively. McCormack is also about to open a sumptuous Winter garden, which will give several free shows daily. Moving pictures will be included in the program. The business here is steadily improving, and there is every prospect of a busy Winter.

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DRIVER-HARRIS WIRE CO.,

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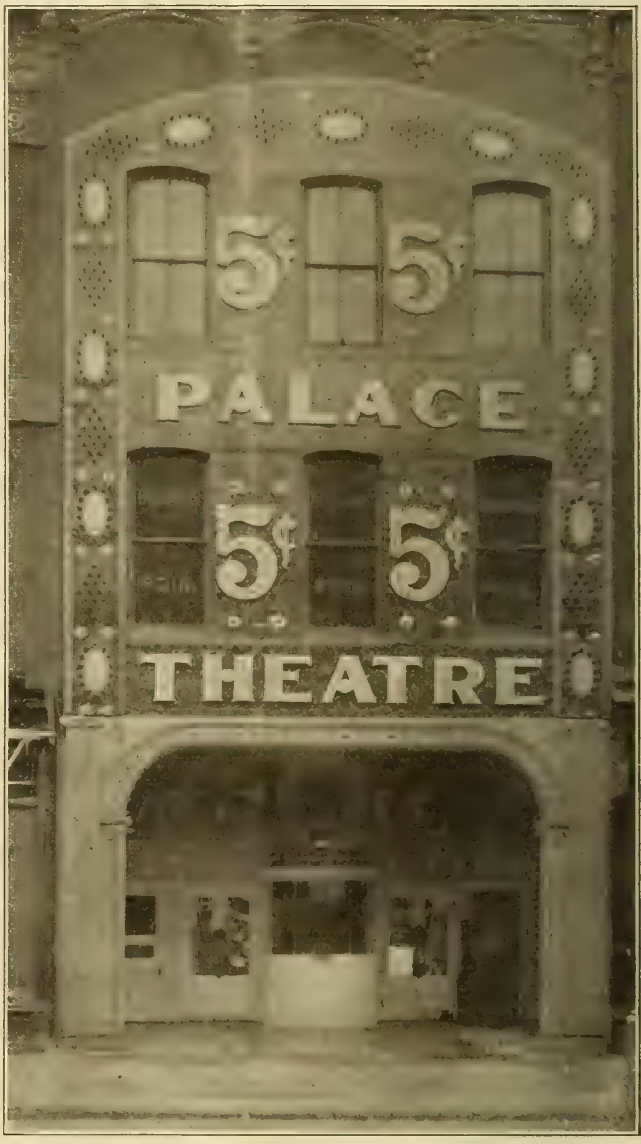
AN ATTRACTIVE THEATER FRONT.

In Washington, on Ninth street, stands the Palace Theater, owned by the Interstate Amusement Company, of which A. C. Mayer is general manager. The front and lobby is studded with 1,684 lamps and at night it is one of the prettiest sights in the city. Mr. Mayer, in an interview with a World representative, reported that business this season had so far been very good and that their Summer season had surpassed all expectations. Asked as to his idea of the future of the business, he said:



"The only fault that we can find in this city is that the film manufacturers are turning out too much of the melodramatic kind of subjects. The people here like comedy—clean comedy—and the authorities are after us every now and then about the character of the films we have to show. It seems to me that the life and future of the five-cent theater in this city, as in others, depends upon the kind of films that the exhibitors will be given. I feel satisfied that the future of the business is up to the manufacturer, and if they give us better subjects and plenty of comedy everyone will be benefited."

Talking and Singing Pictures are being boomed in the South and West by the Aloe Optical Co., 513 Olive street, St. Louis, Mo. The Gaumont Chronophone is well known in the East, and the Southwestern territory could not have been placed in better hands. The Aloe Optical Co. is an old-established concern that has built up a large business in their line, and no doubt they will handle this new department with the same push and attention to the wants of their customers which made for their previous success. Their catalogue and particulars about the chronophone is free to theater owners for the asking.

CORRESPONDENCE.

CLEAR TITLES NECESSARY.

Temple, Tex., October 6, 1908

Editor Moving Picture World,

Dear Sir—Please allow me to make a suggestion through your columns to the film manufacturers, in regard to small lettering used in reading parts to pictures. In most cases where reading parts are used it is very essential that you catch the reading, so as to understand the picture, and in a great many pictures that I have had it is impossible to read them at a short distance, and in a case where pictures are thrown ninety feet, the people in the back of the house cannot tell one letter from another. Now, this is a defect that can be easily remedied, and I think should be done at once. The following are two examples: "Romance of a War Nurse" and "A Plain Clothes Man." Yours truly,

W. F. LUCAS,
The Majestic Theater.

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Ed. Lewis, 157 West 66th Street, New York City.

J. C. R. Miller, Palermo, N. D., experienced operator; references.

J. W. Hoffman, 710 Market street, Sandusky, Ohio.

J. Francis Mocklin, expert operator and repairer, Gen. Del., Harrisburg, Pa.

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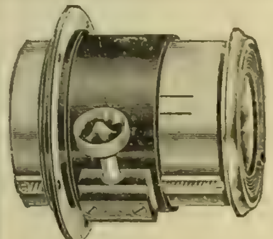
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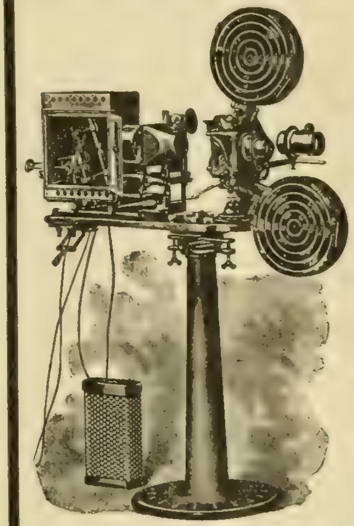
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131 West 24th Street
New York City

Stories of the Films.

THE VAQUERO'S VOW (Biograph).—The Undying Love of a Mexican Cowboy.—How often does a handsome, smiling countenance, a gorgeous attire and an affable manner conceal a black heart. Beauty is only skin deep, raiment is purchasable, and good manners are often artifice; but the heart is the governor of our inward being. Such the case, it is small wonder that the incidents of this Biograph story should be so true to life. Manuella, a beautiful Mexican girl, is the object of the pure, honest affections of Renaldo, a poor Vaquero, and while she is touched by his tender attentions, she shows a decided preference for Gonzales, a dashing young musician, who, being the beau ideal of the senoritas' round about, hence Manuella feels immeasurably flattered by his advances. Little does she realize that his attentions are induced by selfishness, for he knows that her father is well provided with earthly possessions, which he hopes to share. Rejecting Renaldo, she marries Gonzales. At the ceremony Renaldo, though an unbidden guest, approaches and, acquainted with the true nature of the musician, warns him to be faithful to his bride or beware. Gonzales treats this with extreme sang-froid, and when the guests have departed insists upon opening the marriage-box, expecting a goodly sum of money, but his rage is unconfined when he finds it yields but a sheet of paper, on which is written: "Her husband's love is the bride's best dowry." Throwing his wife from him, he departts for the wine shop, where he plunges into a whirl of dissipation with his ribald associates. To this place the poor wife comes to beg him to return home, but she is thrown out. Lack of funds sends him home to demand his wife's rings and bracelet, on which to raise money for drink. This she refuses, but is beaten and choked into insensibility and the valuables taken. Back he goes to his despicable companions. Renaldo learns of this, goes to the tavern to remind Gonzales of his warning, and a terrific battle ensues. With rapiers they start, but as the fight progresses these are discarded for more deadly weapons. About the room they struggle, wrecking the place, until at last Gonzales is bested by Renaldo, who, at the intercession of Manuella, spares his life, and leads her from the place. Length, 805 feet.

EX-CONVICT NO. 900 (Edison).—Synopsis of scenes:

A New Lease of Life.—Convict No. 900 is released from prison—Handicapped by poverty, disgrace and weakness—Resolved to begin life anew—Hastens homeward to see his wife and child.

Man's Inhumanity to Man.—He finds a position as shipping clerk and does well—Wife's and child's happiness his incentive—Works hard, but detectives spot him, and he is discharged.

"Trying Again."—Undismayed, he starts to find another position—Without friends or influence, it is a hard task—Returns home to find his child sick—Unable to get medical assistance.

"Nil Desperandum."—Every hand against him—Everywhere refused work—Is well-nigh discouraged—Fight on, bravely, hoping against hope.

A Hero at Heart.—Wild excitement on the street—Runaway team about to dash a child to death—No. 900, at the risk of his life, saves the child—Modestly retires, a nameless hero.

Back to the Old Life.—After a weary struggle, rebuffed everywhere, he gives up the fight—Determines to return to thieving—Gets his tools and starts—Locates a house and enters.

Caught in a Trap!—In a banker's house—Old instincts revive—Finds plenty of loot—Starts packing—Surprised at work—Covered, he is helpless—Banker confronts him.

A Friend in Need.—Banker calls up police—House surrounded—Banker's only child enters the room—Looking for "Dollie"—Recognizes No. 900—Man who saved her from the horses—Gives him a cordial greeting—Banker amazed—Sends police away.

The Helping Hand.—Guided and assisted by the banker, No. 900 obtains work; his wife, food; his child, medical attention—And we leave him in a happy home, with life well worth living.

Length, 1,000 feet.

THE EFFECT OF A SHAVE (Essanay).—It is conceded that we have produced some of the most ludicrous comedy film sold, but we consider the above named film the most excruciatingly funny subject we have had the pleasure of offering.

It shows a well-to-do business man leaving his home for his office. After dictating his letters and transacting his business, he leaves his manager in charge, and visits his club. He is a baseball fan of most pronounced type, and a firm believer that the "White Sox" will win the pennant.

He has made a wager with a fellow club member his favorite team would beat the "Tigers"—the loser to have his hair clipped and his beard and moustache shaved. This they consider a great sacrifice, as both are inordinately proud of their hirsute adornaments.

Our friend is informed at his club that he has lost and must pay the wager. He leaves the club in a cab for the barber shop, and after a great comedy scene with barber, emerges hairless. The cab driver does not recognize him, refuses to allow him to enter cab, and after various ludicrous adventures he reaches home, where he is greeted as an insolent intruder. His wife sets the dog on him, who chases him down street.

After many trials and tribulations, and being ejected continually as an impostor, he returns to the barber shop, and between threatening and beseeching, he induces the barber to apply a magic lotion.

Scene shows how the particles leap from the floor and adhere to his smooth face and his bald pate, and so triumphantly he returns home and is welcomed by his wife and children. Length, 400 feet.

THE IMPERSONATOR'S JOKES (Essanay).—"The Impersonator's Jokes" will undoubtedly add to our reputation as "the house of comedy hits." A fair decision from anyone will give us the name of being the greatest comedy producers in the moving picture industry. It is a well-known fact that such pictures as "The Soul Kiss" and others turned out by us, have created more laughter and innocent fun than any humorous pictures produced. We now offer "The Impersonator's Jokes," an innocent fun-making travesty.

We open our picture with the impersonator being ejected from his boarding house for failure to pay rent, and being of an easy-going spirit, he packs his few belongings, consisting of wigs, beards, clothes, etc., such as he uses to do his impersonations. He starts out to have a little sport, and incidentally collects a few spare nickels in this manner. An automobile owner has just left his machine, to go into a friend's home. The impersonator comes along, takes a look at the man, makes up his mind he will have a machine ride, and quickly makes himself up to look like the owner. He then walks out of the house, jumps into the machine, and the unsuspecting chauffeur takes the orders of the impersonator, thinking he is his employer. When the owner comes out and sees his machine leaving in the distance, he gives chase, and the impersonator, after having his ride, leaves the machine. Next he impersonates a dude, thereby getting the benefit of two sweethearts kissing. His fun continues in this manner, until he sees a notice in the paper that a foreign nobleman is going to be honored at a reception. He impersonates the gentleman, thus getting the honor of the multitude, who think they are showering their plaudits upon a celebrity, when it is only the impersonator. While they are seated at the banquet, a telegram comes from the real nobleman, saying it will be impossible for him to attend, and immediately everyone jumps upon the poor impersonator, tearing off his beard and wig and giving him a quick exit by the boot and shoe route. Length, 550 feet.

Geo. Melies issues:

HONEYMOON IN A BALLOON.—The fairest maiden is crowned queen of the May Day festival and the dignitaries of the town, surrounded by the cheering populace, music and decoration, are on the huge platform to do her honor. She is entitled to marry the man of her heart with public celebration, and the next scene shows the joyous parade of the gaily attired townsfolks. The bridegroom, apparently beside himself with the joy of the grand occasion, soon after signifies a strong intention to accompany an aeronaut who is to make an ascension in a balloon. He makes his way to the fair grounds and jumps into the basket. Just as he is ascending his bride comes to the scene and attempts the hazardous task of joining her loved one. But she is a few seconds too late, for the air craft goes with a jerk, and she finds herself caught by its dangling anchor, and thus she rides, struggling and squirming. The balloon goes high into the clouds and is seen sailing serenely along with what now seems a mere white speck hanging below. The people on terra firma realize her plight and try to keep up with the balloon, but find it impossible, after suffering many laughable mishaps.

Now the scene changes, and the mayor and dignitaries of the town are seen gathered round the festive board in a large banquet hall. All is joy, the mayor bombastically proposes a toast and the others raise their glasses, when crash, the ceiling caves in and the bride comes tumbling in on the diners. Another greater crash, and the balloon has found its way in.

The young couple fall in each other's arms, she is given her crown of blossoms again, and everybody is happy.

INCIDENT FROM DON QUIXOTE.—Always dreaming, Don Quixote is found fighting reptiles of his imagination; when he has disposed of them, his armor which he has laid aside seems to have become inhabited by a peculiar being with limbs that stretch yards in length. The armor then falls to the ground and a beautiful maiden is disclosed. She suddenly becomes a butterfly, and as the knight approaches her, the wings of the butterfly give way to the huge tentacles of a giant spider or octopus, which reach out for Don Quixote and try to grasp him. He reaches for his spear, but it fades from view, and he awakens only to find himself savagely attacking Sancho Panza, his faithful but luckless man-servant.

Pathe Freres issue:

A LOVE AFFAIR.—A fisherman leaves his little cottage and starts out on a long journey over the sea. His daughter, a beautiful young girl, accompanies him as far as the dock and watches him set sail fondly waving a final adieu as the little craft disappears. As she is returning home she is accosted by a dashing looking young fellow, who invites her to take a drive in his rig. The young woman accepts, and soon they are spinning over the beautiful country roads, while the young fellow pours his love tales into the maiden's ears. When they finally arrive at her home he makes an appointment to meet her the following day. The next picture shows the pair at the appointed spot and we watch them as they stroll through the woods, icking wild flowers and making love, and so it ontinues all during the father's absence.

When the old man returns to port he is surprised t not seeing his daughter at the wharf to greet nim, and, fearing something has befallen her, hastens home, but is disappointed, for she is nowhere to be found. Soon the maiden appears, and when she explains the reasons for her absence the father becomes infuriated, and informs her that as she ias given so much of her time to the young man she must now marry him.

When the girl meets her lover and explains the situation, the latter hastens to explain to her father hat he is not in a position to marry at present, out the enraged parent will listen to no excuses, ut challenges the youth to fight a duel. They go to an obscure spot in the woods, where the young nan has a hard time defending himself against the ury of his opponent, and things might have ended atally had not the mother rushed in between them nd thus put a stop to the fight. Throwing down ils arms, the young lover extends his hand to the ather, and the old fellow gives him his daughter vith his blessings. Length, 541 feet.

HIS FIRST FROCK COAT.—Here we see a young tudent who has reached his majority, and his folks, eeling that he must now take his place in society, urchase him a frock coat and tall silk hat--the irst he has ever worn. Looking like a fashion late, he calls on his lady love and takes her for walk. They have not gone very far, however, efore a ruffian, whom they meet on the way, insults them, and the young dude, infuriated, proceeds to chastise him, but is himself made short vork of by the thug, who gives him one crack on he head, forcing his hat down to his chin. The oung girl, realizing the ridiculousness of the situaion, is struggling to get the hat off, when along omes an old dame with a cart load of milk and heese, and as the couple are so much taken up vith the hat they do not see her coming, so she umps into them, upsetting the contents of the cart ll over the young man. We next see the unfortunate lovers climbing into a cab, and when they each their destination the student's coattail catches n the door and both he and the girl are dragged ll over the street. Picking themselves up, they tart to take a short cut through a field, but it is ot long before the unlucky wearer of the frock oat falls into a hole, thereby completing the good ork done by the milk and cheese. Desperate, he pies a man in the distance playing a hose in his arden, so rushes over to him and stands under the tream in an endeavor to improve his forlorn appearnce. Still accompanied by the girl, who, though nortified and disgusted, will not abandon him, he etires to an unfrequented spot, where she gives him er skirt while he places his trousers on the grass o dry and which a vagrant promptly steals. Unble to put up with so much bad luck in one day, he disappointed maiden throws him her sunshade nd leaves him to his fate. A man passing that ay mistakes him for a girl and decides to have a ittle flirtation, but the terrified youth seeing him pproach dashes away in the other direction, hotly ursued by the curious admirer. He finally reaches is home, where he is met by his horrified parents, who, far from sympathizing with him, give him an nmerciful beating for being such a stupid ass. ength, 442 feet.

FOR THE SAKE OF THE UNIFORM.—The first icture is in a fashionable gambling den where a oung officer in uniform is a heavy loser. He is in ebt, but gives his note, and leaves the place, and e next see him in an obscure part of the woods, here he is about to commit suicide, but his nerve ailing him, he decides to go on to his father's ome, as he knows the old man has been entrusted ith a large amount of money which he keeps in he house. Arriving, he waits until his parent eaves the room which contains the safe, then seizng his opportunity he hurriedly opens the latter nd takes a large sum of money. When the father eturns and discovers the theft, he immediately uspects the son, but never lets on, deciding to houlder the blame himself.

When he confesses to his employers he is immeiately placed under arrest, and as he appears beore the judge, his wife, anxious to save her husand, tries to take the blame, but everything points o the old man's guilt, so he is sent to prison.

The next scene shows him in his cell, where his on comes and makes a clean breast of his guilt. ut the father is satisfied to suffer the punishment n order that his boy as well as the uniform he ears may not be disgraced. He therefore sends he son away and remains in his solitude.

When the regiment is called to the front we see he young officer leaving the camp to carry a essage, and as he is riding along the road he s shot from ambush by some of the enemy. He s carried back to the camp and placed in the ospital, where he hovers between life and death or some time. Finally we see two superior officers

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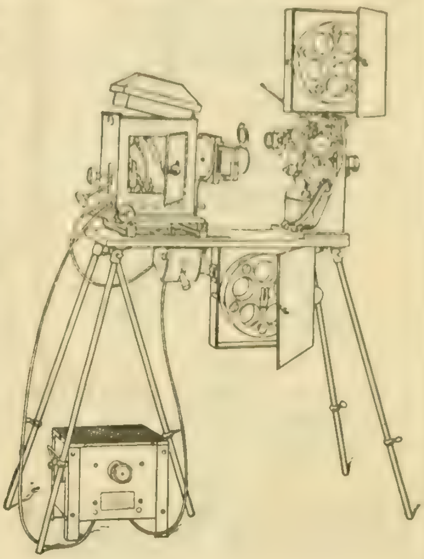

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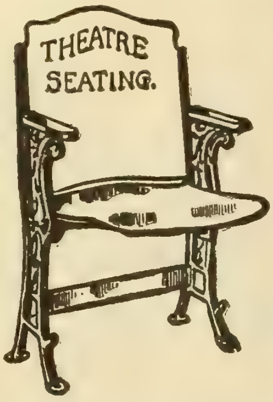

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come in and present him with a medal for his bravery, but the young man, knowing that he has only a short time to live, refuses the medal, confessing his crime, and begs that it be given instead to his father in prison, as he is the one who merits it on account of the sacrifice he made to keep the uniform from disgrace. He then falls into a state of coma, and just before his death sees, as it were in a dream, the officers in his father's cell presenting the latter with the medal intended for himself, and realizing that the old man is now free, passes peacefully away. Length, 784 feet.

AN UNSELFISH GUEST (?)—A young man from the country goes to visit his city relatives, and before he has spent many hours in their home he makes them feel that they would be the better for not possessing such an unmannerly, selfish kinsman. Upon arriving he is graciously received by his kind-hearted uncle and aunt, and immediately they all repair to the dining room to enjoy a hearty dinner which has been specially prepared for the newly arrived guest. When the latter begins to eat he quickly demonstrates, much to the disgust of his relatives, that he is very lax in his table manners. He stuffs everything into his mouth as though it were the first square meal he had had for days and as though he were afraid it would be the last. He does not take the trouble to drink the wine out of a glass, but puts the bottle to his mouth and pours the contents down his throat. His hosts, unable to endure such conduct any longer, leave him to finish his meal alone. After some time he follows them into the parlor, and when it is time to retire they give him a candle and the maid directs him to his room. He makes a close survey of the latter and as it does not quite come up to his expectations, and feeling that his relatives are enjoying a better room, he hits upon a scheme whereby he can be the possessor of their apartment during his stay. He takes the candle in his hand and makes his way to their quarters, where he finds the couple preparing to retire, and feigning somnambulism, scares the poor people out of the place, who seek refuge in their guest's room, while he happily piles into their bed and enjoys a peaceful slumber. Length, 272 feet.

THE MIND READER.—A man possessing the power of reading what is transpiring in other people's minds is seen seated on the lawn as the maid comes to attend to his wants. Seeing the girl approaching, he casts a spell over her, and as he reads her thoughts finds that she is in love with his son. When the young man returns home he gets a terrible beating from the old fellow, who gives no explanation for his sudden wrath. The wise old mind reader now puts an "ad" in the paper offering his services to the public, and a young lady of wealth who is being courted by a sturdy youth, sends for him to learn if her lover is after her money. The old man loses no time in calling at the residence of the heiress, and is not long in convincing the girl that her so-called sweetheart has designs on her large fortune. He is therefore quickly sent on his way.

An old farmer comes to a banking house to deposit his life's savings, and the mind reader happening in at the same time, shows the old fellow that he is making a mistake in intrusting his funds to the banker, for the latter intends spending it to his own advantage. The farmer, therefore, takes his gold and beats a hasty retreat. Next the mind reader is passing a woman with a babe in her arms, and in her eye he sees what she is planning to do with the little waif, that is, to leave it on a doorstep and desert it. So he dissuades her from her cruel purpose and gives her some money, and the grateful woman clasps her little one to her breast and returns home.

Next passing through the woods, our friend comes upon two ruffians, and when he stands over them he reads in their minds that they are going to waylay a passer-by. He therefore summons the police, and when the footpads turn off the trick they are taken unawares and landed safely in jail, while the professor goes on his way, happy that he can be of service to his fellow men. Length, 567 feet.

CROCODILE HUNT.—This picture is sure to interest sportsmen, for here we witness the unique sport of hunting crocodiles in the jungle. In the first picture a monster crocodile is seen as he swims swiftly across a stream and attacks a young goat that is close to the water's edge, and drags it to its doom. In the next picture are some natives perched up in the trees overlooking the stream, and as a crocodile shows his head over the surface of the water, they take aim and fire. When they have killed a number they come down with spears and wade in and drag them to shore. Next they tie them in a row and start down stream, dragging them in a long line till they reach their destination, where they load them on camels' backs to be carried away to be shipped to foreign lands, where their hides bring splendid prices. Length, 442 feet.

HEART OF A GYPSY MAID.—In this pretty little love story of Bohemian life we see a band of gypsies in their camp, and among them is a pretty girl whom the rest of the band treat with severe cruelty. On one occasion when the band is out rifling neighboring farmers' hen coops, they make a raid on a rabbit den and succeed in bagging several, when they are discovered by the peasants. The alarm soon spreads and before the thieves are aware of it they are being pursued by a large crowd. They make good their escape, but as they are hastening along the road the girl falls and injures her leg. She tries to stand on her feet, but the pain is too great, and at last she is compelled to lie down by the roadside. One of the band tries to drag her back to the camp, but when he realizes that it is no use, he deserts her and flees for his life, leaving the unfortunate girl to her fate. One of the pursuers comes upon her lying helpless in the road and when he sees her agony he immediately bathes the injured member and does all in his power to soothe her pain. When she is able to go he takes her back to his home, and the rest of the peasants, realizing that it is a case of love at first sight, do all in their power to assist her. When she is able to get about she returns to the gypsies' camp, but receives such harsh treatment there that she soon seeks out her kind peasant friends again, and makes known to them the secret hiding place of the band. The police being notified lose no time in arresting the leaders, and the pretty gypsy girl remains with the honest peasants who have befriended her, and promises to marry her rescuer, whom she has now learned to honor and love. Length, 492 feet.

RESULT OF EATING HORSEFLESH.—A fellow who is dissatisfied with the food that his kind wife gives him to eat, remonstrates with her, and starts out to purchase some horse meat. When he returns his wife cooks it and he sits down and makes a hearty meal of it. He eats so much, however, that he is distressed, and starts out, thinking a little exercise will help him. Suddenly he is seized with a fit and acts exactly like a spirited horse. Running down the street, he sees a wagon standing at the curb, so takes hold of the fills and dashes away at a great rate through the city streets, followed by a large crowd. He smashes into two peddlers' carts, upsetting their wares all over the street, and then runs down a nursemaid pushing a perambulator. Next he dashes down a hill and through a fence and upsets a lot of washer women hanging out their clothes. Still galloping on at a great rate, he goes up a flight of stairs and makes for the river, where he jumps in and hauls the wagon through on to the opposite side. He continues on down the street and smashes through the wall in the police station, wrecking the building and throwing the debris over the surprised officers. They seize him, and while he kicks and scrambles they carry him to the hospital, where he is relieved and brought to his senses by a doctor. His wife and little girl then rush in and take him home, after he expresses his thanks to all hands for the services rendered him. Length, 475 feet.

ONE OF THE BRAVEST (Selig).—**The Greatest Fire Film We Ever Turned Out.**—Our story deals with the life of a fireman. Our title, "One of the Bravest," seems to us to exactly fit the circumstances. No greater exhibitions of bravery have ever been recorded than we find in the annals of every fire department throughout America. The strenuous life of our great cities brings to light many instances of absolute daring and utter disregard of personal safety in almost every walk of life, but these cases of bravery are usually brought into being under the stress of sudden impulse, while our firemen perform brave acts daily, in the simple discharge of duty. To risk their lives in an endeavor to save the life of a fellow being, becomes almost second nature, and they go to their task with a light heart, expecting no reward but the consciousness of work well done.

Jack Manly, our hero, is in love with a pretty shop girl, Eleanor Wilkens. Eleanor's father is a drunkard, and Jack's love is the one gleam of happiness that has come into her life.

Our opening scene is the squalid home of the Wilkenses. The drunkard abuses his daughter and staggers upstairs to sleep off the effects of a debauch. Eleanor sinks sobbing at the table; her chum calls and tries to cheer her up, when a knock at the door announces our hero. Eleanor's chum says: "Two is company and three is a crowd, so I'm off." Left alone with his sweetheart, Jack asks Eleanor to become his wife, and to allow him to take her to a home of comfort. At this moment the course of true love, which never runs smooth, strikes a rough spot. A stranger arrives and asks an interview with Wilkens. That worthy is called from his peaceful slumbers to receive the shock of his life. The stranger produces a document and informs Wilkens that, through the death of his brother in Australia, he is left solt heir to a fortune of one million dollars, and that in the event of his death the said fortune is to be equally divided between his daughter, Eleanor Wilkens, and Jackson Burke, son of the said brother's partner. Burke is the bearer of the intelligence, and seeing the character of the present beneficiary, determines to shape matters to his own advancement.

The rise of Wilkens in our next scene finds the Wilkens family installed in an elegant mansion, and the father completely under the sway of the plausible Burke. Burke forces his attentions upon Eleanor, who plainly shows her dislike. Wilkens asserts his authority and commands his daughter to become the wife of Burke. At this moment Manly calls; Wilkens orders him from the house. Jack asks Eleanor if it is her desire that he make no further effort to see her. "Certainly not," replies the girl. "I have promised to be your wife. Claim ne when you will." Burke, realizing that he can never hope to win Eleanor by fair means, or get control of the Wilkens fortune while the drunkard lives, plots to gain his ends by foul methods. He plies Wilkens with liquor, and writes two notes, one to Jack Manly, telling him that Eleanor has met with an accident and is at the Manly home. The second note to Eleanor, telling her that Jack as been injured and wants her to come to him at once. Burke entrusts the delivery of these notes o a valet he had brought with him from Australia. We see the note delivered to Jack at the engine ouse, and Jack is lured away by it. This is Burke's opportunity. He enters and engages the man Jack has left on watch in conversation, and nduces the unsuspecting fireman to take a drink rom his pocket flask. The liquor is drugged, and e falls senseless at Burke's feet. It is but the work of a moment to cut the wires that carry the ire alarm, and Burke rushes back to the house, rags the helpless Wilkens to the landing of a tairway that leads to the garret, then sets fire to he building. In the meantime Eleanor and Jack ave met at his house, where they compare notes. ack sees he has been the victim of treachery. "It is a plot to blacken my honor." He springs the telephone to find the wires have been severed, then to the door to discover that Burkes messenger has locked the door. With a cry of rage e hurls a chair through the window, and we see ack and Eleanor come down the fire escape.

The still alarm. Jack rushes to the engine house, ees the wires have been cut, and the man he left n duty lying insensible on the floor. He grabs an x from the wall and strikes the gong. It is the till alarm. His quick brain realizes at once that is a plot to destroy the man that stands between ackson Burke and a fortune.

We next see the sleeping firemen leap from their ots into their bunkers and slide down the poles; e horses dash from the stalls, and in thirty seconds after the first stroke of the ax on the gong e engine driven by Jack Manly is headed for his weetheart's home. Then ensues a fire scene that r realism has never been duplicated. The central uilding, the home of Eleanor, is at the head of e street, a full half city block extends to the ft of the building, and during the action people e seen to appear at the windows of the different ouses; furniture is carried out; engine after engine, company after company arrives, and go into tion. Brave Jack Manly enters the house of his eetheart, rescues the unconscious Wilkens, and hen he returns to the window by which he entered, finds his escape cut off by the flames. The fe saving nets are brought into play, the fire gains adway, and the work of rescue goes on. There ave been fire rescues in motion pictures, but this ene sets a new pace; nothing like it has ever en attempted before. It is realism personified. scene properly presented and a part of the story. t a dragged-in fire scene, but an incident in the ama it was arranged for.

Our next scene is the interior of the engine house. he shattered Wilkens is brought in on a cot. urke, little suspecting the reception he is to receive, enters. Wilkens accuses him of setting fire his house, after tying him to the stairs in the rret. The chief orders an officer to arrest Burke, ho is handcuffed and taken to jail.

Six months later we are at the wedding of Jack anly and Eleanor Wilkens. The chief arrives and aciously decorates Jack with a medal for his any deeds of bravery while acting as "One of the ravest."

A SPANISH ROMANCE (Vitagraph).—In a small anish town, some forty years ago, an innkeeper, t and good-natured, sits dozing in his chair. Presently an English tourist appears and he jumps up d ushers the guest inside. The landlord and the urist take seats and converse over a bottle of ine. In a short time Donna Inez, daughter of on Jose, a military man, passes by, accompanied her governess, Donna Maria. The tourist watches em with interest, then leaves the hotel. He mes upon the ladies, and as the young woman ftly drops a note it is evident that they are not rangers. The missive states that her father ishes her to marry an old grandee, but that she ves the young Englishman and implores his assistance. The tourist presses the note to his lips, turns d hurries up the street.

In her daintily furnished boudoir, Inez and Maria e seated on a couch unwinding a rope ladder to e if it is in good condition. They fasten it to e balcony outside and re-enter the room as a lt of thunder and a flash of lightning warn them an approaching storm. In the garden beneath e balcony the young lover comes from behind the ees and whistles. The ladder is lowered and the ung man climbs to the balcony. He seizes Inez his arms and the lovers sit on the couch talking rnestly when a knock at the door startles them. he Englishman is hustled outside as the father d the man of his choice enter. The prospective sband is presented to Inez and acts the gallant ver. The young lady is distressed over her lover the thunder and lightning increase in volume. e breathes a sigh of relief as the unwelcome llers depart, rushes to the balcony, returns with the young Englishman drenched to the skin. He remains a few moments planning an elopement, then takes an affectionate farewell. The following evening Inez, with her governess, elopes with her lover. The lovers have not gotten to the ground when Don Jose, gesticulating wildly, appears in the balcony above. He starts to descend when the younger man pulls down the ladder, leaving the irate father clinging to the balcony. The young couple leave the garden, locking the gate behind them, mount a horse which is in waiting, and dash down the street to the beach, where a boat awaits them. The sailors cut loose and pull out from the shore as the father and the "near" husband reach the beach.

On the deck of the British vessel, the captain and first officer are promenading the deck, occasionally looking out to sea through their glasses. Presently Inez and her English lover climb over the side and are warmly welcomed by his countrymen. The chaplain is summoned and, surrounded by officers and sailors, the young tourist and his Spanish sweetheart are made man and wife. Length, 495 feet.

TWO'S COMPANY, THREE'S A CROWD (Vitagraph).—A business man and his typewriter are observed in the former's office chatting pleasantly. Both show by their actions a feeling of mutual admiration. The gentleman dispatches a note to his wife to the effect that extra business will necessitate his remaining at the office until midnight. The trusting wife receives the note, is sorry for poor hubby, suddenly decides to spend the evening with him, puts on her hat and starts for his office. Meanwhile hubby and the typewriter leave the office and proceed to a swell restaurant. The janitor has observed their departure, and so informs the wife when she inquires about her husband. The lady departs in anger, goes to the restaurant, where she sees her "better half" with his typewriter enjoying a swell "feed." She enters, greets hubby pleasantly, and explains that she came to keep him company during his long evening's work. This upsets the gentleman's plans, and both he and the typewriter are sorely distressed. However, he accepts the situation and the trio start for the office. They enter the building, where the janitor enjoys the joke. Entering the office, the wife removes her hat, picks up a newspaper and makes herself comfortable, telling her husband to go on with his work. At 10 o'clock the man yawns and the typewriter is cross and sleepy, the wife laughing behind the paper. At 11 o'clock the man and his clerk are more tired and sleepy. The wife watches them and hugely enjoys the situation. At midnight the typewriter and her employer are both fast asleep. The wife awakens them, and all leave the office. The gentleman and his wife arrive home, the lady acting very sweet until the door is closed, then she turns on him, letting him know that she was "on" to him all the time, beats him with her parasol, pulls his hair until he falls on his knees, begs for forgiveness and promises in the future to cease deception. Length, 475 feet.

AN AUTO HEROINE (Vitagraph).—Our picture opens in the workshop of an inventor, where he and a mechanic are working on an automobile. His daughter comes with his lunch, and to her the inventor shows the workings of the car. She gets in and is driving about when some foreigners arrive. They examine and admire the car, congratulate the man to his face, but as they step aside to depart they talk excitingly, thereby arousing the daughter's suspicions. The foreigners go to a hotel, call in two confidential villains, to whom instructions are given to smash the car. The inventor warns his mechanic to guard the car with his life, then with his daughter leaves the shop. The helper falls asleep and is aroused by the sound of someone tampering with the car. He jumps up. A terrific fight ensues, in which the villains are worsted.

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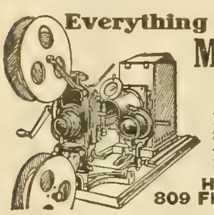

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They return to their leader, battered and torn, with black eyes and bruised heads, and tell of their encounter.

The Race.—In the Lozier camp at Brighton Beach on the morning of the race, the inventor is ready for the start. His daughter is with him. The foreigners and their accomplices are seen lurking in the background. As the inventor comes to the starting point he is handed a note stating that a protest has been entered against his car. He leaves hurriedly, goes to the place appointed, and as he enters the room is pounced upon and beaten into insensibility by the villains of our former scene. Meanwhile several cars have already started and the inventor's is the next to leave. As her father fails to return, the young girl is frantic. She tears off her coat, grabs goggles and cap from the mechanic and dashes off amid cheers, just as the villains arrive and curse their luck. The twice-thwarted men leave and plan another scheme to defeat the inventor. The cars dash by at breakneck speed and at a sharp turn the villains drag out a huge log and place it across the road. A car comes along, hits the obstruction and is turned over, the driver crawling from beneath as the machine catches fire. A moment later the girl's car dashes around the corner, narrowly missing the wreckage, swerves around too far and smashes through the fence. The mechanic jumps out and assists in repairs, and when finished the girl starts off, sending the helper to look for her father. The mechanic hobbles along and comes upon the foreigners at the corner of a building. They are talking excitedly. He crawls up, listens, then hurries away. His destination is the hotel where the inventor is held prisoner. He bursts into the room. tells of the plot, also of his daughter's pluck and daring riding. The two men start for the finishing point, where the score board shows the inventor's car in second place. Down the road three machines are coming in a bunch. Amid great excitement, the girl's passes the other two, and dashes across the line a winner. She drives up slowly, the crowd following and cheering. The father rushes forward, takes his daughter in his arms, as the Racing Committee present him with a silver trophy. He shakes his head, points to the girl as the winner, and she is given the cup and declared winner by virtue of her pluck and daring. Length, 950 feet.

THE NAUGHTY LITTLE PRINCESS (Vitagraph).—A Fairy Tale. Length, 430 feet.

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Two months pass by and we find the same couple in a very poor home, the wife in rags, and want depicted on every side. The husband is sitting at a table in bad humor, playing cards by himself. The wife is sick and asks for attention. In anger the husband leaves her alone but for the dog, proceeds to a low dive, where he drinks heavily. The sick woman follows, begs him to come home, but he turns a deaf ear to her entreaties and forces her from the saloon. A few weeks later the wife is seemingly worse. The man neglects and beats her, leaves the house, the woman in a dying condition. She writes a note on a piece of linen and dispatches the dog to his master. The faithful animal flies down the street, enters the saloon where the master is drinking, and drops the note. The husband and his companions read it, then jump up and follow the dog. Entering the poor home, they find the woman dead. The husband at last comes to his senses and grieves over the sorrow caused by his own neglect. The wife is laid away, and in our closing scene the dog comes to the grave. lies down and dies of a broken heart. The husband appears, finds the faithful pet dead, staggers and falls dead on the mound. Length, 565 feet.

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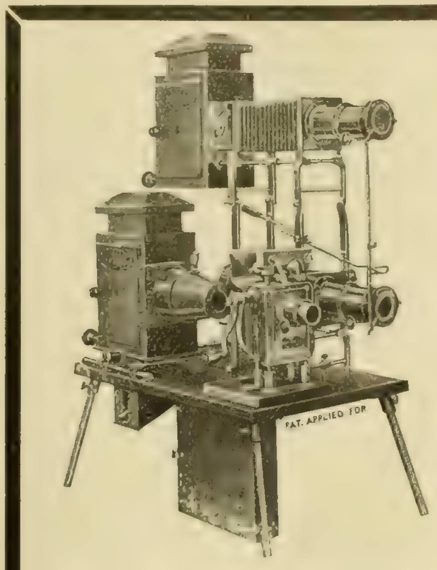

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Editorial.

THE SCHEDULE CONTINUES.

Official announcement made during the past week confirms the anticipation that the schedule of prices adopted by the Licensed Manufacturers under the Edison patents last July, and which has been in force since September 1st, last, is to continue in force until January 1, 1909. In other words, it has been extended for two months from November 1st without alteration. The retail price of films to members of the Film Service Association will remain 13 cents per foot. Under standing orders the price will be 11 cents per foot. The ten per cent. discount will also be allowed to the faithful. Many of the exchange men are disappointed. Notwithstanding the official announcement drifted to the eleventh hour they entertained hopes that in view of the sharp competition in the rental field, and the consequent curtailment of profit, a slight reduction at least would be made.

DOING ONE THING WELL.

In this business, from the showman to the manufacturer, there are some who fail to make a success, either because they attempt to do more than they are capable of or because they do not concentrate their energies in doing the one thing well. Two weeks ago we recorded the failure and bankruptcy of an exhibitor in Kewanee, Ill., who, not being satisfied with running two shows, also opened a skating rink or other outside amusement enterprise, which so drew on the profits of his theaters that he became heavily involved and was forced to declare bankruptcy. In our comment on the failure at the time we said that "there was no doubt some connection between it and a stinging article on the oppression of the so-called film trust which that exhibitor had contributed to a trade paper." It seems that a wrong impression was created by our remark. What we intended to bring out was that if the writer of the article of several thousand words had put the same amount of thought, and practiced what he preached, in the management of his own theaters, there would have been no occasion for bankruptcy proceedings nor for his creditors to suffer. The irony of it all appears in the information which now reaches us that this same man, who wrote so bitterly against the Film Service Association less than three months ago, is now manager of one of the branch offices of one of the leading members of the Film Service Association.

* * *

Talking of doing the one thing well brings to mind a recent American film production, "A Night Out." The producers have given us a film which is good in many respects, some of the situations and action being very clever and highly entertaining. The plot, however, is one on which could have been built a headliner—that is, a film which would have been a credit to the producer. It is obvious to any spectator that no attempt has been made in this film to present what would be the most likely things to occur in such a case, and we have a series of incidents which follow each other with such inconsistency that the whole thing is made ridiculous. We mention this particular film because it is fresh in the memory, but too many of the productions of these and other manufacturers fail to score simply because of lack of attention to details or the taking pains to do the one thing well.

* * *

We are not alone in our efforts to raise the standard of the moving picture industry and remove the cause for the stinging criticism which occasionally appears in the daily press and magazines. In the same week that we published several newspaper comments in connection with our remarks, "Public Opinion Controls," the "Cine-Journal," one of the French trade journals reprinted the following item from one of the French daily papers:

> "It is apparent that the moving pictures are in the soup. After a very short golden age, as all golden ages are, we see their popularity fade away at a very alarming pace. Last year when a theatrical manager had lost money on a poor play he would at once hang up a bed sheet, give moving pictures, and reap a harvest. To-day it is all over. The investors keep away from such enterprises, founded on what they expected would be an eternal success and would like to be able to cancel long leases and contracts made in a hurry."
>
> Such a failure in the moving picture industry was to be anticipated. The showmen believed that the public was more fool than it really is and, believing to please it, exhibited the most silly and stupid pictures.
>
> Read the boards and you are sure to see announced such silly films as: "I Have Lost My Pants," "The Wig of My Mother-in-Law," "In Love With the Janitress," etc. These stupid productions all end with exaggerated chases in which you knock down a nurse, a baby carriage, gendarmes, pastry cooks, etc. Or then such dramatic work as: The Countess married—loses her child—jumps in the river—is rescued by a peasant—18 years after she finds her daughter, whom she identifies by the marks on her linen—all this in one minute, four and three-fifths seconds!
>
> "The public who had given such a hearty welcome to the moving pictures got quickly tired of such foolishness. Such a marvelous invention does not deserve such a disfavor. It is yet time to save it, by raising its standard, by making it a real popular educator."

Our thanks are due to the Amusement Managers' Association of Hudson County, N. J., for their kind invitation to be present at their first annual banquet, on Thursday evening of this week. An unfortunate accident, at the last moment, prevented our attendance, not to speak of the inclemency of the weather.

Who Goes to the Moving Pictures?

By W. Stephen Bush.

Specially contributed to the Moving Picture World.

I asked the question of a woman the other day and her answer was: "Everybody." I do not think a better answer could be given. "Everybody"—that means young and old, rich and poor, intelligent and ignorant.

It has been the fashion in certain quarters to look upon the electric theater as chiefly the poor man's amusement. The undoubted friendship between the moving picture and the poor is a fact, on which I love to dwell. Who can tell how much sunshine the pictures have brought into humble homes, where sunshine was unknown before? I have seen the eager faces of the young, chafing perhaps unconsciously under the restraints of poverty, come to the electric theater as keen in their quest for knowledge as any student of the university. I have seen rough, coarse men, blunted in body and mind by the burden of incessant toil, come out of the theater with changed expressions and with a plain touch of the spiritual on their faces. And what shall I say of the uncrowned martyrs of our civilization, the wives and mothers of the poor? Bearing the rough humors of their lords and serving them faithfully, rearing children in poverty and yet teaching them to hope, ever busy, ever patient, ever gentle, these women, who hear no cheering plaudits and about whose deeds the daily press is silent, have found in the moving picture a happy source of enjoyment. There is more hope for humanity, more witness to the divine spark in the human soul in the nickel of this poor woman than in the piece of yellow gold which buys the choicest seat at the Grand Opera. Do we not wrong this noble woman in branding her as ignorant and in offering her the very lowest form of moving pictures on the theory that she will neither care for nor understand any other. This woman and her kind, who keep their minds and souls bright even in the killing drudgery of a poor household, are entitled to something better and I think the best is not too good for them.

It is one of the vulgar symptoms of this vulgar age to associate ignorance with poverty and wealth with intelligence, as if they had always walked in pairs and always would. If it is not, such a notion ought to be particularly offensive to Americans. What is the meaning of the present struggle for the possession of the national Government? Never mind the names and slogans and badges of parties, what is the real issue that stirs the masses of the people? Nothing but the widespread fear that some forces of evil are trying to shut the door of opportunity, which is and ever must be the hope of the Republic. I have no patience with the narrow foreheads who treat the poor as if they were doomed to perpetual ignorance. In this country at least such is not the case. Two of our greatest Presidents rose from the meanest and most squalid poverty, and the march of progress has not come to an end with 1908. These words still hold true:

> "Another measure of culture is the diffusion of knowledge, overrunning all the old barriers of caste and by the cheap press, bringing the university to every man's door in the newsboy's basket. Scraps of science, of thought, of poetry are in the coarsest sheet, so that in every house we hesitate to burn a newspaper until we have looked it through."

What the great Emerson said of the newspaper is equally true of the moving picture, with this important addition, that far more people are to-day reached by the moving picture than by the daily press, and while we read the newspaper only in parts, the moving picture we see complete.

To me there is nothing more interesting than watching the faces and the actions of the audience in an electric theater in what are called the poorer sections of the city. It is a marvel to observe the imprisoned souls come out of their cells of poverty and care and prejudice and ignorance. While they laugh in heartiest fashion at so-called funny pictures, their real interest centers on the "drama." If you offer to explain the pictures you need have no fear of interruption. They will listen to you with such attention and intensity, that I am sure Oscar Hammerstein would prefer them as patrons to that wonderful "cream of society" which insists on the loudest kind of gossip during the overture and the solos and can only be drowned out by the fortissimo of the anvil chorus. The idea that the poor people want nothing but the very lowest of low comedy and the very cheapest of cheap melodrama is altogether wrong, and those who constantly advance this proposition must be low and cheap in their own minds and either barren or bankrupt in brains and education.

Ambition is the favorite virtue of the poor, and if it were not for their own efforts all the university settlements, all the missions and all the work of the Salvation Army could not lift up the poor. You may lift a stone out of the water and it will fall back the moment you let go; the man that is raised out of the mire must stay out by his own effort.

"... In our proper notion we ascend
Up to our native seat; descent and fall
To us is adverse. ..." Milton.

The coming and growing patronage of the moving picture is, let it be plainly understood, by no means confined to what we are pleased to call the "lower classes." There is no theater in the United States that could not be filled with a fine programme of moving pictures and their latest improvements, music, lecture, etc.

I have spoken in many theaters, where quite a fair percentage of the audience came in carriages and automobiles. The number of such theaters is constantly on the increase, and if the present trend toward better subjects and better pictures is maintained the audiences will indeed consist of "everybody," but this will not be until the low men and the cheap are driven out of the temple forever.

MASSACHUSETTS IMPOSES MORE RESTRICTIONS.

Boston, October 24.—Chief Whitney, of the State police has just issued orders regulating the use of moving picture machines, and stipulating what other forms of amusement may be allowed in connection with this sort of entertainment. The last Legislature passed a law prohibiting the use of a moving picture machine for more than two minutes continuously, and requiring an intermission of at least five minutes between each period of two minutes. This statute also provides that some other form of amusement shall be supplied during the intermission.

In this new order, Chief Whitney rules that one stereopticon may be used in connection with the picture machine; there will also be allowed illustrated songs, a talking machine, one bass drum, one snare or kettle drum, one bugle, and a pianist. One person at a time may appear on the stage, in citizen's or evening dress, for the purpose of explaining the views thrown from the moving picture machine or stereopticon. The use of oxy-hydrogen gas, or lime light, in connection with moving pictures is strictly prohibited in the new order, as is also acetylene gas.

NOTES AND COMMENTS.

The moving picture film rental companies report an increased movement of business all along the line. Mr. Wm. Steiner, in an interview with a Moving Picture World representative, said: "Business is good and after election think it will boom. The Imperial Moving Picture Company have no complaints to put on the market. We are at peace with all our competitors and love everybody."

It is with great satisfaction that the Moving Picture World sees that people addicted to tricky practices in the moving picure and lantern slide business are gradually but surely **eliminating themselves** from the business. It is an old adage among merchants, "Don't trust an actor, and get cash from a showman before he leaves your place of business." Everybody knows what this means and unfortunately it is too true in a great many cases, but the show business has, perhaps, a majority of just as honorable and honest men in it as any other business, yet each and every one of these men suffer because of the trickiness of irresponsible parties engaged in the same line of business. Therefore we express our joy at seeing the tricksters not being eliminated, but **eliminating themselves from the moving picture business in** which too many of them have been dipping.

The Moving Picture World, with great satisfaction, recalls its note of warning issued last Fall that there was graft being practiced in the issuing of licenses and that favoritism was being shown in granting certificates of competency to moving picture operators.

The outlook for business in the moving picture line after the Presidential elections is said to be good. Many new projects are contemplated, not the least of which are several large circuits of houses the owners of which will pool their issues and manipulate their own film bureaus. These are rumors, but there is always a little fire where there is much smoke.

A movement has been started among the clergy and authorities in Pittsburg, Pa., to have a committee appointed to censor film subjects so as to suppress all grewsome murder scenes and other objectionable subjects.

Thomas A. Riley, the manager of a moving picture theater at 154 West Fifty-fifth street, Covington, Ky., has been sued for $10,000 damages by Albert Donnelly, an operator. Donnelly, who is at present employed in a bakery, claims that his eyesight was permanently injured while in Riley's employ while operating a machine which was not properly guarded by light shields. (It was the operator's duty to see that the machine was in perfect condition before running it.)

The Buckeye Projector is a neat little optical lantern for home use, adapted for either gas or electricity, easily connected to the house gas or electric fixtures. The price ranges from $5 to $7.50, with full equipment and one dozen slides. The outfit is sold by Walter K. Schmidt Company, 84 Canal street, Grand Rapids, Mich.

THE OPINION OF AN EMINENT CRITIC.

Commenting on the tendency of the moving picture exhibitor to sometimes show films that are not of the best character, Dr. Hugo Erichsen, writing in the Detroit (Mich.) Tribune, says:

"Even at the ——— theater which caters to a great extent to ladies and children, one may see now and then films that should have been tabooed by the management, depicting the choking of women by brutal husbands, terrible accidents and horrible murders, pictures that are certainly calculated to rack the nerves of delicately constituted persons. But side by side with these I have seen such charming films as 'A Trolley Ride in Stockholm,' 'A Journey Along the Great Wall of China,' and 'The Headgear of Normandy Women,' which were as instructing as they were entertaining and still linger in my memory. I have noticed a great difference in the character of the films. Many of the films are good, not only as regards the execution of the film itself, but also as regards the subject, whereas some are positively silly. Evidently our American film makers have still much to learn.

"It is a pity there is but one of these shows that is devoted solely to moving pictures and does not combine this feature with a vaudeville exhibition that fairly nauseates those accustomed to the best of talent. While the kinetoscope was originally introduced in vaudeville houses, it now occupies a field of its own and is destined, I think, to play an important part not only in our amusement world, but in the intellectual development of the nation."

AMONG THE SLIDE MAKERS.

The latest thing in lantern slides for the use of the moving picture shows are lecturettes or travelogues. Len Spencer's Lyceum reports a growing demand for this class of entertainment matter and many of the old lantern slide houses are furnishing them. They generally consist of twelve pictures and about a fifteen minute talk with them. Apropos of this the lecturettes are good entertainment matter, but the houses of amusement where they are used would do themselves proud if they would hire lecturers who could read and did not pronounce the word "this," dis [illegible].

* * *

A prominent slide maker of this city, speaking about campaign slides, says: There has been a good demand for certain campaign material this year. I have sold several thousand campaign slides, of the presidential and gubernatorial candidates. Taft is way in the lead in the demand for slides. I have sold double the number of Taft slides that I have of Bryan. I have sold very few slides of Sherman or Kern where they were on the plate singly and am stuck on several hundred of each. The sales of doubles, that is, Taft and Sherman and Bryan and Kern on a single plate, has been fairly good, Taft and Sherman leading two to one. I haven't had an order for Hisgen and Graves and only one order for Chanler, while I have sold hundreds of Hughes slides. I filled quite a number of small orders for portraits of Shearn, the Independence Party candidate for Governor. The favorite slide has been one on which the two Bills had their faces with the inscription "Hello, Bill," and then the query, "Which Bill?" I have sold three times as many portrait slides of President Roosevelt as I have of any of the candidates. On the whole I cannot complain.

* * *

Complaints are being made by the film and slide rental bureaus in Eastern and Central New York State that a singer employed in an Albany theater is conducting a slide rental bureau on slides borrowed from the music publishers. The complaint is that while the rental bureaus have to pay five dollars per set for slides from these publishers or from the slide makers, the publishers loan them free to this singer, who, after using them himself, rents them out at 50 cents per week on a regular circuit, after which they are returned to the publishers and new sets received in exchange. The regular rental bureaus, who have rent and office expenses to pay, do not consider that the publishers are giving them a square deal. They also claim that while they have to pay for their music, this singer gets his free, and they call the attention of the music publishers to the fact that the film and slide bureaus of the United States buy on an average of 100,000 copies of music per week. The slide bureaus, who have suffered, are talking of coming to an agreement to refuse to handle any of the slides or music of the firm who are guilty of injuring their business in the manner described, and we believe that they are fully justified in doing so. This paper has called the attention of the music publishers before to the fact that they were cutting prices in slide rental to ruinous figures, besides the injustice of loaning slides and music free to some people while others have to pay full prices. It has been shown that the pernicious practice of loaning slides free to a singer has been his fall, as while a singer cannot be legally held for selling a loaned set of slides, morally the act is theft as much as if the slides were stolen. The practice of loaning slides to one singer and not to another makes enemies for the music publisher and it has been shown to be unprofitable, as well as the attempts of some music publishers to engage in the art of slide making.

The Carolina Film Exchange, with offices in the Lyric Theater Building, Sumter, S. C., wants to make arrangements with some large film renting house that can supply them with films for re-renting. R. N. Abbey is the manager.

Astoria, L. I., N. Y.—One of the best conducted shows in the suburbs of New York is that at Schutzen Park, Astoria, L. I., easily reached by the Broadway, Flushing, cars which pass the door. Mr. John Conlin, Jr., who conducts the show, has a full orchestra playing behind the scenes besides rendering the regular props now so popular with moving pictures. He is fortunate in his choice of singers and Mickey the Newsboy certainly did please the audience. This week Miss Laten, another popular young singer, is a drawing card, singing "Always Me," a song published by Chas. H. Harris and illustrated by Scott & Van Altena.

Comments on Film Subjects.

"The Army of Two" is a good picture of the early days of the Republic and very patriotic. It is a masterly production, staged with care and well acted, pleasing alike to old and young folks and reminds our children of the glorious past of this great country. Films of this class are always well received and have a sure demand.

"The Pirate's Honor" and **"A Gust of Wind"** (one reel), two Eclair subjects released this week by the Film Import and Trading Company, are worthy of mention. In both, the photographic quality is good and the actions easy and natural, nothing is forced and the effects are well rendered. Both are entirely outdoor productions and the natural scenes are a pleasant departure from the surfeit of studio work to which we have been accustomed. In "The Pirate's Honor" some of the scenes on the water are exceedingly well handled and reflect great credit on the house of Eclair. As a film production it ranks well toward the top. "A Gust of Wind" is comedy, the effects of a real wind storm, just enough chase to please and nothing to displease. Such films are not tiresome, but leave a pleasing impression and a desire to see more of them.

"The Bloodstone," a get-up that is supposed to be tragic, but which evokes more laughs at the expense of the maker than some of his attempts at comedy.

"Hubby's Vacation" and **"All on Account of a Butterfly."** The later possesses the novelty of the "chase" and the merit of being only 200 feet long. The former is elevating to the extent that it shows a man's pockets being picked in a dive, his brutal ejection, the interior of a jail, the open making of an "appointment" with an "artist" of the stage in a cheap concert hall, the meeting in a side room where liquor is served and other scenes which make it an excellent production to keep away from the view of women and children.

"For His Sister's Sake" shows some excellent photography, but the subject is treated in a manner which reflects upon the intelligence of the public. One exhibitor remarked on returning the reel to his rental exchange: "My people would never stand for another dose like that."

"Chauncey Proves a Good Detective," one of the first productions, if not the first, of the Crescent Film Company, has been commented upon among the trade as showing remarkably good photography and good execution throughout. We have not seen the film, but judging from the opinion of the "Kinematograph and Lantern Weekly" (London, England), some of our other American manufacturers will have to look to their laurels. This is what they say: "A subject which in quality is decidedly above the average film from the other side. It is beautifully steady and clear and tinted with good judgment. This plot is one which affords opportunities for many dramatic situations, and these have been well utilized." Good encouragement for a young concern.

"What It Might Have Been" is a forceful story with a good moral. The photographic work is excellent, as in all Gaumont subjects, as a rule. The film graphically tells a story which is, alas, too often true, of how a young married man neglects his charming wife and child and spends his time drinking and gambling with boon companions. Everything of value, even to his wife's wedding ring, is pawned to satisfy his passion for gambling. At last when his cronies have no more use for him he is carried home drunk and in his stupor he dreams that his wife has deserted him and eloped with another man. He is supposed to follow them and kill her, but awakes to find that it is a dream and that she is standing over him. **What might have happened** is so terrible that he takes her in his arms and vows that he will never drink another drop. The story is well acted.

"The Moon's Gift" is another Gaumont subject which shows that this company is well to the front with coloring and trick photography.

" Romance of a Jewess," the story of which was published in our last week's number, is an impressive sketch which presents the pawnbroker in a new light. The various characters are well acted and the story very clearly presented, holding the audience in rapt attention. One cannot help noticing in this film the superior photographic quality in the scenes that are taken outdoors over those that are photographed under the glare of the electric arc light.

"Caught With the Goods," a cleverly acted sketch by the Pathe Company, pleased the audience very much, as also did "How Mabel Found a Husband," by the same concern. Some very pretty sylvan scenery is introduced in both subjects.

Melies' films can always be counted upon to please a certain element of the audience, and especially the children, who become spellbound by the magic and clever effects produced by this master of trick photography. This feature is not lacking in **"The Duke's Good Joke,"** and it was also well exemplified in **"Grandmother's Story,"** a subject which is eminently suitable for a children's matinee performance. **"The Helping Hand,"** by the same maker, teaches a wholesome lesson of charity.

"A Voice From the Dead," "Pardon Me," "Soul Kiss." These pictures were announced on the board in front of a Sixth avenue place, but I cannot say what was shown on the screen as said screen was hidden from view by a solid wall of the finest display of millinery. The ladies were out in force and the big hats in full swing. I believe that the feathers of every bird of the universe were represented. I had just a short glimpse of one of the pictures. As a lady left the show she had much trouble to pass out and created a commotion which made a temporary opening in the solid wall of hats and I saw on the screen a man accidently sitting down on the silk hat of a gentleman. If this man had walked in the theater and had seated himself on some of the big merry widow hats he would not have been kicked as he was in the picture, but he would have been feasted by the men present.

These big hats are not only an inconvenience, but they prove a serious loss to the showmen and no attention is paid to the sign "Ladies will kindly remove their hats."

"Mummer's Daughter." The subject would have been a good production if the manufacturers had paid a little more attention to the staging. It is regretable, after spending so much money on artists, costumes, etc., that the producers did not handle the perspective better. In the show scene the participants seem to act and dance on the very heads of the supposed spectators.

"Korea." This is a rather interesting film on the manners and costumes of the Koreans. Although the Americans have invaded the Far East, it would have been better for the producers to suppress the apparition of an umbrella in a typical Korean scene. When manufacturers show travel scenes, they should, as far as possible, adhere to local coloring.

"A Night Out" is the often repeated story of a man notifying his wife by 'phone that urgent business compels him to work late. The novelty of a man in pajamas going to the door for his shoes and accidently locking himself out could have been the theme for a much better production. The picture is not natural, as a burglar generally works at night and does not come in the morning when the folks are supposed to get up. The producers show us that it was in the morning, as the milkman had left his milk, the baker his bread, the newsman his paper and a tramp had helped himself to some milk and bread and had enough daylight to read the paper. The husband, instead of giving his watch, money and clothes to the burglar, should have taken the opportunity of the presence of the burglar in the house, to explain to his wife why he was not in bed. The apparition of the burglar gave the impression to the audience that the husband was going to fight the burglar, make a big racket, and that the wife coming down stairs would have praised the courage of her hubby.

"House Cleaning Days." This film is an effort in the comical line, but the producers have missed the mark. It is an exaggerated and poorly acted picture. It is not unnatural that the husband or father can be in the way when women are house cleaning, but there is no need of turning it into a house wrecking party, by breaking and smashing everything. I am sorry to notice that the manufacturers of this film have a marked tendency to show graveyards. A cemetery is a last resting place, but I do not like the idea of a man stretching himself over a grave to read his papers.

"Runaway Mother-in-Law." Two men sitting behind me said: "You will see if they do not wind up by falling in the water." It was a correct guess, as the mother-in-law harnessed to a push-cart, jumped in the water, at the very same place where, a week ago, the man who had eaten too much horseflesh finished his run in the water. It is useless to say that the same well-known nurse, baby carriage, tables in front of a cafe, etc., were knocked down by the runaway mother-in-law.

"Crocodile Hunt." Is a well produced picture, interesting and educative. If the manufacturers could give us more of these films, they would greatly help the education of our children, as the above named picture will teach more to our boys and girls than the best descriptions in their books of geography.

"Humpty Dumpty Circus" is a reel of mirth-provoking stunts that will draw the pennies from the children, but which is of much interest to young and old alike. It opens with a crowd of children leaving school and marching through the streets to the "Humpty Dumpty Circus." We see them crowd into the tent and at the end of each act they vociferously applaud the performers. These are the little wooden toys that are familiar to all, and which are made to perform all the usual acrobatic stunts of the circus performer in a remarkably realistic manner. Some of the scenes are really comical and it is hard to believe that the elephants and donkeys are not alive.

It may interest some of our readers to know how these pictures are made, where inanimate articles are seemingly given life. The figures are posed in front of the camera, one picture exposed, then they are moved slightly and another picture exposed, and so on, the photographer being careful not to move the figures or their limbs too far at one time or else a jerky movement is presented. When we consider that there are twelve pictures to a foot of film and that there are 885 feet in the "Humpty Dumpty" subject we begin to realize the magnitude of the task. We are not surprised to learn that the producer worked for several months on the negative, almost without intermission. The negative was made for the Kalem Company by F. E. Dobson, an adept at this kind of work, who was for many years with the Biograph Company. The cost to the Kalem Company far exceeded that of some of their most pretentious dramatic productions, in which large companies of actors are employed. On the standing order basis they expect to just come out about even, but it is a film that should bring many re-orders, as it will be especially popular during the holiday season.

It may be all right to say that criticisms should be measured, weighed, cut, dried, etc., according to the exigencies of the trade, but there is only one kind of criticism upon which reliance can be placed, and that is the frank, straightforward article presented for all readers, whether manufacturer, film renter, exhibitor or auditor. Of course, if criticism is to be boiled down to the idea that it is to fill the bill of a stock quotation, well, go as far as you like! I have been asked to criticise some of the pictures I saw the past week. Unfortunately I fell into a rut. Every place I visited happened to run one or the other of two makers. It was merely a coincidence that I only saw the two, but it was perhaps an opportune one. It at least gives room for the argument that it is better to base criticism upon personal observation than upon descriptive circulars.

I will first speak of the Pathe films:

"Pierette's Talisman."—It is a very beautifully colored film. If color is wanted for a show this film will furnish it.

"A Fakir's Dream" is a very good comedy, cleverly conceived and nicely acted.

"How Maud Found a Husband" and **"Caught With the Goods"** would be good comedies if the ideas were new, and the same may be said of "Hunting for Her Better Half." After you see these pictures you are tempted to say, "I saw that before," or "That's a re-dressed story."

"The Mysterious Knight" ranks with the film I first spoke of. It is a colored film with really nothing to it other than the colors.

"The Sicilian Hermit" is a very pretty picture in the nature of a travel subject. The fault with it is that it contains some of the scenes shown in a former subject, "Palermo and Its Surroundings," which was issued during the first part of the current month. The adoption of scenes from old subjects may be excusable at times, but it seems like rubbing it in to come as close as the "Hermit" does.

The other subjects I saw were Vitagraph products:

"The Witch" was one of them. It is a good dramatic picture, well acted. The story is good and the photography is all right. It was on the same reel with the "Merry Widow Hat," a subject in which comedy is too much overdrawn.

The most deceiving subject of the week was another Vitagraph production, **"A Dearly Paid for Kiss."** Four-fifths of the people who went to see it expected to see enacted the story of a masher meeting just punishment, or see some other kiss stealer dealt with in a similar manner. To the contrary, the picture tells a story of a different character. A wife catching her husband kissing the maid seems a rather slight foundation of a dramatic production, but in this case it "makes good." The wife takes the discovery so much to heart that she abandons her home and enrolls herself as a nurse for duty on the battlefield. The deserted husband becomes similarly affected and enlists in an army that brings him upon the same battlefield with his wife, both wounded. Their experiences reunite them. The weak part of the picture is the jump from the enlistment of the leading characters to their plight after the battle. If "A Night Out" had been made shorter and something in the form of a departure for the scene of conflict, a battle or something else had been introduced into "A Dearly Paid for Kiss," as a connecting link between the enlistment and the results of the battle, the reel would have been a much better one. H

THE HUMOR OF THE MOVING PICTURES.

An elderly gentleman of unmistakable nationality, with keen beady eyes, a weatherbeaten complexion and a long beard carrying a film valise in his right hand, walked into the film exchange, and seeing the manager overwhelmed with business, sat down to wait for his turn. When it came he drew the manager aside for a confidential whisper.

"Meester," he said, taking the reel out of the valise, "vat is de matter mit 'Ingomar?' "

"Why," said the manager, "when I last heard of him he seemed all right."

"I mean the flim," continued the little man. 'Gif it a look."

The practised eye of the manager glanced over the leader and a couple of hundred feet and found it all right. To satisfy himself he sent the reel into the rewinder's room, whence it was returned with the report that it was not scratched up more than usual.

"Why, Mr. Cohen," said the manager, now growing curious, "what did you think was wrong?"

"Let me tell you," began Mr. Cohen, mysteriously. "Last night I go to bed after a good night. I sleep pretty good, when I haf such a dream, oy, oy, vot a dream. You remember where Ingomar has a fight with his barbers——"

"You mean barbarians."

"Yes, yes, barbarers. Vell, the biggest one of them barberers comes to me and says: 'Mr. Cohen, you owe us tree dollars apiece, a supper and a lodging.' A whole lot more of dem barberers come and holds out deir big hands, hollering: "Tree dollars, please!" I did told them vat I owes dem noddings and dat I vouldn't pay it. 'You can sue me for it,' I said, getting mad. Wid dis the big barberer chumps on my chest and I vake ub wid a scream. "Rebecca!" I cry, "count the money; ve haf been robbed!" She count the money; it vas all right, but I could not sleeb anodder vink."

"Mr. Cohen," suggested the manager, "why not select a film without war or soldiers, something that will make you dream pleasantly if at all. Have you got your show for to-night? No? Well, what will I give you."

"Meester, gif me 'The Pawnbroker.' "

* * *

It was late Saturday night, when two old Irishmen walked into an electric theater. It would have been wrong to say they were shockingly drunk, but they certainly were not shockingly sober. The attraction on the screen was "Ingomar." It was plain that the more they saw of it, the less clear it became to them. "It's a foine play," said one to the other. "Indade it is," said the other, "it's the foinest play of ould Ireland I ever seen." W. S. B.

COMPETITION THAT KILLS.

Waterloo, Ia.—Fierce competition among the three local moving picture theaters at Cedar Rapids has compelled the Palace Theater, located east of the Masonic Temple, to close its doors. For some time the theater has not been a paying investment. The Miller Bros., who operated the show, had leased the building for a year and on this account it was probably maintained longer than it would have been otherwise. Several days ago they informed Frank Kilborn, who owns the building, that they would be unable to longer operate the business. They left a number of the chairs and other equipment to apply on the rent.

NOTES OF THE TRADE.

Grantsburg, Wis.—Mr. Christ Griswold has been granted a license to exhibit moving pictures.

Arcola, Ill.—Mr. Tait is preparing to open a moving picture show in the Lyons room on Main street.

Stoneham, Mass.—A moving picture and illustrated song theater opened in Armory Hall with the latest pictures.

Binghamton, N. Y.—John H. Soler was granted a license to conduct a moving picture show at 401 Chenango street.

New York City.—A moving picture theater is being constructed at No. 408 East 116th street by Rafallo Maruzzi.

Americus, Ga.—E. N. Viquesney will open a modernly fitted moving picture show in the Holt Building on Lamar street.

Rockville, Ind.—F. R. Calvert sold his interest in a moving picture show on the east side to James Lineberry and Charles Moore.

Nevada, Ia.—Fred H. Klove has sold his electric theater to Messrs. Coates & Ball, who will add a vaudeville feature to the bill.

Storm Park, Ia.—Messrs. Anderson & Brevik have purchased G. D. Sweet's interest in the Scenic Theater, who had full control.

Youngstown, O.—James McFarlin and E. B. Blott have leased a room in the Hartzell Block to open up a moving picture house.

Sioux City, Ia.—The Olympic is the latest moving picture show to be opened in this city. It is under the management of C. E. Wirick.

Easton, Pa.—S. Lubin, of Philadelphia, is endeavoring to secure the Easton Postoffice building in Center square, for a moving picture show.

North Bend, Neb., is to have a moving picture show, which will be operated in the Opera House. Mr. Hayes and Floyd Haverfield are the proprietors.

Alpena, Mich.—James McDonald has leased the Star Theater on North Second avenue and will run vaudeville attractions with the moving pictures.

Mooreland, Ind.—Will Huffman and Kilmer brothers opened a moving picture show in the Opera House. This is the first of its kind in Mooreland.

Elgin, Ill.—W. J. Freeman and Thomas Freeman, proprietors of the Meehan Homestead Building, are remodeling the place for a moving picture theater.

New York City.—Plans have been filed for converting the skating rink at 42 Manhattan street into a moving picture theater. B. Palmer and C. Loxer are owners.

Charles City, Ia.—A. C. Tingerich and Oren Masters have sold their little playhouse, the Bijou, to J. A. Farrell, who has appointed A. T. Prescott to manage same.

Savannah, Ga.—Last week closed one of the most successful at the Orpheum Theater. Senorita Shermann, the noted Spanish singer and dancer, was the drawing card.

Dubuque, Ia.—A new moving picture theater opened its doors for business at the corner of Fourteenth and Clay streets. Jake Rosenthal is manager of the new enterprise.

Boise, Idaho.—The store room in the Lemp Building on Main street is being remodeled by the Dreamland Moving Picture Company for a high-class moving picture theater.

Norfolk, Va.—Bland & Eastwood's new amusement enterprise, the "Dreamland," at 303 High street, has opened its doors to the public, after elaborate preparations had been made for the opening.

Baltimore, Md.—Pearce & Scheck have closed a deal for the property at the northeast corner of Baltimore and Holliday streets, and will remodel the structure for a moving picture theater.

Sandusky, O.—Mr. Carl H. Bitzer, famous baritone soloist, of Cleveland, O., has been engaged by Mr. Roach, of the Theatorium here. Mr. Bitzer's singing has attracted much attention and large crowds nightly is the result.

Baltimore, Md.—The four-story warehouse at 5 North Liberty street has been leased to the Liberty Company, who will conduct a moving picture theater there, after extensive repairs have been made to the property.

Wilmington, Del.—Mechanics are engaged installing a handsome electric sign and considerable metal work on the front of a building on Market street, below Third, which is soon to be opened as a moving picture place.

Baltimore, Md.—An ornamental building will be constructed by N. Vito at 626 North Chester street, for the home of a moving picture theater. It will have artistic designs executed in tin and buff bricks. The cost is figured at $1,800.

Ogden, Utah, is to contain another moving picture theater in the near future. The persons interested in the new enterprise are Mr. Normandy and Trent & Wilson Company, who have leased the property on Washington avenue, facing the City Hall.

Fairmont, W. Va.—Mr. Charles E. McCray, Jr., one of the best known business men of Fairmont, and George Fletcher, became the sole owners and managers of the Electric Theater in the Skinner Block, which has been successfully operated by L. C. Wyer.

Fostoria, Ohio.—Wm. Stansbury has sold his theater "Luna," to Messrs. Huber & Wright, of Columbus. Mr. Stansbury's address is now Havana, Cuba, where he will operate a circuit of moving picture theaters and establish his own film exchange.

Ottawa, Kan.—Messrs. Levens & Wilber have leased the premises at 121 South Main street and will open a modern moving picture and high-class vaudeville show, to be conducted at a ten-cent price. The interior is being extensively rearranged and decorated for the purpose.

Pittsfield, Mass.—Final papers were issued between W. L. Schoonover, owner of Dreamland Theater, on North street, and Mr. H. Sawyer, owner of the Spa, for the transfer of the Dreamland to Mr. Sawyer. Mr. Sawyer intends to run the Dreamland in connection with the Spa.

Richmond, Va.—City Electrician Thompson has before him applications for permits to instal electrical wiring and apparatus for five new moving picture theaters, which will be opened in a week. These amusement places are fast increasing in number. There are now fifteen in Richmond, and all seem to be doing satisfactory business.

Marblehead, O.—Mr. George Upp, the much talked of tenor vocalist and southpaw pitcher of the Columbus American Association League, of this city, has been engaged by Mayor Ebersime, proprietor of the Auditorium here, for a week, to sing the illustrated song. The seating capacity has been enlarged and the Mayor intends to play to turn-away business.

Sandusky, O.—The offices of the Bijou Amusement Company, under the management of Kinzman & Ging, have been moved to new quarters on South Columbus avenue. These gentlemen are both long experienced amusement managers and promoters, and are always open for propositions, as well as to take up management of vaudeville and picture theaters and run them to success for the owners.

Winchester, Va.—The well-known lecturer and orator, W. Stephen Bush, presented a special feature programme of music, lectures and pictures at the Auditorium here, which has a seating capacity of about 1,000. The success of the venture was so pronounced that the management of the Auditorium, which is one of the prettiest theaters in the Old Dominion, has decided to give a moving picture show hereafter every night when the house is dark. The manager of this theater is Mr. Herman H. Hobbs.

Sumter, S. C.—Of the three moving picture theaters here, the Lyric is the best appointed and the S. R. O. sign is frequently seen. The Elite is another finely equipped house and caters to the best society in town. The Gem, for colored patrons, is an extension of the Elite, divided only by the screen, the same pictures serving for both houses. The Gem has its entrance on a back street and the only additional expense is the ticket seller and ticket taker. Although the same program is seen in both places, the admission to the Gem is 5 cents, while 10 cents admits to the more finely appointed Elite.

Reading, Pa.—Carr & Schad, proprietors of the Victor Theater, 734 Penn street, have leased the entire Boas Building, 748 Penn street, for a term of eight years, and will instal one of the most modern moving picture theaters in the State. The front will be decorated with statues, tile and marble, and will be illuminated with 1,000 electric lamps. The interior will be elaborately adorned and will be fitted up with 500 of the latest opera chairs, a women's waiting room and all conveniences of an up-to-date theater. The upper floors will be rented for offices and apartments. The Victor will be continued as heretofore.

Rochester, Minn.—The various theaters within the city, namely, the Metropolitan, the Majestic, and the Bijou, are striving to fit their places up so that they will comply with all the clauses of the moving picture ordinance recently passed by the Common Council. The ordinance requires that a license of $100 be paid and also that a warrant be first obtained from the fire warden of the city. Also that the theater be guarded against and for the extinguishing of fire. It shall have two exits or more, not less than three feet wide; all seats be firmly fastened to the floor, all aisles shall be three feet wide and free at all times To meet these and other requirements, the managers of the several theaters are exerting their efforts at the present time.

St. Joseph, Mo.- The Lyric Theater has broken all records for attendance at its opening performances. An excellent programme is supplied by the management.

"Bryan in Chicago," a special film of peculiar interest at the present time, packed the Novelty Theater in Topeka, Kan., to the doors. For five successive performances the crowds outside waited their turn. This film is being exploited by the Laemmle Film Service, of Chicago.

Wilmington, Del.—W. O. Hyrup's Moving Picture Theater, at No. 408 Shipley street, was threatened with extinction one day last week, when a fierce fire broke out in one of the buildings in the rear. As it was, Mr. Hyrup suffered a loss of $1,000 from the smoke and water, partly covered by insurance. The fire did not interfere with the performances.

CORRESPONDENCE.

WHITHER ARE WE DRIFTING?

New York, October 19, 1908.

Editor Moving Picture World:

Dear Sir—In answer to your corespondent "Manufacturer" I am pleased to see that the manufacturers show a disposition to discuss the different suggestions contained therein.

Your correspondent claims that the manufacturers would go to bankruptcy, if they were to make films that could hold the boards for months and years. This is a wrong idea.

We know that films, after a rather short service, are ruined. As the renters know that the pictures are not of such a standard as to warrant the purchase of new copies, they run these films until they are a disgust to the public and many pictures of merit have been thrown away on this account. If the manufacturers were to adopt the proposition, contained in your paper of October 10th, viz.: to lease the films to the renters for only a short period, the renters would not be able to ruin a picture by showing worn-out or ruined films, and, if the pictures were good and still in demand, the renters would then have to purchase new copies.

I am sure that the manufacturers will agree with me, that the profit is in the copies. Allow me to illustrate these facts by plain figures.

Do not take the following figures as correct, they are merely an illustration.

Let us suppose that the manufacturers make a show of 5 films, each film 500 feet long, or together 2,500 feet.

With the quick work of to-day, of hurrying folks in front of the camera, with no or very little preparation and of cutting off all that could be considered hard and expensive work, the said manufacturers do not spend $1 per foot for the negatives.

My idea would be to improve the work in such a manner as to spend $4 per foot of negative. This extra increase in the cost would allow the manufacturers to pay better prices for good sketches and would allow them to engage better artists, to rehearse the picures several times until they reach perfection, etc.

Cost of 2,500 feet of negative at $4 per foot..$10,000

If the manufacturers were selling only 50 copies at the regular rate they would make scarcely any profit, but with a good film the manufacturers could sell 50 new copies every two months and if the picture was good enough to run for a year, they would sell 300 copies to the 50 sold to-day.

The manufacturers would not go into bankruptcy, but would make a good deal more money by making only one good picture every two weeks instead of 5 and 6 poor pictures each week.

The expenditure on the negative should not be considered, as, if good, the manufacturers would always sell more copies than necessary to pay big dividends. The theatrical folks do not hesitate a moment to spend fortunes in one creation. The theatrical folks know they have the proper art-

JERUSALEM

IN THE TIME OF CHRIST

TOGETHER WITH

DAVID and GOLIATH

LENGTH 1925 FEET. READY NOV. 7

PRICE $250.25 NET

Without a doubt this new religious film will prove one of the greatest drawing attractions of the season

THE DRAMATIC MIRROR'S CRITIC SAYS: "A great religious film . . . of a very high order. Nearly 200 people were employed in acting the several scenes . . . huge painted backgrounds splendidly executed."

DAVID AND GOLIATH

SYNOPSIS OF SCENES—1. David Anointed by Samuel. 2. David Learns of the Slaughter of His Flock. 3. David Enters the Bear's Den. 4. David Slays Goliath. 5. David the Chosen of Saul.

JERUSALEM IN THE TIME OF CHRIST

SYNOPSIS OF SCENES — 1. Entrance of Herod, the Roman Ruler, to Jerusalem. 2. Diversions of the Court of Herod. 3. Christ on the Mount. 4. The Healing of the Two Blind Beggars. 5. Christ's Triumphal Entry Into Jesusalem. 6. Christ Drives the Money Changers from the Temple Steps. 7. Christ and Mary Magdala. 8. Christ Raises the Widow's Son. 9. Christ on His Way to Calvary. 10. The Court of Cestius. 11. Invasion of Jerusalem by Titus, A.D. 70.

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G. E. Rectifier	30 " " "	420.00
Direct Current	26 " " "	515.00
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Direct Current	30 " " "	595.00
Alternating Current	40 " " "	795.00
Alternating Current	60 " " "	1190.00

When you consider that you can get better results with 30 amperes direct current from a Rectifier than with 60 amperes alternating current, isn't the above convincing proof that it will pay you to install a

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Booklet No. 3681-P
will give you other reasons why it will be to your advantage

1892

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ists to make a success, while the film manufacturers hesitate because they do not feel safe. They know that they have not the proper facilities to risk such sums. They do not mind to risk a few hundreds on a film, as if it is a failure the loss cannot ruin them. The day that the film manufacturers will feel confident that they have the proper managers, proper producers, proper camera man, proper stage carpenters, scene painters, proper actors, etc., they will not hesitate to spend a fortune on a good film.

Mr. Lubin claims that he spent $10,000 to hunt for material for his Passion Play. If to this sum you add the cost of the production, you will see that Mr. Lubin spent a little fortune for the negative of his Passion Play. Mr. Lubin made a success. I know that for three consecutive seasons Mr. Lubin had the Passion Play every day on Young's Pier. A number of copies were required to keep up this show in Atlantic City and they were perhaps a small percentage of the copies required for shows in other places. The manufacturer who lays himself out to produce some great subject on an expensive scale is not likely to lose money by the venture.

Yours truly, M.

FROM "ONE OF THE FAITHFUL."

New York, October 26, 1908.

Editor Moving Picture World:

Dear Sir—Where is all the protection the Edison licensed manufacturers promised us last July? When they raised the price of film to the association exchanges from 9 to 11 cents per foot they smoothed the affair over with glowing promises of a vigorous campaign that would put the independents out in the first round, and the faithful would get the business. We were admonished to refrain under all circumstances from renting association films to exhibitors who used independent films, unless he agreed to give the Independents up. Any exhibitor who persisted in showing both kinds of films was to be thrashed with a big stick, and any Association exchange that rented films to a place that continued to use Independent films was to be treated likewise. I gave up and lost good customers through my fidelity to the cause. Have I prospered by it? Not by a long shot. "All I get is sympathy!" Once in a while I get a pat on the back, and I'm told how faithful I am. But what "got my goat" was an announcement in the last issue of your paper in which an exhibitor in Pottstown, Pa., publicly declares that "only the latest Association and Independent films will be shown." And here I have been turning down good weekly receipts on the principle that to give such exhibitions was a crime!

FIDO.

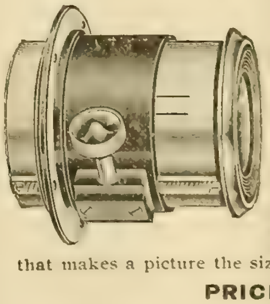
SITUATIONS WANTED.

Good Operators out of work may have their names listed free in this column

Notify us when you have secured a position.

Experienced Operators.

G. E. Barton, Coatesville, Pa., operator or manager.
Wm. J. Schouler, 24 Bourne St., Providence, R. I.
Robert Curry, 1670 Third avenue, New York City.
Ed. Moore, 214 E. Main street, Coatesville, Pa.
F. L. Giddings, York, Neb.
Ed. Lewis, 157 West 66th Street, New York City.



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PRICE $18.00 NET

When ordering state the distance from lens to screen and size of picture. The purchaser of a new machine should insist on getting one of these lenses with it instead of the inferior lens usually supplied.

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for Theatre in Canadian city of 20,000 inhabitants. Salary $15 per week. Pleasant town to live in. Board obtained from $3.50 to $4.50 per week. Man of good habits and appearaece, and of fine, rich voice desired.

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CANADA, care of Moving Picture World, or call at World office for further particu'ars.

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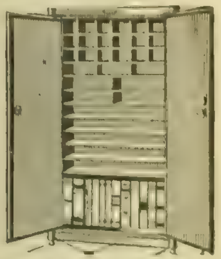

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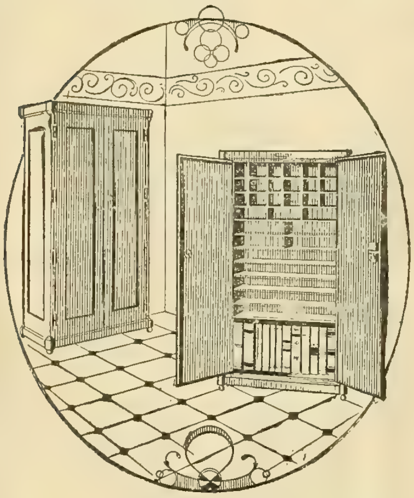
CINCINNATI, - OHIO

AMONG THE TRADE.

Yerkes & Co.'s office at 53 West 28th street, this city, is well worth a visit by any manager of a moving picture theater, if only to admire the many excellent devices for imitating the various sounds to accompany and give reality to the pictures. Hardly any sound effect which is likely to be wanted could be mentioned that they do not have a device for—and the natural sounds of some of the effects are marvelous. There is quite a lengthy list to choose from and the prices are very reasonable for the quality of the goods. Send for list to Yerkes & Co., 53 West 28th street, New York City.

The Fireproof Steel Cabinets for storage of films which have been installed by Willis H. Chamberlin & Co., of 150 Nassau street, New York, are spoken of by the purchasers in the highest praise. The cost, compared with that charged by the safe builders, is nominal, and where a large stock of reels are carried this would soon be covered by the saving in insurance rates. One renter in New York has already had his insurance rate materially reduced since adopting the fireproof cabinet. Double steel walls are separated by an air space and asbestos board, and the severest test has failed to show injury to the contents. Besides, they are a great convenience and space saver. The interior arrangement can be adjusted to suit the purchaser. One man has his reels on edge, separated by steel rods, and a blank space at the side receives the reels that are booked.



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BIOGRAPH COMPANY.

THE CALL OF THE WILD.—"Gild the farthing if you will, but it is a farthing still." So it is with the Redman. Civilization and education cannot bleach his tawny epidermis, and that will always prove an unsurmountable barrier to social distinction. He may be lauded and even lionized for deeds of valor and heroism, or excellence in scientifics, but when it comes to the social circle—never. "Lo the poor Indian," and well we may say it, for his condition is indeed deplorable; elevated to intellectual supremacy, only to more fully realize his extreme commonalty. Such was the plight of George Redfeather, the hero of this Biograph subject, upon his return from Carlisle, where he not only graduated with high honors, but was also the star of the college football team. At a reception given in his honor by Lieut. Penrose, an Indian agent, the civilized brave meets Gladys, the lieutenant's daughter, and falls desperately in love with her. You may be sure he is indignantly repulsed by Gladys and ordered from the house for his presumption by her father. With pique he leaves, and we next find him in his own room, crushed and disappointed, for he realizes the truth: "Good enough as a hero, but not as a husband." What was the use of his struggle? As he reasons, his long suppressed nature asserts itself and he hears the call of the wild: "Out there is your sphere, on the boundless plains, careless and free, among your kind and kin, where all is truth." Here he sits; this nostalgic fever growing more intense every second, until in a fury he tears off the conventional clothes he wears, donning in their stead his suit of leather, with blanket and feathered headgear. Thus garbed, and with a bottle of whiskey, he makes his way back to his former associates in the wilds. He plans vengeance and the opportunity presents itself, when he surprises Gladys out horseback riding. He captures her after a spirited chase and intended holding her captive, but she appeals to him, calling to his mind the presence of the All Powerful Master above, who knows and sees all things, and who is even now calling to him to do right. He listens to the call of this Higher Voice, and helping her to her saddle, sadly watches her ride off homeward. The film is most thrilling in situations, beautiful in photography and superbly acted. Length, 988 feet.

CONCEALING A BURGLAR.—Here the Biograph Company presents a subject with a decidedly ingenious plot—in fact, at cross-purposes. Besides being most unique in construction, it is intensely thrilling in detail. Mr. and Mrs. Brown are preparing to attend a banquet, and Mrs. Brown takes from the jewel case a beautiful pearl necklace, but in her haste forgets to put it on. She notices its absence while seated at the banquet board and is very much wrought up in consequence, but Mr. Brown assures her that she will find it safe upon their return home. As one of the guests, there is a party named Wells, who, unknown to all, is a gentleman burglar. Hearing of the forgotten necklace, he sees the chance of a rich haul, and feigning illness, leaves the banquet hall, makes his way to the Brown apartments and is just about to decamp with the loot, when the Browns return; so he hides behind the portieres that cover the window, leaving the necklace lying on the dresser. Brown is a bit boozy, and goes out again, ostensibly to procure cigars. While he is gone, Mrs. Brown retires. Wells seizes this opportunity to get out, but hearing the approach of Brown, compels Mrs. Brown to hide him, or he will pretend to her husband that he is her lover. Here is a dilemma. Well, she conceals him in the closet. Brown enters, and taking off his coat goes to the closet to hang it up, and it looks for the moment that a discovery is inevitable, so Wells sneaks from there, and after ineffectually seeking a place of safety for some minutes, is finally caught. He throws suspicion on poor Mrs. Brown, who in vain tries to convince her husband the fellow is a thief. Finally the husband hands her a pistol and commands her to shoot her lover, or thief, whichever he be. This the wife is loath to do, but as Wells raises a gun and is about to shoot her husband, she sends a bullet through his wrist, dropping the gun from his hand. At this moment a couple of policemen, who had heard the skirmish, rush in and secure Wells, in whose pockets are found many articles of value, proving conclusively his true character. Brown now shamefacedly implores the forgiveness of his wife for his suspicions. Length, 663 feet.

EDISON MFG. CO.

THE ARMY OF TWO.—Synopsis of Scenes: **Foreword.**—An incident of the American Revolution, where a British force w.s repulsed, on the Connecticut shore, by the two Fordlyhan sisters. The British commander was wounded, and made prisoner. He was nursed by one of the girls, and became an officer in the Continental Army.

Chips of the Old Block.—The war fever burns hotly—Old lighthouse keeper teaches the girls to play fife and drum, and to shoot straight and true. —Little dream their knowledge will be put to use.

Five Years Later.—Americans use lighthouse as a rendezvous—Conceal arms and ammunition—Commander of minute men in love with youngest sister—He nurses a wounded arm.

Sighting the Enemy.—Lovers walking on the cliffs, sight an English war vessel—Lighthouse defenseless—Lover rides to warn minute men—Girls prepare for action.

Blood Will Tell.—Girls watch landing party—Take arms and small cannon to edge of cliff—Prepare for defense—Plant the "Stars and Stripes"—Landing party disconcerted—They hear the "Long Roll" sounded.

"The Army of Two."—British attempt to scale the cliff—Are met by a brisk fire—Retire in confusion—Hear "Yankee Doodle" on fife and drum—Rallied by young officer, who charges, flag in hand—Again repulsed, take to the boats.

A Unique iVctory.—British officer gains top of cliff—Wounded; made prisoner—Lover and minute men arrive—Prisoner taken to lighthouse—Nursed by oldest sister—Convalescent—Becomes a prisoner of Cupid—Declares his love—Accepted on condition that he swears allegiance—Kisses the flag and "fair one"—Caught in the act by youngest sister and her lover—But all are happy. Approximate Length, 900 feet.

A FOOTBALL WARRIOR.—Synopsis of Scenes: "Peace hath her victories no less renown'd than war," and the victories of Peace call for heroism as great as that ever shown on the battlefield.

Our picture tells the story of "Strongheart"—(an all 'round good fellow)—son of an Indian chief, student in an Eastern college, who becomes the idol of the football team.

During a training run in the country he saves the life of the "Belle" of the college, whose horse has run away. She plainly shows her gratitude, and admiration, which causes an intense rivalry between her lover and "Strongheart."

During the great game of the year, with a rival college, "Strongheart" is forced from the field by a treacherous blow from his rival. Carried to the training quarters, he is nursed by the heroine, who describes the progress of the game, as seen from the window.

At the critical moment, when the home team is about to lose, "Strongheart" rushes on the field secures the ball, and scores the run that saves the game.

Carried again to the training quarters, the docte finds a knife-thrust under his arm. "Strongheart' refuses to disclose the dastard—but, with India stoicism, bides his time, and, at the supreme mo ment, when he faces his rival for the woman h loves, he gains a triple victory. Approximat Length, 900 feet.

FILM IMPORT & TRADING CO.

PIRATE'S HONOR (Film Import & Trading Co.) —Theme of romance and prowess! The sent mentalities of man in rich and intimate contras to the pugnacious spirit! A dramatic conflict c the sea, realistic and thrilling.

Pirate stories there have been before, good one too, yes great ones, as we remember in no di paragement but here have we one so strong, gripping in its interest, so carefully rendered to reach the very acme of marine film art. there is a moment of wasted art, of lost power, ebbing interest in this simple and stirring pr duction, we are unaware of it.

The "proof of the pudding is the eating" and tl verdict might easily be waited for in confidenc but you want to know what it is all about, f many reasons, before you pass on it.

In a port on the French coast sailors from large ship are regaling themselves at an inn sportive idleness. The captain of this crew a pears with other officers on the scene and a served by the sweetheart of the pirate chief, w appears and observes the advances of the capta to the girl. The insults of the captain are severe resented by the young pirate lover, though he soundly beaten by the crew, which comes to rescue of the captain.

The captain with his wife and child short after embark on a voyage and the young pira follows, bent on revenge; which he ultimately sat fies after a terrific conflict between the two shi wherein is portrayed all the realistic effects naval encounters at close range in a despera hand-to-hand struggle, which closes with the struction and burning of the ship of the presum tuous captain.

The most remarkable part of this production li in the fact that in no part of it is there int duced staging or stage effects, the whole bei enacted aboard ships and daringly portrayed as actual warfare.

GUST OF WIND.—Lively and sparkling come in which the sun is good and the breeze is stro Where the "wind walks the world" and the habitants thereof "race before the wind."' J right! Just right in length, just right in vivac just right in humor, just right in picture art a piquancy, just right in simple story.

LUBIN.

THE MOUNTAINEER'S REVENGE.—A you woodsman and his wife live a peaceful life ur one day an automobile drives up in front of place wherein a young man resides with his w and child. The young man falls in love with mountaineer's wife. He brings his wife and child his home and returns to the mountain cabin while the woodsman is busy at his work. Accidentally the ax slips and is buried in the woodsman's foot. This compels him to return to his cabin. He arrives just in time to see the automobilist kissing his wife. The mountaineer swears revenge. He goes to the city and steals the motorist's child, the one dearest to his heart, thus torturing the father for what he has done to him. He brings the little girl to his own home and takes good care of her. The father is grief stricken. He offers a big reward for the return of his daughter. After some time the mountaineer calls at the motorist's home. He tells him he will show him the hiding place of his daughter. He brings him to his own home, confronts him with his little daughter and his the woodsman's—wife. He tells him that he wanted to punish him for the anguish he brought to the woodsman's heart and admonishes the motorist to be true to his vows. The motorist in repentance clasps the woodsman's hand, thanking him for the lesson he gave him. Length, 780 feet.

AUNTIE TAKES THE CHILDREN TO THE COUNTRY.—Pa and ma decide to send their darlings to the country to their uncle's farm. They get a warm reception, as the uncle is very proud of his city folks. He soon, however, changes his mind. The children upset the entire farm, they frighten the life out of the farmer and his wife, they chase the colored help to the woods and continue their tricks until the farmer cannot stand it any more and sends the city folks back to town. Length, 550 feet.

HOW A PRETTY GIRL SOLD HER HAIR RESTORER.—The season is very dull and customers are scarce, the shelves are full of hair restorer, but nobody seems to need them. The proprietor's daughter, an attractive looking girl, decides to bring some customers. She walks down the street and flirts with every "moonshiner" or "bald head." The dear old boys follow her and they are finally brought to the store, where the effectiveness of the hair restorer is demonstrated. There is hardly a bottle left. If you need one you will have to hurry. Length, 250 feet.

G. MELIES.

A LOVE TRAGEDY IN SPAIN.—Before an inn in the mountains a Spanish danseuse does a wild turn. A brigand falls in love with her, and she pledges her troth. She then enters her chamber, here she is presently surprised by another suitor, who has heralded his coming by throwing into her window a bunch of roses containing a love letter. He falls upon his knees and implores her to marry him. But while he is pressing his suit, the brigand enters unawares, and immediately a jealous quarrel ensues. The two suitors repair to the fastnesses of the mountains, where the younger one is hurled over a precipice to his death. The smuggler then returns to the chamber of the danseuse to claim her. When she learns of his brutal crime she refuses him. In his disappointment he stabs himself. She rushes to his prostrate body and grabs his blood-stained hands. She leaps back in horror while examining her own hands reddened by her touch.

A thrilling episode in the style of Bizet's "Carmen." Length, 605 feet.

PATHE FRERES.

TROUBLES OF A COAT.—A painter perched on a high ladder is busily engaged in painting a sign when a man happening to pass under him gives the ladder a jar, thereby upsetting the pot of paint which comes pouring down all over the pedestrian's coat. The man is so infuriated that he insists upon the painter changing coats with him which he reluctantly consents to do in order to avoid further trouble. But as the garment does not fit him and it is therefore of no use to him he vows to get rid of it, so passing through a park he sees a man asleep on a bench with his coat beside him, so makes a quick exchange, and is soon on his merry way again. Awakening, the man discovers the trick played on him and gets even by changing with a woman. We next see her palming it off on an intoxicated soldier who is under the impression that he has the best of the bargain. When he discovers its condition he loses no time in making a trade with a cadet, who in turn soon sees that he has got the worst of the bargain, so he hastens to make a deal with a boy who is pumping up the tires of a wheel. When the latter turns his back the cadet adds insult to injury by riding off on the bicycle. The boy, disgusted at the idea that he has been such an easy mark, gets a rather stout gentleman to change coats with him. The portly person, after fruitless attempts, gives up trying to get into the garment,

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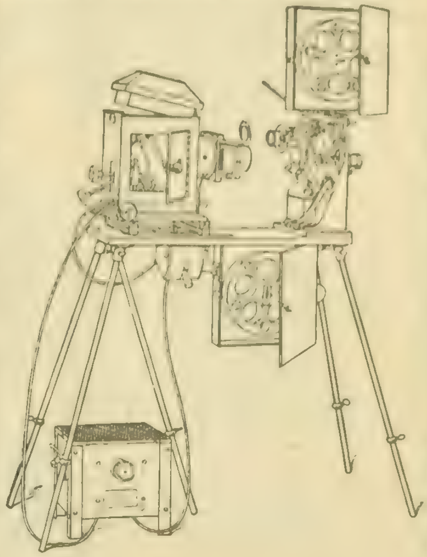

EDISON FILMS

NEW FEATURE SUBJECTS:

SHIPMENT OCTOBER 27, 1908.

THE ARMY OF TWO. Historical.

An incident of the American Revolution, where a British force was repulsed on the Connecticut shore by the two Fordlyhan sisters. The British commander was wounded and made prisoner. He was nursed by one of the girls, and became an officer in the Continental Army.

No. 6389. Code, VENDICANZA Approx. Length, 900 feet.
SEND FOR DESCRIPTIVE CIRCULAR No. 398.

SHIPMENT OCTOBER 30, 1908

A FOOTBALL WARRIOR. Dramatic.

The story of "Strongheart" an Indian college student who is the idol of the football team. He becomes a rival with a fellow-member on the team for the affections of a girl. The rival makes two attempts on his life while playing football, but both fail, and finally "Strongheart" wins both his life and the girl he loves.

No. 6390. Code, VENDICAR. Approx. Length, 900 feet.
SEND FOR DESCRIPTIVE CIRCULAR No. 398 A.

NEXT WEEK'S SUBJECTS:

SHIPMENT NOVEMBER 3, 1908

SAVED BY LOVE. Dramatic.

No. 6391. Code, VENDICOM. Approx. Length, 900 feet.

SHIPMENT NOVEMBER 6, 1908

THE JESTER. Romantic.

No. 6392. Code, VENDIDICO. Length, 900 Feet.

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but flies off in a rage to the magistrate's office to seek redress. When he arrives there he is confronted by all the others who have been done in the same manner. The magistrate finally straightens things out, and all finally get their own outer garments again. Length, 377 feet.

UNYIELDING PARENT.—Two young people deeply in love with each other are busy holding each others' hands, when the father, a grouchy old military man, enters. The ardent lover on seeing him, humbly asks permission to wed his daughter, but is kicked out of the house for his audacity by the irascible old father. Parent and daughter then have a violent scene over the occurrence, but notwithstanding, start out together to have lunch in a nearby restaurant. The rejected suitor follows, and sitting at the next table starts talking to his love. The old man notices the intruder, and seizing a marble table smashes it on the head of the youth and departs dragging his daughter after him. They jump into a cab, but the lover, undaunted, rushes after it, and leaping up on the springs of the vehicle, accompanies the old man and his daughter to their home. Here he attempts to hand the girl a love note, but he is pursued by the infuriated father, and thus the chase goes on from story to story until they all reach the garret.

There being no escape by the roof, the young man captures his enemy and in a rage throws him out of the window. Down comes the old sinner with a crash right in front of two amazed policemen. Thinking that a crime has been committed, they arrest him, and he, terrified at the thought of being imprisoned, explains that it was all an accident, and to prove what he is saying is true, takes the once despised young man to his arms and presents him to his delighted daughter. Length, 344 feet.

I'VE LOST MY BALL.—A man is seen on the public highway, giving an exhibition of his wonderful strength, by lifting heavy dumbbells, cannon balls and the like. Among his properties he has a large metallic ball, which he opens in the course of his performance and out steps a woman, much to the delight of the spectators. Turning away from his work for a moment, two of the men in the audience grab an intoxicated man and force him into the hollow sphere and lock it, starting it rolling down the hill with its prisoner tightly encased. We next see the performer return, and when he misses the ball he starts after it, followed by the amused crowd. The ball rolls on down the highway, through fields, over hills, clearing away everything in its path, and its crowd of would-be captors is constantly growing larger. Finally we see it roll clear through a house, passing through a room where a man is in bed, rolling right over him, followed by the crowd, who nearly trample the life out of the unfortunate fellow. On its way again it rolls down a flight of stairs, and finally bumps into a stone wall, smashing and releasing its prisoner. The infuriated actor arrives with the mob, and not satisfied that the unfortunate has had the worst of the experience, proceeds to pummel him, and then, when he is through, everyone in the crowd gets a crack at the poor fellow, until he is a fit subject for a doctor. Length, 344 feet.

THE FORTUNE HUNTERS.—A charming young lady who has a large fortune is besieged by a crowd of admirers, who come to her home and shower all kinds of attention on her, but she, in her tactful way, makes herself equally agreeable to all. One young man, who is particularly smitten with her, but who does not receive any more encouragement than the rest, vows to his friends that he will win her at any cost. On his way home after leaving the party he comes upon two hard-looking ruffians, with whom he enters into a scheme to kidnap the girl.

Next the heiress is seen leaving her home for a drive through the beautiful country. Reaching a lonely part of the road, she is attacked by the ruffians and dragged from her seat, and might have fared badly at the hands of the curs but for the timely interference of a school teacher who happened to be in those parts studying nature. Rushing upon the would-be kidnappers, he puts them to rout, and then takes the frightened girl safely to her home.

Several days later she is out strolling, when she meets her kind protector, who is taking his aged mother for a walk. They soon become friends, and the young lady soon wins the old woman's affection by her pleasing manner, while her son shows all the signs of being desperately in love with the gentle miss. On another occasion, when the latter is passing the school where her rescuer is employed, they happen to meet, so go for a stroll in the country. As they walk leisurely along they meet the young man who hired the ruffians, and when he sees the girl with another he makes some excuse to his companion and boldly follows the pair to their trysting place, where he approaches them and boldly presents his card to his rival, who, in turn, tears it up and throws the particles in the man's face, and orders him out of his sight. The coward then beats a hasty retreat, and we see the happy girl clasped in the arms of her protector, whom she has now decided to marry. Length, 895 feet.

MABEL'S BEAU IN TROUBLE.—A young couple are making desperate love out in the hayfield when they spy the maiden's father approaching. Having no convenient place to hide her lover, the girl, on the spur of the moment, ties him up in a bale of straw. The old man loads the heavy burden on a wagon and drives away. As he is going down the road the bale falls off, and some men pick it up and put it on a pushcart with a lot of other merchandise, and when they reach their destination they throw the bundle on the ground and unload everything on top of it. They then throw it in the middle of the street, and a passing auto runs over it. Next two women take the bundle from the road and roll it down a long flight of stairs, and it lands at the bottom with an awful bump. By this time the poor unfortunate who is tied up in the straw is nearly dead, and after a desperate struggle gets on his feet, but still has the hay tied tightly around him. He walks down toward the ocean, and when he spies a little girl coming, he crouches up against a rock and the child, thinking that she will have some fun, sets the bundle on fire. Greatly to her amazement the object starts to run away, and as the straw is burning he rushes into the water to extinguish the flames, and finally releasing himself starts back to town, a sore-looking individual. Length, 462 feet.

BEAR HUNT IN CANADA.—This interesting picture was taken during a recent hunting expedition in the Rocky Mountains. A magnificent view of the splendid scenery is given and we see the band of hunters under the care of the Indian guides who take them down the beautiful and picturesque river to the hunting grounds. Next they are in their camp enjoying their frugal meal, after which they start out for game. They traverse the dense forest in search of their prey and after a long and tiresome search we see them spy a large bear sunning himself by the side of a stream. The hunter takes aim and brings the big fellow down, and we see them at close range as they take his carcass and start back to the camp. Finally, they skin him and bundling up his hide start back to civilization. Length, 453 feet.

AMBULANCE DOGS.—This picture will be of great interest to dog fanciers, for it shows the noble beast performing great service for the Red Cross Society on the battlefield.

In the first picture we see a lot of officers at a house party, when news comes that the enemy has attacked the outpost. Without hesitating a moment the men bid their wives and sweethearts good-bye and hasten to the scene of battle. Among the party is a young officer who is in love with the host's daughter, and when he leaves with the rest the maiden and a companion make preparations to join the Red Cross Society and be of service to the wounded men on the battlefield. The young woman takes her two beautiful dogs with her and presents herself at the camp where her father and sweetheart are stationed, and she and her companion are soon mustered into service.

The next picture shows the enemy attacking some soldiers of the outpost, and one of the wounded fellows hastens to the camp and gives the alarm that the foe is near. We see the regiment form in line and go forth to meet the enemy, followed by a lot of dogs who are loaded down with an outfit of "First Aid to the Wounded." Then comes the battle, and, when at its height, the soldiers one after the other fall to the ground, the faithful dogs are seen going around among the wounded so that those who are able may take the necessary medicines to soothe their pain. The young officer mentioned above as being in love with the host's daughter soon falls also, and when his sweetheart's dog comes to him with medical aid, the animal takes the man's hat in his mouth and hastens back to the camp, where the fiancee recognizes it immediately. She follows the dog to the spot where the wounded fellow lies and there is an affecting meeting between the two. The officer is then borne back to the camp, where his sweetheart nurses him. The next scene shows the rest of the nurses hurrying to the battlefield, and, with the aid of the dogs, we seen them administering to the needy who lie wounded on all sides. Length, 699 feet.

IDEAL POLICEMEN.—This very droll picture shows us how our city policemen might in a unique

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way be of great service to the general public. We first see two officers who are endowed with hypnotic power starting out on their beat. Their first experience is with an intoxicated fellow, who is having his troubles trying to navigate, and as soon as the magnetic cop looks into his eye, the tipsy one regains his feet and starts away at a great rate. A horse attached to a rig comes running down the street and the officer rushes out in front of him and immediately the animal is hypnotized and comes to a sudden stop and backs down around the corner from where he came.

We then see two other officers coming down the street, who at first appear like the ordinary guardians of the peace, but we soon find that each has tucked away under his shirt bosom a complete lavatory. A passing citizen taking advantage of the courtesy offered him by the officers makes his toilet and goes on his merry way. Next we see other policemen carrying in the same way a light lunch layout, of which some ladies partake, not even venturing to tip the accommodating cops. Finally we see an officer appear carrying a writing desk on his back for the use of the public. A woman, taking advantage of the opportunity writes a letter to a friend. The officer then supplies her with a stamp and she mails the missive in a box attached to another officer's back. Length, 328 feet.

SELIG POLYSCOPE CO.

LIGHTS AND SHADOWS OF CHINATOWN.—This drama is one of the most interesting stage pictures ever presented, and now seen for the first time in moving pictures, forms one of the greatest novelties ever turned out by a film manufacturer.

While all the characters are Chinese, the story of the drama is one of tremendous heart interest and the climaxes are of great dramatic strength.

The pictures presented give one a faithful idea of life in the Chinese quarter of a metropolitan city like San Francisco. The street scene where Kim Soy attempts to fly to her lover's arms by scaling a balcony gives the spectator attractive glimpses of Oriental life. Here are seen the merchants plying their trade: fish dealers selling their wares; vegetable vendors carrying monstrous baskets suspended from their stooping shoulders: fortune tellers practicing their mysterious rites to secure a nickel of the "white devil's" money: tourists moving amid the stream of humanity. The Joss house scene, where the hatchetmen subscribe to an oath to kill Chon Yet, is replete with interesting objects lavishly displayed. The drama has its comic as well as pathetic side, and much fun is provided by an Irish policeman and a mischievous Chinese boy named See-See.

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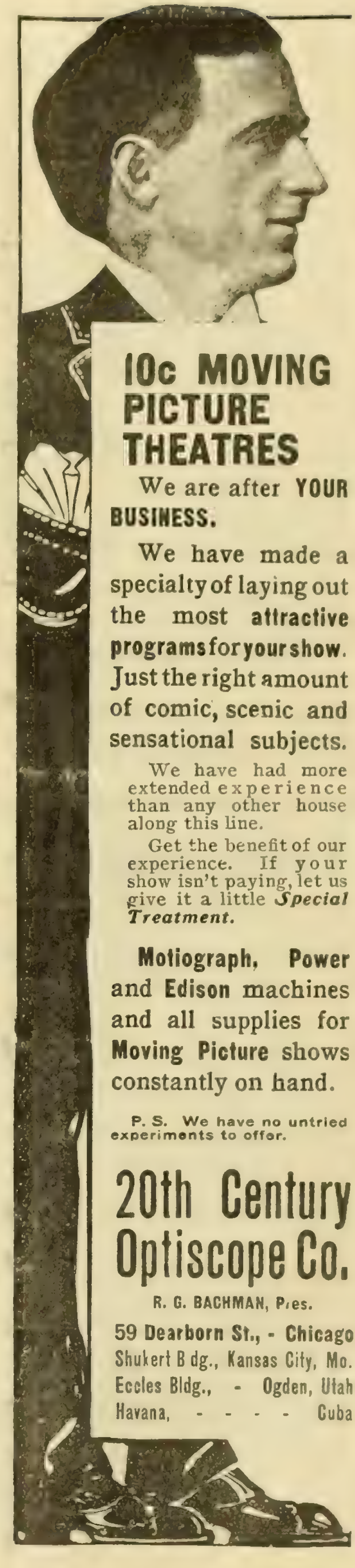

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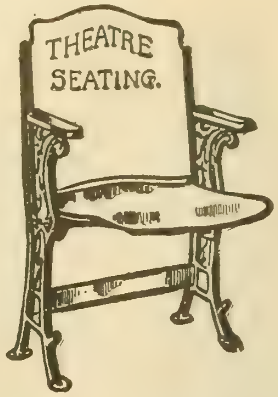

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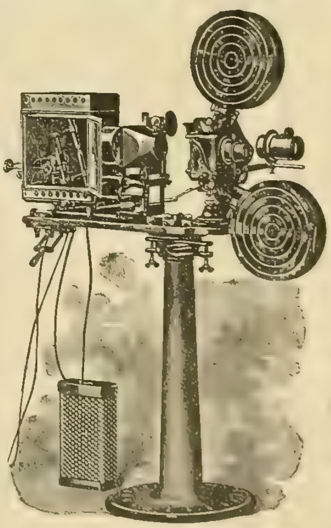

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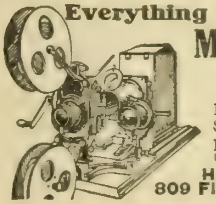

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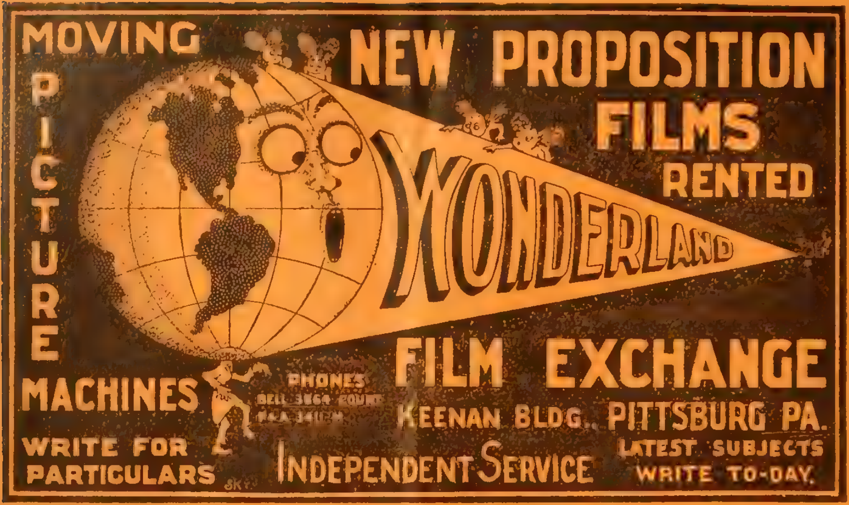

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THE
MOVING PICTURE WORLD
ALL THE FILM AND SONG SLIDE NEWS

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Editorial.

The saying that "Conscience makes cowards of us all" is verified in the timidity shown by the renters and exhibitors who have been subpoenaed to testify in regard to the graft methods practiced by the men connected with the License Department. Threats and intimidation should only inspire those who have been imposed upon to come forward and tell all they know and assist the workers for good government in exposing and punishing the idle grafters and political leeches who extort unlawful tribute. By keeping silence the tempest in a teapot will soon blow over and things will revert back to their former condition. By bringing to light all evidence of guilt and pressing the investigation to a finish, the result could not have been other than permanent relief to all concerned.

* * *

All talk of consolidation, absorption, combination, etc., etc., has dwindled to less than a whisper. Even "the best informed" are as silent as clams on the subject. If any overtures towards the combination of certain film manufacturing interests are still under way they are under cover, out of sight and beyond hearing of all except those who have them in hand. To all appearances further combination is a thing of the past. What will be the next sensation? Out with it, for the moving picture arena is certainly very dull at present and there are many in need of some kind of inspiration to keep the pot of gossip boiling.

Why should the mooted merger of the Edison and Biograph companies have furnished such a fund for gossip to the newsmongers? When it is accomplished it cannot affect the business to any appreciable extent. The present film output is equal to the demand, and, as several manufacturers are engaged in increasing their facilities, it does not appear likely that the supply will be lessened. Manufacturers, renters and exhibitors, alike, ought to be happy. The renters are certainly getting theirs. We meet fellows rolling around in automobiles who a year or two ago were drawing salaries no greater than their office boys, and from one end of the country to the other we get satisfactory reports from the exhibitors. Mergers, associations and conferences will do much to safeguard the business which is now so well established. We are glad to see that the exhibitors of New England are getting together to form an association for their mutual protection. In union there is strength. In conference there is wisdom. The likely and the most needed effect that would follow any combination of interests is the wholesome restraint that would be effected upon the avaricious and narrow-minded, who jeopardize their own and others' interests by their peculiar business methods.

* * *

Conditions in the moving picture business remain practically as they were a week ago. If there has been a change it cannot be classed as advantageous to those vitally interested. It is reported that some of the film exchanges are reducing orders. To an extent the report is true. The reductions referred to are so slight they seem hardly worthy of notice. The question arises: Are these reductions the forerunners of more serious results of a condition which is complained of by the film exchanges with considerable feeling? The situation can be summed up briefly as follows: All the manufacturers of film subjects must admit that orders for film are practically at a standstill. Standing orders remain stationery and sales outside are very, very few. The film exchanges are sullen and sour, especially the Film Service Association men. Sharp competition is being waged to meet cuts in rates offered to exhibitors, but the price of subjects keeps up. If there is anyone in the business inclined to smile it is the exhibitor. He is getting the films, and he is not paying high prices for them. This is especially the case in and about Greater New York. A few weeks ago the exhibitor was the most disgruntled individual. He writhed under the chain, as he called it, that bound him hand and foot to the conditions that required him to rent films from the exchange with whom he had a contract, at the price agreed upon, regardless of service rendered. He had one alternative, to jump over to the independent service. That was the one weak point in the New York local organization rules. Had provision been made whereby a member who could not or would not furnish the service required by the contract, could be forced to surrender the customer to a member who could and would fill the bill, there is no doubt that the New York Local would still be in existence and conditions in that territory would be much better than they are to-day. To say the organization could not possibly exist on account of certain members being unequal to the duty of keeping faith with their fellow members cannot alter the merits of the conclusion. The members who were guilty of this were the same men who were unable to live up to the contracts with their customers. The members who remained loyal were those who had the goods to fulfill the contracts. Had the provision referred to been in force the members who could not keep faith with either their colleague or the exhibitors would eventually have been brought to a realization of what they were obliged to do, or been forced to the wall.

However, the organization is dead and good and bad are in hot competition with the inevitable result that each succeeding week shows one or the other is forced to lower prices to hold his trade and the gauntlet is tossed to the manufacturers. Complaint is made that the prices of all association films are too high and some manufacturers are too frequently guilty of "padding" subjects to give them length.

Nickelodeons are multiplying daily. It would seem that such conditions should benefit both the manufacturers and the film exchanges. They did last year, but thus far this season they have had no such effect. The exhibitors appear to be the only people on the move.

Among the latest film productions of the past week is "For His Sister's Sake." The story is not without interest. It is well produced, the scenes are admirably selected and photographically it is well up to the average. There is one unpardonable fault, however. The subject is padded so much that it is tedious. Its length is very close to double what it should be on this account. Had it been turned out as, say, a 500-foot subject it would be entitled to most favorable criticism. When titles are unnecessarily doubled and representations of newspaper announcements are made so that the audience, reading with deliberation, can go over them twice it is time to make a protest. It is a pity that such a subject should be spoiled by tactics of this character, and it is an injustice to the purchaser.

Under the heading of "Criticism" a brother editor tries to discredit our efforts to clear the atmosphere of the rumors and gossip which certain contemporaries have published as facts. We have refrained from taking notice of such petty attacks because personal animus is so apparent, but the inconsistency of the maligner and the incompetency of the "critic" is so apparent in this instance that the joke is too good to pass. It is obvious that the ill-drawn conclusions only reflect, as in a looking-glass, the condition of the writer. It is also painfully apparent that he cannot even write correctly the language of his own country, however accomplished he may be with "the gift of the gab." Those who may have noticed his carping remarks on the report of our Paris correspondent on the color photography of Albert Smith must have smiled when they read in his latest issue a confirmation of the remarks in our article to which he had taken exception. Our readers will kindly pardon this digression, as it serves as an excuse for emphasizing the fact that the Moving Picture World is "there with the goods," to use a slang phrase, and when you see it in the World it is so!

Twenty-eighth street, between Broadway and Sixth avenue which so recently was the flocking place of popular music publishers, has been almost entirely deserted by them. In their stead has come the Moving Picture Film Exchange and the lantern slide rental bureau and the slide maker. Two new places were opened there this last week and more are to follow. This is a desirable location for film and slide men, as Twenty-eighth street has stations of both the Third and Sixth avenue elevated railroads and the Subway on it also, it will soon have a station of the Hudson Tunnels at Twenty-eighth street and Sixth avenue. Among the firms now doing business on the block between Broadway and Sixth avenue are: The Imperial Moving Picture Company, Len. Spencer's Lyceum, The Henry B. Ingram Company, The New York National Film Exchange, Arthur Wells Amusement Enterprises, and it is announced that two other firms will open there next week or the week after. This block bids fair to take the palm away from Fourteenth street as a center of moving picture exchanges.

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Hints to Exhibitors.

By W. Stephen Bush.

Specially contributed to the Moving Picture World.

It is one of the cheerful facts in the moving picture business that within recent times the exhibitors are abler, better educated, more intelligent and experienced men than ever before. The great boom which followed in the wake of the novelty of the moving picture has passed away, the business rests on more solid foundations and the exhibitors, like water, have found their level. How much money has been sunk in electric theaters by the ill-judged enterprise of the incompetent it is hard to calculate, but I fear the aggregate amount runs into the hundreds of thousands. Even at this day the percentage of failures is large. In this business no man has success thrust upon him, he must achieve it by hard, steady work. The man who wants to make money out of amusing the public with moving pictures must, among other qualifications, possess tact, knowledge of the business, judgment, and he must understand the public in general and his own little public in particular. His personality must count for something with the patrons. He cannot leave the conduct of his business to others and expect to thrive. He is the head of affairs and for him there are few idle moments. Once he succeeds in convincing his employees that his supervising eye never sleeps, he has made a good start on the journey, whose goal is success. It will not be long before the patrons will have the same conviction, and with that conviction comes confidence in the place.

THE FALLACY OF THE FIRST RUN CRAZE.

Good pictures are of course essential, but the notion that success lies entirely and solely in winning the race for first runs is wrong. Some exhibitors evince mental disorder on this subject. If they can only get the coveted first run, they are convinced that success must follow. I do not dispute the value of first runs; it is perhaps a royal road to success, but if it is, it is a very costly road. In the present state of the market first runs are few and far between, considering the number of electric theaters, and in time the pictures will come around to all, they will have a choice, which in the matter of a first run they surely have not. The theory on which some exhibitors proceed is that every new picture is good, just because it is new. We all know different. Every picture, like every play, is an experiment until it has stood the test of public criticism, and when you strike a general average failures are more numerous than successes. It is a sorry spectacle to see two electric theaters in the same neighborhood trying to beat each other with first runs. Either the neighborhood will support two electric theaters or it will not. If it will, both can live, and they will gain far more by co-operation than by competition. If it will not support two, all the first runs in the world will not work a miracle, and the winner will be like the Roman general, Pyrrhus, after he overcame the enemy. "One more such victory and I am lost."

FAILURE OF THE PREMIUM GAG.

There are many ways in which the business of an electric theater can be improved and stimulated. One place in Trenton, last Summer, handed out free ice cream to its patrons. I happened to pass the place, and, always curious, went in to see. When I came out I felt they were giving the pictures away free and selling the ice cream under false pretenses. Such stimulants will never help. Souvenirs, premiums, coupons, lotteries, are all right in their way, but what the people chiefly want is the good picture. Here I must revert to what I said before—the question of choice. It is more important that the picture be good and suitable than brand new. Avoid everything that is in the least vulgar. I like many of the Essanay comics, not because they are always refined, for they are not, nor need they be at all times refined You will find that these comics never depend for their effect on the degradation and the humiliation of men or women. A saint must laugh at the man who suddenly loses his balance and falls on his back. It is not a degrading spectacle! it is good-natured fun, calling for good-natured laughs. The moment, however, the thing is carried too far the audience feels the reaction, and then quickly follows disgust. The so-called comics of another manufacturer are, almost without exception, of this objectionable type. The rough, coarse and vulgar laugh. Speaking of the audience of the orator Emerson says:

"If anything comic and coarse is spoken, you shall see the emergence of the boys and rowdies, so loud and vivacious that you might think the house was filled with them."

It is not the noisy element that pays and makes the solid foundation of an electric theater's patronage. Take no picture that was made for this element alone. The rough and the vulgar are in the minority everywhere, and the moment you begin to cater to them you place yourself on the sliding board. The MOVING PICTURE WORLD will keep you posted in this respect and will do its very best to kill off vulgarity, cheapness and garbage generally. Next to vulgarity avoid anything that is at all suggestive, and if you are in doubt resolve the doubt adversely to the picture in question. The Pathes were at one time open to objection on that score, but they certainly have reformed and taken a new tack. Everything they have turned out recently has been absolutely clean.

I state with pleasure that all exhibitors realize the importance of catering to women and children, without whom, indeed, the electric theater could not long exist. Special matinees for women and children, which really do show special features, are as a rule paying arrangements. The fairy tales of Pathe's, the children's stories of Edison and Essanay, are rich in materials for such a programme.

THE EFFECT OF MUSIC.

No picture was ever made that could not be improved by music and effects. This fact is being more generally recognized than ever before. I have been in theaters where the piano player helped the success of the pictures almost as much as the operator. There are many places where an occasional operatic will come in very prettily and effectively. A good piano player is essential to the success of the progressive and successful electric theater. Do not idolize the illustrated song as if it were a fetish. It easily grows tiresome because of its monotony. Instead of allowing some cheap singer to inflict himself upon the audience night after night, do without any song for a week or two and then hire a really competent singer, one who possesses tried merit, art and talent, and give him a week. The illustrated song, I am sorry to say, has developed a breed of "singers" in the cheaper theaters that in many cases calls for suppression by either the police or the board of health, or both. The "illustrated singers" need never fear the coming of the wolf to their doors. All they have to do is to sing one verse and the wolf will make hasty tracks back to the forest.

VALUE OF THE LECTURE AND EFFECTS.

There are films, some of the very best, that should not be put on without a lecture. If for any reason you cannot secure a trained lecturer, take an encyclopedia, look the subject up, write out a short story of the thing, get a man who can read English, and whose voice can plainly be heard, and then before you start the picture give the people an inkling of what it is about. No matter how poor the effort, it is better than no effort at all, and your patrons will appreciate the explanation.

In the matter of effects too great care cannot be taken. A good effect will go well with any audience; a bad one is likely to create a demand for the "hook." The imitation behind the screen of the murmur of a mob growing by degrees into a roar is a splendid effect, but it is a very difficult undertaking, and in the process of rehearsal a good stage manager would be too frequently tempted to do bodily violence to the "supers" composing the mob. I have seen productions of Julius Caesar, where the mob around the rostrum was as interesting as anything Mark Antony said or did. A touch of that great art would help such and similar scenes very much. Attempt no effects that have not been thoroughly rehearsed. In the famous dagger scene in "Macbeth" (I am speaking of the Vitagraph film) a grand effect can be introduced at the end by having someone strike upon the bell three times—the signal by Lady Macbeth to her husband to go and murder Duncan. I lectured on the picture one night in a theater not a thousand miles from Philadelphia. The young man who had charge of effects was enthusiastic and determined, but a fine perception of dramatic possibilities was not among his strong points. I gave him the cue. "Remember," I said, "three strokes upon the bell." The fatal moment came. The audience was spellbound and listened intently for the "stern alarum." The bell rang—it rang loud and hard and long—it might have called Macbeth to his supper, but never to midnight murder. All effects that work well and are skilfully prepared will delight, all others will disgust.

ITEMS OF INTEREST.

Mr. J. Stuart Blackton, of the Vitagraph Company of America, is combining business with pleasure on a trip to Europe. With him goes his bride of a few months. The World wishes them a pleasant, if belated, honeymoon trip.

The Riley Optical Instrument Co. have removed to 3 East Fourteenth street, this city. Their specialty is lantern slides for lecturers and their stock is so large and varied that there is hardly a subject that can be mentioned for which they cannot supply an adequate number of suitable slides.

Max Gluck, who managed the Laemmle New York office until it was discontinued, paid us a visit last week on his return from a lengthy European tour. He leaves for Chicago, but expects to return to New York and engage in business. He would not admit that it would be in the moving picture line.

The First Annual Banquet of the Moving Picture Association of New Jersey will be held in Jersey City, in the latter part of this month. Members from all parts of the Hudson County, and from New York will be present. The banquet will be held at the Grand View Hall, Jersey City, N. J.

The Kleine Optical Co. have recently received a remarkable consignment of film subjects from the Urban Eclipse studios of London and Paris. The collection consists of thirty-five different subjects, depicting famous French actors and actresses in their most popular plays, such as Sara Bernhardt and her company in "Hamlet," and others of international reputation. It is of peculiar interest that these films were taken **eight years ago** and only now has permission been obtained for their public exhibition.

Comments on Film Subjects.

"One of the Bravest" was on the screen in a Fourteenth street theater when we entered with a couple of friends. Not knowing the manufacturer, they remarked that it must be a Pathé subject. This may be taken as a compliment to the photographic quality and execution of an American manufacturer and in this instance it is well merited. In this film the Selig studio has scored a headliner, the plot and action is well handled and the fire scene highly realistic. The film has a very pretty ending.

"Ex-Convict No. 900" is of thrilling interest and the scenes are acted and produced in a manner that upholds the Edison name. The way of the world is clearly shown in the story, which depicts the vain struggles of a discharged convict, determined to lead a model life, but who is hounded by the police and ostracised by his fellow man until he is driven to desperation. In attempting a burglary he is recognized by a little girl whose life he has saved and her wealthy father provides for the convict's family. The audience in Keith's showed the keenest interest and approval of this subject—pity that there were not more productions of this kind. One thing we could not understand—the master of the house switched off the lights when the family retired for the night, but neglected to turn on the light during the seance with the burglar, which presumably takes place all in darkness.

"Heart of a Gypsy Maid" and **"The Mind Reader,"** two Pathé subjects, completed the program at Keith's. The former is a finely acted plot of dramatic interest, the latter a comedy—good, clean comedy.

"Lover's Guide" is not what can be called as high standard work as "Ingomar" of the same manufacturer, but is better received, as the audiences can understand and follow the plot. It is an amusing, well produced, comic picture with some good photographic effects. The falls, tumbles, incidents are natural, are not forced, exaggerated or silly, as so commonly shown in this class of comical work and for these reasons is more pleasing and well received. The manufacturers have abandoned the common long chases, the common knocking down of peddlers' wagons, of pastry cooks, of crockery, etc., but have introduced novelties in the different falls and incidents, as the falls from the cherry tre, from the hay stack, in crossing the creek, etc. The manufacturers found the way to create laughter without being silly.

"The Result of Eating Horse Flesh" is another comical picture just released but has no real novelty; it is in fact the same long chase with the same results of knocking down the same so well-known nurse and her well-known baby carriage, the knocking down of the same peddlers' wagons, the same fall in the water, etc. It is the very same dining room and furniture shown in so many films of the same manufacturer and the finish, although laughable, is unnatural. The Doctor, taking a long butcher knife, opens the man as we would a fish and takes from the inside a large wooden horse. The man shows no sign of the operation while his little girl rides away on the wooden horse. It brings out the laughter of the audience, however.

"Parisian Life in Miniature" is a very amusing film and will surely please the children, as it is acted entirely by boy and girl actors. They are very cute and amusing, even the little gendarme is a good reproduction of the well-known French police officer. The picture is well staged and makes a good production.

"For His Sister's Sake" is a very poorly acted picture, the actions are exaggerated and ill timed. The plot is a poor one and very hard to follow even with the numerous subtitles on the screen. When our manufacturers want to reproduce such complicated plots, they should have programmes given to the audience with a synopsis of the pictures.

"Pierrette's Talisman" is a finely colored film, but too long for a plot of no interest. The film contains some good vision work and some well worked tricks, but, although pleasing to the eye, it is tiresome and for this reason is not as well received as such artistic work should be.

"Basket Party" is a comical affair with the well-known and so often repeated bicyclist running his wheel on sidewalks and knocking the tables in front of a cafe. We have the habitual falls in the water, the same old gendarme. The fire scene is effective and is a little diversion to the monotony of so many common incidents found in most of the pictures.

"Lew Dockstader in Minstrel Mishaps" requires smart crank work on the part of the operator to prevent the audience from going to sleep. At the Dewey Theater, the other night, the operator turned the crank as slowly as possible all through the long-drawn-out and meaningless chase. Evidently the camera had been operated at top speed, and the result was "comedy" at the expense of the manufacturer. Why should the silly chase have been doubled in the printing? It is a pity to see such work emanate from a studio from which we have become accustomed to look for the best.

"Salome and the Devil to Pay." This film is a deceiver or the punishment for persons hunting for something naughty. With such a title the public expects to see the famous naughty Salome dance and perhaps his Satanic Majesty, but the persons lured inside by the board are badly deceived when they see a whole family and servants, including the fat colored cook, dancing as a company of insane persons.

"The Bridge of Sighs." It would seem an elementary rule that a poem which has no dramatic action but depends for its effect on the mind on sentiment alone, is least suited to adaptation in films. Where a concern like the Biograph Company failed to score a hit with a poem so rich in action as "'Ostler Joe," it was not to be expected that a poem like the "Bridge of Sighs," with but a very slender thread of action, could be a success in any hands. The poem tells the story of a tragedy and I am glad that in this respect at least the film maker has shown a becoming respect for poor Hood's poem, but while he has to that extent acted in sympathy with the poet, I regret to say, that he has patched a piece of cheap melodrama in front of the poem, thereby lengthening the story, but also weakening it. The scenic arrangements are throughout up to the high Edison standard. The acting is good. What the film maker has done to the poem itself is almost cruel. When he gets through with it, it is indeed a thing of shreds and patches. To use part of the poem as sub-titles is not a bad idea, though in the average local electric theater the machine is run so fast that the audience never gets beyond the first three words. By the way, the attempt of the poet to rhyme "basement" with "amazement" is a stretching of the poetic license, but it does not justify the film maker in spelling the word "amasement." The film will live, as it deserves to live, for it has in parts at least caught the spirit of Hood, and Hood, if he lived to-day, would surely be tempted to write sketches for moving pictures.

Some Coming Headliners and a New Religious Subject.

The uplift of the wordless play is notably illustrated in the news which reaches us from our Chicago correspondent that the Essanay Film Manufacturing Company will release early next month a filmed representation of "David Garrick," a comedy-drama that has held the boards in the leading theaters on both sides of the Atlantic for years. In doing so the Essanay Company have played a second master stroke in securing the services of Henry E. Dixey, who has starred in the leading role of "David Garrick" around the world Supporting him is a company of capable actors, the like of which it is claimed has never before worked before the lens of a motion picture camera. The result, we are informed is perfect action, and, as the Essanay Company spare no expense in providing the stage settings, we look forward to seeing a film that will be a headliner for many days. We have heard it remarked that the Essanay Company approach nearer to the finished work of the French actors in their comedy productions than any other American manufacturer It remains to be seen whether increased orders for "David Garrick" will justify their latest attempt to raise the standard of American work by employing high-priced actors

Theater managers who have been clamoring after Indian and Wild West subjects have their opportunity in the film "The Half Breed," a story of the days of '49 in the gold fields, which is released this week by the Kalem Company. The splendid photography and stirring scenes are alone sufficient to hold the interest of the audience, but this subject can be made doubly effective by the reading of the descriptive lecture which will be sent free to every manager on application to the Kalem Company, 131 West Twenty-fourth street, New York.

Religious subjects have been a scarce comodity in the film market, and we are pleased to note that the Kalem Company will release early in November a double reel subject that comes as a timely offering and which should be in great demand for the Christmas season. We were favored with a private view of an advance copy and rose with a feeling of relief and satisfaction—relief because we had entertained grave doubts as to the possibility of rendering in motion pictures scenes in which Christ figured while on earth in a manner that would not be repulsive to reverent minds and satisfaction to see that it had been accomplished, and by an American producer. The leading title of the production is "Jerusalem in the Time of Christ." The preliminary scenes show "David as the Sweet Singer of Israel" in the role of a shepherd and as the champion who slays the giant Goliath with a stone from his sling. Passing into the New Testament era we are shown Christ's entry into Jerusalem, the restoring of the sight of the two blind beggars, the raising to life of the widow's son, Christ dispersing the crowd who were making a market place at the steps of the Temple, Christ rebuking the hypocrites who scorned the penitent woman and the Man of Sorrows bearing the cross and falling under its burden. The closing scene represents the devastation of Jerusalem and the slaughter of its inhabitants at the hands of the victorious Romans and scenes of revelry in the court of King Herod. While the narrative is told in rather a disconnected manner, the scenic effects and the action throughout leave little to be desired. The man who takes the part of the Christ looks the part, as handed down to us through the paintings of the great masters, and the action throughout, combined with excellent photographic quality, produces a film that ought to have a long and prosperous run.

We understand that the rule of the Edison licensed manufacturers to supply only F. S. A. renters does not apply to religious subjects. Like as in the case of the Passion Play, any independent renter or exhibitor may place their orders with the Kalem Company for copies of "Jerusalem in the Time of Christ," and they will be filled without question on the release date.

"Bear Hunt in Russia." Seldom are we privileged to see upon the screen a film which does not leave the impression that it could have been improved in some respect. This really occurred when we were invited to view the "Bear Hunt in Russia," a film shortly to be released by the Great Northern Film Company. The production of such a subject must necessarily have been an expensive, perilous and difficult undertaking, but it is handled in a way that reflects great credit on the producers. The vivid realism of the scenes leaves the impression that we have taken part in an actual hunt. The action of the hunters is natural, there being no over-acted gesticulations to which we have become accustomed in film subjects. The "staging" has been admirably handled and five bears drop to the guns of the hunters in full view of the camera. The operator must have been a man of nerve, for one shaggy monster ambles up quite close before he is brought to earth. But, most remarkable of all, is the superb photographic quality throughout; notwithstanding the fact that the scenes are depicted in a dense forest, a condition which taxes the skill of the most expert photographer under less trying circumstances. It is not surprising that this subject won for the producers the gold medal at the Cinematographic Exposition at Hamburg. That it is not a single instance of the superior work of this company was shown by "In the Rococo Times," a colored subject released a few weeks ago. The fine grounds of a castle in Denmark furnished the setting for a pretty story and the composition of the pictures showed that the photographer was also an artist, while the delicate coloring, to which the scenes were well adapted, stamped it as a production of equal merit.

"The Fisherman's Rival," a full reel subject issued by the Selig studio this week, is one of a series that places this company in the front rank of the world's producers. Like its immediate predecessors, "One of the Bravest," "The Ranchman's Love" and others by the same maker which are still fresh in the memory, this is a melodrama of intense interest from beginning to end. We were fortunate to see the film on its first run in one of New York's largest theaters, and the audience, which packed the house to standing room, expressed their interest by audible comments and applause. The story is tense with dramatic situations and the producer has taken full advantage of his opportunities. Scene follows scene in rapid succession, telling the story clearly and without the aid of titles. The photography throughout is splendid —too good, perhaps, where the girl is shown in the cellar, vainly trying to escape from the rising flood of water. The action is also good and the scenic effects and interest maintained throughout the plot combine to make this a subject that people will want to see more than once. A synopsis of the story will be found among our "Stories of the Films," on another page. Managers who believe in presenting such subjects with a lecture may obtain a leaflet with the full text of the plot by addressing the Selig Polyscope Co., 45 East Randolph street, Chicago, Ill.

NOTES OF THE TRADE.

Sutton, Neb.—The Lyric, lately refitted, is doing a fine business, under the management of Saule & Batterson

Argenta, Ark.—J. W. Enlow has his picture show in Main street completed and expects to open in the near future.

Tacoma, Wash.—F. F. Harris will open a new nickelodeon in the Bean-Berger building on Willamette street in a few days.

Louisville, Ky.—A negro theater is being constructed in the Colored Odd Fellows hall under the direction of Edward E. Lee.

Manchester, N. H.—F. H. & F. W. Schulze have recently purchased the Family Theater on Memorial street from A. B. Slocum.

West Unity, Ohio.—The Chambard building is undergoing repairs for a moving picture show, to be owned by Herbert Pawling.

Bonner Springs, Kans.—A new theater has been constructed in the Clark building on the corner of Cedar and Oak streets. George Peters is proprietor.

Goshen, Ind.—A. L. Bradford, of Eaton Rapids, Mich., has bought a moving picture show, and intends to open it to the public in a few days.

Sioux City, Ia.—Wirick's new amusement house, the Olympic, opened to the public with the latest improvements and the latest moving pictures.

Ottawa, Kans.—Messrs. Levins and Wilber have leased the Fraser building on Main street and will start a new moving picture and vaudeville show.

Bellwood, Pa.—Mr. Fees, proprietor of the Bellwood moving picture theater, has leased the Ford lot on Main street, where he is going to build another moving picture show.

New Orleans, La.—Mr. Rupert L. Allison has engaged in the moving picture business, by fitting up a cozy theater in the Chase building on Railroad avenue and Second street.

Philadelphia, Pa.—A new moving picture theater is being built at 508 South street. A. L. Levis is owner of the new enterprise and the cost of its construction is estimated at $6,450.

Sandpoint, Idaho.—Fred B. Walton, of Spokane, a member of the Walton vaudeville troupe, has taken a lease of a building here and will start a moving picture and illustrated song theater.

Butte, Mont.—The Empire Amusement Company have a new building under way on Montana street south of Park which is to be the home of a moving picture theater. Mr. L. M. Quinn is manager.

San Francisco, Cal.—An ordinance has been adopted by the Board of Supervisors, forbidding the establishing of moving picture shows and kindred entertainments, within 200 feet of schools and churches.

Springfield, Ill.—In order to prevent accidents in nickelodeons and theaters, operators of moving picture machines in Springfield purpose to form a union and insist that the city grant licenses to only competent men.

Georgetown, Del., is to have a moving picture show with new pictures every night in Odd Fellows Hall on Market street. The company who have taken hold of this amusement house are the Laurel Amusement Company.

St. Johnsbury, Vt.—Under the direction of Mr. Oliver, the Stanley Opera House has been opened as a moving picture and vaudeville house and is doing excellent business. It needs to, as the program is being changed every night.

Trinidad, Colo.—J. W. Neffzeiger, of Pueblo, has leased the old Wyman jewelry store building at No. 108 W. Main street and will open a moving picture show at that place in a short time. The building will be reconstructed and a new front will be installed.

Hammond, Ind.—L. Polina, proprietor of the South Chicago Theater, 9230 Commercial avenue, is making preparations to open another five-cent theater just opposite his present stand. Alterations on the front of the building will begin in a short time, and the improvements to be made will consist of all the requirements of the city building department.

Dayton, Ohio.—What is believed to be the largest exclusive moving picture theater in Ohio will be opened in a few days in the old Y. M. C. A. building on Fourth street under the management of Ben Wheeler and Walter Grafton. The theater, with a seating capacity of one thousand, will be known as the Auditorium.

Baltimore, Md.—An ornamental one-story brick addition will be built by N. Vito at 626 North Chester street. The addition will be used as a moving picture theater. The picture parlor, which will have artistic designs executed in tin and buff brick. It will be heated by steam. Modern appliances will be installed and many exits made. The cost will be about $3,000.

Spokane, Wash.—Dreamland, a handsomely equipped theater, opened on October 4th, is reported as doing big business, and its promoters, the National Amusement Company, are busily engaged on other new places. J. C. Arnett is manager of Dreamland and he is testing out the efficacy of an expensive phonograph for the illustrated songs and an electric piano for the musical effects.

Cleveland, O.—Constables visited the moving picture theater of Harry Woodward, East Fifty-fifth street and Standard avenue S. E., and, after viewing the show, seized the machine on an attachment sworn out by Miss Gertrude Hitz, the piano player.

Miss Hitz claims that Woodward owes her $20 for two weeks' salary. She says she began work there two weeks ago and has never been paid for her services.

Bellingham, Wash.—The temporary receivership on the Bell Nickelodeon Theater on Holly street was closed by order of Judge Kellogg's court recently, as the disagreeing partners, H. C. Bond and Edward Glatz, settled their differences out of court, Glatz buying Bond's interest in the house. A. C. Senker, the receiver, has surrendered the property. Bond has entered into an agreement with two citizens of this city to open an up-to-date moving picture show here, and an option to secure a suitable room on Holly street has been obtained.

Pottstown, Pa.—George W. Bennethum, of Reading, has leased from the Fegely estate the southeast corner of High and Hanover streets and will open on Saturday, October 31, one of the finest moving picture parlors in the State. The entire front will be lighted with electric lights and a handsome arch with side wall mirrors will constitute the entrance.

Mr. Bennethum at present conducts two of the finest equipped moving picture parlors in Reading, one called the Parlor Theater, at 437 Penn street, and the other the Pictureland, located at 645 Penn street. Only the latest association and independent films will be shown. He promises to give the moving picture patrons of Pottstown a service equal to any shown in Philadelphia or any other large city. The place will be known as the Victor Theater.

Philadelphia, Pa.—A new moving picture theater is being built by the Woehlcke Amusement Company, of which Adolph H. Woehlcke is general manager. This will make the fifth house in their circuit, with more in view. The house is located at the southeast corner of Eighth and Columbia avenue, and will have a seating capacity of 400. It will be managed by Wm. H. Hamilton, president of the Philadelphia Exhibitors' Association. Much praise is due Mr. Woehlcke for his foresight and ability in the amusement field, many of his places having been taken up by him as a losing proposition and by skillful management turned into paying investments. He has been connected with the motion picture business for the past ten years and has kept pace with the times. With him to think is to act, and while others are hesitating he is Johnny on the spot. He is an enthusiastic member of the Exhibitors' Association and is always there with some suggestions for the betterment of the business.

Savannah, Ga.—If you want to get twice the value for your money, why come and buy from Ludden & Bates' Southern Music House. This is the advertisement that they are running in the daily papers of the city. Following is the way the advertisement reads: "Ludden & Bates' S. M. H will give away during the coming week to every customer who makes a cash purchase of fifty cents or over a free ticket to the Orpheum Theater on Broughton street. These tickets will be good for any performance which may be given during the month of October. Ten thousand tickets are now ready. Come and buy from us and get twice the value of your money."

The Arcade, which has been closed all Summer, has opened its doors again to the public. The Arcade, which is under the management of the Southern Amusement Company, has a strong backing and will do its share in giving to the people of Savannah good moving picture and vaudeville. Before they closed for the Summer they were running over three thousand feet of film, but this will be done away with and only a thousand feet will be run along with vaudeville.

Kingston, N. Y.—W. T. Hollister, formerly agent for the Imperial Film Exchange of Troy, is having sad experiences in the show business. During the Summer he took hold of the Kinedrome in Schenectady, but business did not materialize for him although the playhouse is one of the best equipped and most comfortable in the State. He then rented the Novelty, in Kingston, and although this theater did a land office business during the hot weather, the advent of cooler nights seemed to bring a freeze-out for Mr. Hollister. Experience is a great teached and Mr. Hollister is not the first man who has failed to profit by its lessons. Neither will he be the last. Our sympathies are with Mr. Hollister just the same as they are with every other under dog in the fight. The Novelty Theater in Kingston was from the beginning an ill-advised enterprise. It was started only two doors from the Bijou, one of Wilmer & Vincent's enterprises, and after that house had been closed for months because of the small-pox epidemic which swept over Kingston last Winter, and with the intent of splitting the patronage of the Bijou which had the favor of the best people in the city. Then, again, the rent was prohibitive, $1,500 per year being paid for a store that had never brought over $900 before. The Novelty was hardly open a fortnight before one of the partners accused the operating partner of welching on the tickets sold and there was a quarrel and a dissolution of partnership, the retiring partner claiming that he had lost a large amount of money in the enterprise. Neither of the partners had had any previous experience in the show line and they got a black eye on their opening day, Decoration Day, when the city was crowded with strangers, by their moving picture operator getting drunk and leaving them without an operator at a most vital moment. We advise Mr. Hollister that the city of Kingston is a very Puritanical and clannish place and strangers who try to establish there are watched very closely in their transactions. It is said that a certain resident of Kingston circulated the report that he had been ill-used in a deal with Mr. Hollister, and this may have had something to do with the falling away of patronage.

CHURCH FINDS MOVING PICTURES SUCCESSFUL MEANS OF AWAKENING INTEREST.

Tuscola, Ill., Oct. 14.—Moving pictures, as an aid for turning men from the forbidden ways, have been introduced into a revival being conducted in the Christian church in this city.

Last night the pictures showed the persecutions of the Christians under Nero. "The Sailor's Last Drink" will be portrayed on canvas to-night. The innovation is proving very successful. The church is packed nightly.

NEW ENGLAND EXHIBITORS' ORGANIZE.

The moving picture men of Maine are soon to organize for the protection of their mutual interests. A meeting was held in Portland for the purpose of forming such an association. The project has been on foot for some time, and it is said that all of the Maine managers, who attended the Portland meeting, expressed themselves favorable to the proposition.

Representatives of Boston moving picture houses were also present and were in full sympathy with the Maine managers in the movement to organize. Another meeting will be called in the near future which also will take place at the Savoy in Portland. Manager McGuinness was appointed a committee of one to communicate with all moving picture managers of Maine in regard to the movement.

BAD EFFECTS OF MOVING PICTURES.

Under the above title, Dr. J. Gater contributes a long article to the Los Angeles "Examiner" on the probable damage to the eyesight by regular attendance at moving picture shows. The doctor brings out no evidence in support of his arguments and bases his reasons for his deductions mainly upon the "flicker" and the strain of trying to follow the details of the picture when streaks and flashes of light on the screen almost obliterate the image. The cure for these defects are at hand in the employment of latest improved machines in which the period of movement is reduced to a minimum and in the refusal of the exhibitor to accept films that are scratched and otherwise damaged. It seems to us that the remarks of the learned doctor should rather have been entitled "Effects of Bad Moving Pictures."

PETITION TO THE MOVING PICTURE EXHIBITORS OF NEW JERSEY.

Gentlemen: It is unnecessary to review in detail the many obstacles that have been put in the paths of moving picture exhibitors of New Jersey.

One of these we have smashed, and a big one too, but that isn't all; it's only a beginning. We refer, of course, to the decision of Vice Chancellor Garrison in the test case of the State of New Jerse vs. Wm. H. Van Horn, that the age limit law for children entering places of amusement is **unconstitutional.**

We knew this all the time, and we never doubted the outcome. Some did, but a few of us kept our shoulders to the wheel and at last won out. We knew at the time that we were working for the benefit of all and we felt sure that those who benefited by our work would come to our aid financially when the good work was done.

You have seen the results, but you must realize that it all costs money and we ask you moving picture exhibitors of New Jersey to come to our assistance. Very few of you have not benefited by this decision at least a dollar a day. Send us a dollar for each of the first ten days your business increased and that will put us out of debt. If you can't send ten, send five, **but don't be a piker.** Don't sit back and smile over your increases and at the same time declare that the decision has done you no good.

Remember that Mr. Van Horn spent three long days and nights in jail for the benefit of us all, and we want to reward him handsomely for that.

AMUSEMENT MANAGERS OF JERSEY CITY

THE MEN WHO BROKE THE CHILD LAW IN NEW JERSEY

Jas. Petroplos H. A. Fishbeck Hugh Hoffman Ben. Richardi Frank Pennino
Chas. Rabe Wm. Laterman Dr. Chas. Hespe J. Austin Fynes

Below you will find our names and what we have contributed, but it will take a good deal more than that. We are proud of what we have done but are willing to do more, and there are some big propositions to handle yet, such as Sunday Opening, Electric Light, Political Unity, Film and Slide Service, etc.

Yours sincerely,
DR. H. CHAS. HESPE, Pres.

J. Austin Fynes (The Nicolet)..	$20
Dr. H. C. Hespe (Hippodrome Theater)	20
Eden Amusement Co............	20
Jas. Petroplos (Theatorium)....	20
Chas. Rabe (Hippodrome, Five Corners)	20
Clair M. Patee (The Nickel)...	20
Herman Chayes (Happy Dream)	10
H. A. Fishbeck (The Half Dime)	$20
Richardi Bros. (The Academy)..	20
H. F. Hoffman (The Nickelene)	20
Wm. Laterman (The Gem).....	20
W. H. Van Horn (The Standard)	10
The Victoria	10
Total	$230

Make all checks payable to Wm. Lauterman, Treasurer of Amusement Managers' Association of Jersey City, 467 Jackson avenue, Jersey City.

STOPPING THE LEAKS.

Keith's Nickel Theater at Portland, Me., has now been equipped with the "Hallberg Automatic Electric Economizer" for direct current operating on the regular 110-volt line wires with 15-ampere fuses, delivering to the moving picture lamp a direct currect, adjustable by means of a small field controller, within reach of the operator, between 20 and 35 amperes. This style of "Economizer" was exhibited at the recent Electrical Show, where it controlled several moving picture and stereopticon lamps, and the reports from Portland, Me., are that the "Economizer" saves between 45 and 50 per cent. on the bill.

The "Hallberg Direct Current Economizer" represents an important development, because it gives opportunity to moving picture theaters operating on direct current to reduce their bills 45 to 50 per cent on 110 volts and 70 to 75 per cent. on 220 volts, or 85 to 90 per cent on 500 to 650 volt direct current circuits, which has heretofore never been accomplished.

This outfit is not only useful in moving picture theaters as is shown by the fact that it was installed and did effective work at the Brighton Beach racetrack, where it was used to control the powerful search lights that were used during the 24 hour automobile race.

THE FUTURE OF THE PICTURE SHOW.

The picture show, if it is to survive, and it will survive must offer something more than mere amusing balderdash. It must become an instructive necessity. In this line its opportunities are infinite. The future picture show will supplement the daily press in description of events of world interest. It will offer the pictures of great conventions, great fires, perhaps battles and other events in which the public takes common and intense interest, and offer them while the event is uppermost in the public mind. We shall read to-day and drop in a day or two after to see how it looked. Such pictures will sustain public interest and the moving picture show will have taken its place as a real and actual necessity. Imagine also the historical value of such films.

When the picture show develops it will require larger quarters, because it will appeal to all who keep in touch with the world's doings. It will be patronized as the daily newspaper is patronized and will find the pressure of competition strong as the daily newspaper finds it to-day. It must have the real pictures and have them first. When it does the theater entrance will need new thresholds oftener.—From an editorial in the Marshalltown, Ia., "Times-Republican."

DETAIL SPELLS SUCCESS.

Attention to the Former Essential to the Latter.

Talking moving pictures seem to be the vogue in certain localities just at present and it is safe to assert that one of the most popular forms of this class of entertainment are the TA-MO-PIC moving and talking pictures as furnished by O. T. Crawford, of St. Louis. Aside from carefully selected moving pictures and well balanced companies of actors and actresses, Mr. Crawford pays a great deal of attention to details, which has played no small part in his success.

It was the detail work in "Sherlock Holmes" which made that play a wonderful success, and a similar comparison may be made with Mr. Crawford's TA-MO-PIC moving and talking pictures. There are nine companies on the road at present and ten more companies are rehearsing this week to play circuits commencing next week.

Sales Agents for the

GAUMONT

CHRONOPHONE

Talking and Singing

PICTURE MACHINES

The synchronism is perfect! The subjects embrace all the latest Stars and Feature Acts. Over 500 different subjects now ready. Picture theatres, heretofore playing to empty houses, packed and jammed to the guards when equipped with the Chronophone. It is up to you to be first. Write us quick. Catalogues Free.

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Its money saving ability should be of prime interest to you. Let us tell you about it in Booklet 3681-P.

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CORRESPONDENCE.

WILLIAMS, BROWN & EARLE INCREASE THEIR FILM OUTPUT.

Philadelphia, October 20, 1908.

The Moving Picture World:

Gentlemen—We call your attention to the fact that, owing to our greatly increased business and the demand for our subjects, we will hereafter, starting with the week of October 26th, release two complete reels of film per week, our release days being Monday and Thursday.

We have added to our agency, the Walter Tyler films, and we are now the sole agents in America for the Hepworth Manufacturing Company of London; R. W. Paul, London; Cricks & Martin, The Graphic Cinematograph Company, British Colonial Company, and the Walter Tyler films.

Yours very truly.
WILLIAMS, BROWN & EARLE

THERE ARE ALL SORTS OF PEOPLE TO PLEASE.

Philadelphia, Pa., October 12, 1908

Editor Moving Picture World:

Dear Sir—In your issue of the 10th inst. a correspondent bewails the making of such films as "Ingomar" on the ground that Mrs. Murphy cannot understand them and therefore fails to persuade Mrs. O'Brien to go to the electric theater. I do not stop to ask by what mental process the correspondent has chosen himself as the champion of these two estimable ladies, but for the sake of argument let us assume that the ladies aforesaid do not approve of this film. Must we others, who do like such subjects, conform to the standard of Mrs. Murphy and change our taste? I am sure Mrs. Murphy is willing to let us have films to our liking and the moving pictures are numerous and varied enough to accommodate us all. This twaddle about the sacred melodrama for the tenement is getting tiresome and I am not at all certain that Mrs. Murphy liked the "Pawnbroker" any better than "Ingomar."

Yours truly,
W. S. BUSH.

FROM AN EXHIBITOR.

Sutton, Neb., October 19, 1908

Editor Moving Picture World:

Dear Sir—I am always interested in the Moving Picture World and read it all, especially the letters from the different exhibitors, but I would like to hear from the exhibitors from some of the smaller towns.

Everything seems to be written for the benefit of the "first run man," but when the final crisis of "Whither are we drifting?" comes to pass, what is going to become of us "little chaps"? Don't you think, friend Moving Picture World, that the village exhibitor has some consideration due him? I should think a Question and Answer column in the Moving Picture World would be a fine thing for the picture men

Yours truly,
WM. B. BATTERSON.

[The columns of the World are free to all exhibitors to air their grievances, give others the benefit of their ideas and ask questions which will be answered by experts on any subject desired.—Ed.]

THEY ARE UP-TO-DATE OUT WEST.

Conway, Ark., October 17, 1908.

Editor Moving Picture World:

Dear Sir—In your October 10th issue under caption of "Comments on Film Subjects" you speak as though these critics have made the rounds recently. If so, why do they see "Beatrice Cenci," "Discharged by the Foreman," "Crazed by Jealousy," and "Beg Pardon" subjects, some of which I have showed as long ago as six months, and I do not get films either until they get a little old.

Why is New York showing these pictures now? Are they so old to New York that they can be run again as new?

Yours truly,
W. N. OWEN.

[The theaters on the main thoroughfares in large cities, whose patrons are transient, can and do run films that are not only aged as to date of issue but also out of condition. As a rule our criticisms are on up-to-date subjects. Where old subjects are mentioned it is for a special reason.—Ed.]

SITUATIONS WANTED.

Good Operators out of work may have their names listed free in this column

Notify us when you have secured a position.

Experienced Operators.

G. E. Barton, Coatesville, Pa., operator or manager.
Wm. J. Schouler, 24 Bourne St., Providence, R. I.
Robert Curry, 1670 Third avenue, New York City.
Ed. Moore, 214 E. Main street, Coatesville, Pa.
F. L. Giddings, York, Neb.

Ed. Lewis, 157 West 66th Street, New York City.

J. C. R. Miller, Palermo, N. D., experienced operator; references.

J. W. Hoffman, 710 Market street, Sandusky, Ohio.

J. Francis Mocklin, expert operator and repairer, Gen. Del., Harrisburg, Pa.

Louis L. Bundy, Bloomsburg, Pa. Operator or manager.

Effects, Talking Pictures or Lecturer.

N. Finkelstein, 274 Broome street, New York City. Satisfaction guaranteed.

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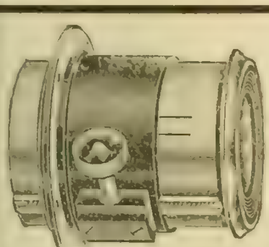

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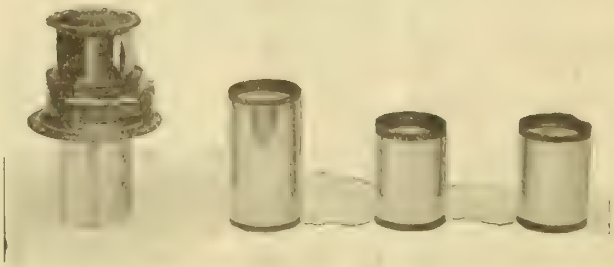

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never endorses anything unless it has merit, witness: Power's Cameragraph and the Motiograph for which he is sole agent here. There have been many Choke Coils offered as Electric Savers recently but you can build that yourself for a few dollars. If you want a REAL Current Saver, buy POWER'S INDUCTOR. Price to anybody $70 00 each for 110 or 220 volts. Have you tried the SWAAB Film Service?

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Stories of the Films.

BIOGRAPH COMPANY.

THE PLANTER'S WIFE (Biograph).—**Tempted by the Human Serpent, but Saved by Her Faithful Sister.**—From the above caption one would conclude—"the old, old story." Well, truth to say, it is the "old, old story," but given a decidedly novel twist in this Biograph subject. The portrayal of the story is exceedingly lucid, and involves many startling situations, brought about in a most consistent manner, eliciting heart interest from the very outset. John Holland, a planter in a small way, is devotedly attached to his wife and infant child. The wife wearies of the monotonous grind of farm life and is easy prey of a contemptible villain, in the person of Tom Roland, the ubiquitous "other man"—fate ordains it so. The wife's sister is an innocent, good-natured tomboy girl, who never for a moment dreamed that her sister's low spirits were due to anything else than ill-health; no more did John. He tries his best to cheer his wife, and as he bids her and the baby a fond adieu in the morning on his departure for the fields, he begs her to be hopeful, that better conditions are in store. Scarcely has he crossed the threshold when Roland appears at the window. This decides her; so taking her wedding ring from her finger and leaving a note of farewell, she elopes with the serpent. At that moment the sister enters, sees the note and determines to save her at any cost. Donning her riding bloomers, and armed with a revolver, she leaps on a horse and dashes wildly after them, they having escaped in a phaeton. On, on they go at breakneck speed, both holding the distance between them, until the harness breaks on the horse of the elopers and they resort to a rowboat to get across the river. Down comes the sister, and leaping from her horse, dashes to the landing, and with the aid of her gun enlists the services of the old boatman to row in pursuit. Masking her face, that her identity will be unknown, she fires at the fleeing couple, causing them to heave to. Coming abreast, and flourishing the gun, she compels Roland to leap overboard and swim off. Then she commands the wife to board her boat, and at the landing, to return home. Here she makes herself known, and in a struggle the wife gets possession of the gun, when in rushes Roland and seizing the sister is choking her, when kin asserts itself in the wife and she sends a bullet crashing through Roland's arm, who at the point of the gun is driven from the place. The wife, realizing her folly, as John enters throws herself in his arms, he being in total ignorance of her experience and narrow escape. Once more, and for all time, peace reigns in the little home—thanks to Tomboy Nellie. Length, 865 feet.

ROMANCE OF A JEWESS (Biograph).—**A Conflict Between Love and Duty, and the Result.**—Love is not our choice, but our fate, and no cord or cable can draw so forcibly, or bind so fast, as love can do with only a single thread. In the conflict between love and duty, love invariably triumphs, as it does with the heroine of this Biograph story, which is a faithful picture of New York East Side life. Ruth Simonson, with her father, is seen kneeling at the bedside of her mother, whose sands of life are rapidly ebbing. Realizing her end near, Mrs. Simonson takes from her neck a chain and locket and places it around the neck of her daughter, Ruth, with the prayerful injunction that she be ever guided in the path of prudence and virtue by this memorial. Commending her to the care of her father, the old lady goes to meet her Master in the Great Beyond. Two years later we find Ruth assisting her old father in his pawnshop. Mr. Simonson, although a money-lender, is benevolent in nature and his many deeds of munificence have endeared him to all who know him. Hence, when the local schatchen appears with Jacob Rubenstein, a wealthy suitor for his daughter's hand, it was his desire for her future happiness that induced him to look with favor on him. Ruth, however, had given her heart to Sol. Bimberg, an impecunious bookseller in the neighborhood. While Mr. Simonson has no aversion for Sol., still to wed his daughter is out of the question, as his prospects are very poor. Ruth is determined, and when it comes to choosing between her father and her lover, she accepts the latter. Seven years later the little family, increased by a child, are living happily, when a fall from a ladder causes the death of Sol. Ruth, finding business cares too much for her, is forced to sell out to Rubenstein. The pittance realized from the sale does not last long, and poor Ruth is stricken down with the dread disease that carried off her mother. Reduced to poverty, she is forced to send the little girl to the pawnshop with the locket, on which to raise enough to buy a bit of bread. At the pawnshop, old Simonson recognizes the locket, and his heart at once softens, so he goes with the child to the garret, where he arrives just in time to reconcile his lost one when she breathes her last. Crushed and heartbroken, the old man folds her child—his granddaughter—to his breast, which forms the closing scene of a most touching and heart-stirring film. Several of the scenes are decidedly interesting in the fact that they were actually taken in the thickly settled Hebrew quarters of New York City. Length, 964 feet.

CRESCENT FILM MFG. CO.

A DESPERATE CHARACTER (Crescent Film Mfg. Co.)—Our story opens in a neat but humble home of orphaned children, in poor circumstances. The eldest, but 14 years of age, is a newsgirl, taking this strenuous occupation to support herself and two younger sisters. She is about kissing her sisters good-bye for her daily duties, when she is intercepted by her drunken brother, who is a brutal, good-for-nothing tough. He at once demands her money from her, which she refuses to give him. She pushes him from her and leaves the house. Street corner. The little mother is seen selling her papers, when a well-dressed, feeble old banker approaches, and seeing the pathetic condition of the newsgirl, he questions her and learns her sad story. He is about to present her some money, when the tough (her brother) appears upon the scene, and before he can be prevented, in his desire to secure money, he fells the feeble old banker with a sandbag, and is about to rifle his pockets, when his sister springs upon him. Herein is shown a fight most fierce and fast between brother and sister—the one to rob the banker, the other to prevent him from doing so. The brutal tough strikes his sister and fells her to the ground unconscious, just as police rush upon the scene and give chase after the brutal tough. The unconscious man and girl are taken to the home of the banker. The chase of tough by police is hair-raising and exciting, numerous shots being fired in the attempt to capture him. One scene especially of this chase is most beautiful and exciting. The tough is seen crawling over a limb of a tree in order to reach the other side of a stream of water. The police are close behind. When he is about to be captured he shoots down the foremost policeman, who drops from the limb of the tree into the water and sinks. Tough returns to his home and barricades the door to elude capture. The police, after breaking down door, rush in, and after a fierce struggle capture tough and drag him to prison. Prison scene, showing tough behind bars. At a critical moment when jail-keeper's attention is attracted elsewher, the tough, realizing his opportunity, fells him with a prison stool and makes his escape just as two wardens appear upon the scene. They immediately give chase. Over the prison wall, through a stream of water and down amongst rocks at a mad pace. The foremost warden is very close behind tough, fires a shot at him. Tough loses his balance and crashes down the incline. He is seen at the bottom of incline, badly hurt and unable to rise. Wardens are seen climbing down amongst the rocks to capture prisoner. Prisoner tries to stagger to his feet, but death which is overtaking the criminal is fast stealing upon him. He expires in one of the warden's arms. Beautiful scenery, exceptional photography, and elaborately toned throughout. Length, 830 feet.

EDISON MFG. CO.

LEW DOCKSTADER IN MINSTREL MISHAPS: or, Late for Rehearsal (Edison).—Synopsis of scenes:

Foreword.—Seated in a comfortable opera chair, watching the antics of "Bones" laughing at the "End Man's" jokes, one rarely realizes that there may be scenes and incidents, back of the footlights, that surpass any seen from the front. In "Minstrel Mishaps" we record that which befel a popular minstrel.

"Better Late than Never."—Lew Dockstader was billed to show in a certain town, but missed his train—Hiring a "special," he makes good time, but with none to spare—Tips everybody—Engages an ancient hack and hackman—Horse would rather sleep than work—Takes a bonfire to start him.

"A Run for His Money."—"Dobbin" wakes up, strikes his gait, and up the street "licketysplit!"—Looked like a runaway—At the critical moment a wheel comes off—Dockstader finishes on a run.

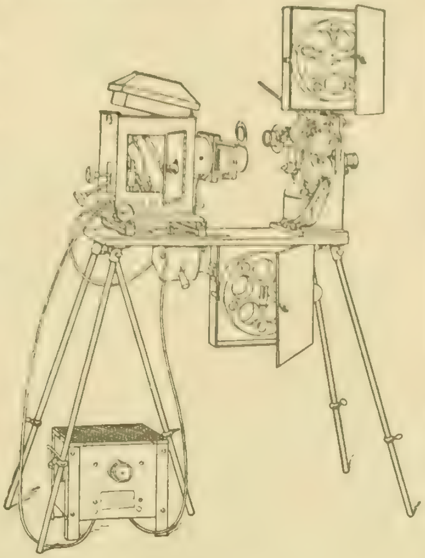
"On the Fly!"—Arrives at the Opera House out of breath—Band playing—Show about to go on—Dockstader hustles—Disrobes on the run—Dresses in a hurry—"Making-up" at the same time—Rushes on the stage to find an irate, "red-headed" manager "up in arms"—His various scouts keep reporting Dockstader's progress.

A Heavy Argument.—Dockstader and manager have a serious "talkfest"—Almost come to blows—Manager tries to prevent Dockstader going on—Dockstader goes just the same—Manager chases him all over the stage—Actors take a hand—General "rough house."

A Long Chase.—Out the stage door—Cross lots—Over a footbridge—Incidentally upsetting a fat man into the water—"Up hill, and down dale," and out into the country.

Dockstader "Laughs Last."—Dockstader getting winded—Spies a refuge—A big drain pipe—Dashes into it—Crowd follows—Dockstader out first: and quickly side-stepping, sees the mad manager and the yelling crowd go headlong into the water—All's well that ends well—However, they return to the Opera House a cooler and wiser bunch—Dockstader wins! Length, 880 feet.

A FOOL FOR LUCK (Edison).—**"A Bee in His Bonnet."**—Hiram Plowboy reads an alluring advertisement of Detective Correspondence School in "The Farmer's Friend" and takes a course—In a



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EDISON FILMS

NEW FEATURE SUBJECTS:

SHIPMENT OCTOBER 20, 1908.

LEW DOCKSTADER IN MINSTREL MISHAPS OR LATE FOR REHEARSAL. Comedy.

An unusual film and one that must prove a great drawing card. The principal character is Lew Dockstader, the famous minstrel, and it tells a mirth-provoking story of the mishaps that befell him while trying to reach the Opera House in time for rehearsal.

No. 6387. Code, VENDEVOLE. Length, 880 Feet.

SEND FOR DESCRIPTIVE CIRCULAR No. 396.

SHIPMENT OCTOBER 23, 1908

A FOOL FOR LUCK. Comedy.

Hiram Plowboy has taken a correspondence school course and becomes a "detective." He arrives in New York with diploma, badge, handcuffs and revolver. Naturally he gets into trouble with the police, but by a bit of pure luck, he captures three noted crooks and is made a detective sergeant as a reward.

No 6388. Code, VENDIHLE. Approx. Length, 900 feet.

SEND FOR DESCRIPTIVE CIRCULAR No. 397.

NEXT WEEK'S SUBJECTS:

SHIPMENT OCTOBER 27, 1908

THE ARMY OF TWO. Historical.

No. 6389. Code, VENDICANZA Approx. Length, 900 feet.

SHIPMENT OCTOBER 30, 1908

A FOOTBALL WARRIOR. Dramatic.

No. 6390. Code, VENDICAR. Approx. Length, 900 feet.

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few days' time receives his diploma, badge, handcuffs and revolver.

The Field of Action. "Hi" leaves for the city—Arrives pompously, registers dashily in stylish hotel—Displays his tin badge. Impresses clerk and bell boys.

"Practice Makes Perfect." Ensconced in his room. Unpacks a dummy. Practices act of handcuffing.—Sets up a target and begins shooting.

"Accidents Will Happen." Crusty citizen in adjoining room objects to being "shot up." "Hi" is arrested and hauled to the police station.

Third Degree. "Hi" surprised at lack of professional courtesy. Sergeant puts him through "a course of sprouts." He is searched. Money taken—Forced to pay damages. Leaves with light purse and heavy heart.

Copies Sherlock Holmes. "Hi" returns to room with mysterious package wrapped in newspaper—Opens and dons an ulster and cap. Poses before a picture of Sherlock Holmes.

"To Him that Waits." "Hi" discovers an advertisement in the newspaper wrapper offering large reward for capture of noted criminal. Rushes to secure the reward.

The Keen Detective Agency. "Hi" is given three photos. Different views of the same man—"Hi" thinks it means three criminals. Throws out his chest and starts on the warpath.

Quick Action. "Hi" captures his three men after strenuous efforts and many protests. Comparing them with his photos. Measuring with tape, etc.—Pays officers to lock them up.

An Awful Reception. "Hi" sprints to the Detective Agency to claim reward. Manager tells him he is a fool. Wrong men arrested. Real criminal arrested by someone else.

"A Fool for Luck." "Hi," crestfallen, about to sneak away. Officer from Police Headquarters rushes in with note to "Hi." Chief of Police compliments him. Tells him his "captures" are three noted crooks, long wanted.—Offers him position as Detective Sergeant. "Hi's" dream realized at last. Approx. length, 900 feet.

ESSANAY FILM MFG. CO.

WRONGFULLY ACCUSED (Essanay). The above is the title of one of our most dramatic and exciting films. From beginning to end it tells its story without sub-titles.

Two thieves, who plan their daring coup through information gleaned from newspapers, plan to waylay the messenger of the Rex Cotton Company and rob him of $10,000, the monthly pay roll.

One of them, an adept in disguise, fills a suit case with paraphernalia, and together they locate the company's office, engage a room adjoining, bore through partition, see president give clerk a check which they assume is pay roll. They follow clerk, hold him up in alley, and rob him of the check and grip he carries. The adept then disguises as clerk, and while his companion holds victim, he enters bank, greets watchman and teller, cashes check, places money in grip, hires horses and buggy at livery stable and drives to scene of hold-up. They blindfold clerk, force him into carriage, drive to remote part of the city, lock victim in a deserted shed, and drive away with plunder.

With superhuman strength, the clerk makes his escape, staggers home and tells wife of robbery. He fears returning to company's office, thinking he may be accused of theft. His wife insists he must return: goes for her wraps, re-entering as husband is about to kill himself. She snatches revolver and leads him to company's office.

Meantime Mr. Rex has grown suspicious, 'phoned bank, and learned supposed clerk has received money.

Victim enters with wife, tells story and is not believed. Is identified by bank employees as person who obtained money. Is arrested and sentenced to ten years' imprisonment.

Five years roll by. Wife remains true to convict husband.

Thieves again plan in identical room another robbery to take place at a big society wedding, where the costly gifts are to be on exhibition.

They then attempt to pry open a window, being unaware the cook is entertaining her policeman lover in the kitchen. After policeman lunches, he leaves by way of the rear and suddenly confronts burglars. A desperate encounter ensues, one is killed, the adept is finally subdued, arrested, and, by a strange fatality, put into cell with his innocent victim, who recognizes him. Upon adept's refusal to confess, one of the most realistic and desperate struggles occurs. The innocent clerk is victorious, drags his victim to cell door, calls for warden, to whom adept is forced to confess. Clerk

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is released, vindicated, and reunited. Length, 1,000 feet.

FILM IMPORT & TRADING CO.

THE REVENGEFUL WAITER (Comerio).—A very cleverly conceived bit of comedy is this. A discharged waiter, by a ruse which he makes himself, succeeds in getting all the tramps, drunkards, beggars, cripples and mendicants of the city to flock to the restaurant of his former employer with an invitation to enjoy a free meal. The spectacle of this motley crowd in a respectable cafe, enjoying a meal, in utter ignorance of the scheme, affords rich amusement, and the climax is reached when the discharged waiter receives a beating at the hands of the mob.

LUBIN.

HUBBY'S VACATION (Lubin).—Hubby takes a vacation. He promised to write to his wife every day. So he does. When in company of friends, he writes her a letter saying he is lonely. When wining and dining with members of the ballet, he writes to his wife he is longing for her. Darling little wife is sorry for poor hubby and decides to visit him and relieve his dreary life. But, oh! what a difference in the morning when she finds hubby in the police station, locked up for having too much fun. Hubby is now on his way home. On his next vacation wifey will go with him. Length, 660 feet.

FOR HIS SISTER'S SAKE (Lubin).—While playing with her brother's pistol a young girl accidentally kills her intended. Even though she cannot be blamed for the accident, she accuses herself as the murderess of her future husband. The brother, however, feels that he is responsible for the death of his friend, as the pistol did belong to him and he should have taken better care of it. He therefore runs away, thus taking upon himself the suspicion of a crime which he really did not commit. Years have passed; nobody knows where the son went. The sister in the meantime married, but she cannot be happy, always thinking of her brother who sacrificed everything for her. Giving birth to a child, she died, her last words being a blessing for her brother. The brother in a far-away country found a gold mine and is now a rich man. Incidentally he reads of the death of his sister. He now returns. He is arrested and accused of killing his friend, but can prove his alibi to the jury. The judge praises his heroic deed and heartily shakes his hand. Length, 970 feet.

G. MELIES.

THE DUKE'S GOOD JOKE (Geo. Melies).—The Duke is a jolly fellow, and when, coming into the public square with his royal train, he espies a comical-looking man, he hits upon a merry idea. The helpless man is put into the royal litter and taken to the palace, where he is first robed as befits blue blood. He is seated in the official throne, and here follows a funny scene as he receives the courtiers and fair ladies, who enter into the jest with a vim. A grand feast is spread for him, but the Duke's sorcerers cause it to disappear when he attempts to help himself. His befuddled brain wrestles with the situation, but presently abandons all attempts at eating and calls for drink. A bottle which is placed before him, however, assumes gigantic proportions as he reaches for it, and finally it vanishes. Then the servants bring in a huge funnel, and he is filled with liquor until his abdominal proportions resemble a balloon. In this condition he is taken to a bed chamber, where he is worked upon by the Duke's doctors, and he comes down to normal size: then he is put to bed. But his thirst does not allow him to slumber, and he arises. Suddenly the paintings on the wall become animated, drinking, hopping from his grasp, and other magic effects show him only drinking men and girls. By this time the Duke has tired of the fun, and the poor man is carried back to where he was found in the square. Others of his ilk drag him into the road, and he is left kicking his way out from under tables and chairs which are piled upon him.

PATHE FRERES.

PIERRETTE'S TALISMAN.—In this pretty picture we see a harlequin come into his room, and being tired, stretches across the bed and is soon in the land of Nod. Just then his little sweetheart enters and we see her pick up a suit that is thrown over a chair, and out falls a photograph of another girl. The little creature is so jealous of her rival that she tears the picture up, and taking her guitar leaves the place, vowing never to return to her faithless lover.

In the next scene we see her standing outside of a cottage on a cold Winter's night, playing her guitar and singing, when out rushes an old man who is annoyed by her music, and knocks her down in the snow. The poor little thing, tired and discouraged, falls asleep on a heap of brambles. The next picture shows us her beautiful dream, in which an old witch appears and presents her with a jumping jack, and tells her that by pulling the string, any wish she may make will be immediately granted. Like all poor little girls, her first wish is that she may be rich and receive the attentions of a noble young lover. In a twinkling we see her transported to a beautiful garden, where she is greeted by an old man who takes her to a beautiful palace, where, with the assistance of a maid, she is decked out in the most costly of gowns. When her toilet is completed, the old man returns with a noble-looking young fellow and when the latter sees Pierrette it is a case of love at first sight. Before she can accept the young lover, however, she must rid herself of the old man's attention, so wishing that the latter would vanish from her sight, we see several attendants appear and take the old fellow away. The young man then takes her to a grand reception, where she is the envy of all the ladies present, and is showered with attentions by all the men. One youth in particular is terribly smitten with her charms, and his devotion arouses the ire of her escort, who challenges him to fight a duel. They retire to the open and have it over in a few moments, her lover being killed. Having the field now to himself, the successful wooer accompanies her back to her palace and is making ardent love to her when she wakes up and finds herself alone in the chill night air. Disappointed and miserable, she manages to fall asleep again, and this time sees beautiful nymphs dancing around her, and dreams that her own lover is searching for her, which dream comes true, for the latter is soon upon the scene and is horrified to see her lying there in the snow. Gently awakening her, there is a reconciliation between the happy pair and he takes her home to make her his happy young bride. Length, 885 feet.

THE FAKIR'S DREAM.—An old fellow who runs a "Knock a baby down and you will get a good cigar" booth in a large amusement resort, similar to Coney Island, has a lot of grotesque figures which afford no end of amusement to the spectators. The attendant of the show, falling asleep, dreams that all the figures get up and leave their places and go out in a body to have one hilarious time. The first place they strike is a Pathe show, and we watch them crowding in to enjoy the moving pictures. Next they all take a slide on the toboggan and their antics cause us much amusement, especially when we see them landing in a heap at the bottom of the slide. They have a boat ride, go on the roller coaster, have their pictures taken and enjoy all the sights in the place. Finally they come to a side show where a man is offering a price to anyone who can throw him in a wrestling match. One of the fellows tries, but loses in the first hold. Finally, one of the women of the party challenges the professional and with the greatest ease downs him and nearly breaks his back in the operation. They wind up by having a ride on the merry-go-round, and in the last picture we see them all back in their different places in the booth and the old attendant waking up gazes anxiously around in order to satisfy himself that it is only a dream. Length, 784 feet.

HUNTING FOR HER BETTER HALF.—A young woman who is insanely jealous of her husband, receives an anonymous letter telling her that her husband is unfaithful to her. She immediately leaves the house, and in a terrible rage starts down the street in search of her hubby. As she goes along she is followed by a masher, and being in no mental condition to receive the attentions of the stranger, she turns on him and gives him a terrible beating. In her rage she dashes into a tradesman carrying some bundles and upsets him and his goods all over the street. She then hails a tram car and thinking only of getting inside, she makes a dash up the steps and beats everyone who interferes with her. When she is getting off she causes another panic among the passengers, and one poor unfortunate woman who happens to get in her way, gets a terrific beating and is left sprawling in the middle of the road. As the jealous creature is going down the street, still vainly searching for her better half, she spies a man who happens to be dressed exactly like her husband. She watches him flirt with a woman, and get into a cab and drive away with her. The enraged spouse hails a cab and after knocking the driver off his seat, mounts the box and follows the pair. When she catches up to them she proceeds to give the fellow a terrible thrashing, when all at once her own husband comes along and is shocked at his wife's conduct. But the shock he receives is nothing compared to hers when looking at her victim she finds that he is a negro. After this she calms down and quietly returns home with her husband. Length, 292 feet.

HOW MABEL FOUND A HUSBAND.—A pretty girl who is continually under the eye of her father is seen seated in the drawing room of her home with her aged parent, who is constantly falling asleep. She finds his company rather monotonous and during his slumbers she steals out to seek a diversion. She hits upon a scheme whereby she can make the acquaintance of a young man in the neighborhood who owns an auto, and who passes her home quite often. Going out to the street she breaks a couple of bottles on the curb, and comes in to await developments. Soon the auto is passing the house, and as it goes over the glass the tire is punctured, and the occupant and his driver are helplessly standing surveying the situation when the clever miss appears upon the scene and offers her kind assistance. Immediately the young man is impressed by the pretty girl and needs very little coaxing to be lured into her garden, while the chauffeur mends the tire. She takes him to a beautiful spot in the garden and they are becoming very friendly when the father appears on the scene. The young lady introduces her friend and explains the embarrassing situation to the old gentleman who is extremely cordial to the stranger. Soon the old fellow is fast asleep and it gives the young couple an opportunity to steal away to a secluded part of the grounds, where the youth proposes to the maiden. She refers him to her father, but when the old man hears the news he is shocked and immediately sends the girl into the house and orders the youth to leave the place. But the latter pays no attention to the father's commands, and in a short time the girl appears on the balcony and climbs down a ladder which the lover has secured, and they elope in the waiting auto. When the father misses his daughter he starts in pursuit and overtaking a motor cycle on the road, he engages the fellow to take him on and follow the fleeting pair. The latter are gaining good headway when something goes wrong with the car and it comes to a sudden stop, thereby letting the enraged parent catch up to them. He flies at the young people, but the girl clings to her lover, and when the old man sees that there is no use of interfering further, he gives his consent and blessing. Length, 485 feet.

CAUGHT WITH THE GOODS. An old jeweler and his wife start out to enjoy a basket picnic in the country, and we see them as they trudge along over hills and through fields in search of a nice quiet spot to spread their lunch. When they find a suitable place they unload their basket and enjoy a fine repast. Then, removing their shoes and outer garments, decide to lie down and enjoy a snooze.

A man and woman coming through the wood, see the slumbering pair and noticing their wearing apparel lying on the ground, seize it and hasten away. When the old couple wake up they are horrified to find that they have been robbed, and are compelled to make their way home in their stocking feet, a sorry looking pair indeed.

The thieves deck themselves out in the stolen clothes, but finding that the watch won't keep good time they go to the jeweler's to have it repaired. Unfortunately for them, they happen into the shop run by the people whom they robbed, and immediately the old jeweler recognizes his watch, while his wife knows her hat, which is adorning the thief's companion. While the jeweler is in earnest conversation with the pair, his wife sneaks out and gets the police, who come in and take the thieves unawares. They are stripped of the stolen goods and locked up, while the happy couple are pleased to have their belongings returned. Length, 423 feet.

MYSTERIOUS KNIGHT. This is another of our beautifully colored trick films which must be seen to be appreciated.

The Mysterious Knight first appears in a burst of flame and immediately begins to make things interesting for the amazed spectators. He dances around and cuts some funny capers and then with a swing of his sword calls up a group of beautiful Amazons, who go through a drill and then disappear. Next two young girls dressed as pages spring out from under his robe, and when he has introduced them he goes up himself in a cloud of smoke. These little pages perform some wonderful tricks, such as bringing to life the figures on a coat-of-arms, and we look on with interest at the miniature soldiers engaged in duels. One of the pages then places a sword in the middle of the stage, on the hilt of which a tiny warrior perches himself and entertains us. Finally the Knight appears again and there is a grand ensemble of all the different characters which have taken part in the performance, making a very beautiful tableau. All at once with a swing of his sword the Mysterious Knight causes the entire group to disappear and then he himself vanishes in a cloud of smoke. Length, 459 feet.

A SICILIAN HERMIT.—In this interesting picture we are brought in close contact with an old monk who has lived his long life in the monastery, and now, at the evening of his lonely existence, we see him as he goes about in simple Christian way, administering to the poor and needy. In the first picture he appears in the grounds of the convent, meditating before the skeletons of his departed brethren, whose bones are arranged in a crypt, where he goes to pray and meditate. Next we see him start out to the village for supplies, and as he goes along the road he begs for the poor from the villagers. With those in want he shares his scanty provisions and always has a word of consolation for them in their troubles. He instructs the children and teaches them their prayers, and goes about the village streets carrying sunshine along with him. Everyone seems happier for having met and talked with the kind old man, who has only love in his heart for all his fellow creatures. Length, 442 feet.

SELIG POLYSCOPE CO.

THE FISHERMAN'S RIVAL (Selig). — Clay Hughes, spending his vacation at a fishermen's settlement, meets and falls in love with Ethel Dean, the daughter of a large family. Rufe Brown a native of the village and accepted suitor by the parents of our heroine, soon learns of his rival's progress and proceeds by threats and abuse to discourage any attempt on Clay's part to win from him the prize he has coveted for years. But Ethel is not so easily cowed by her parents' commands and the threats of the now thoroughly detested Rufe. She makes up her mind to elope with her sweetheart, and after the marriage is culminated to forever shake the dust of Seaview from her feet. On her way to the postoffice to mail a letter arranging a meeting with her lover she encounters her burly suitor, Rufe, who demands to know upon what errand she is bent. She attempts to pass him when he snatches the letter from her hand and reads the address. Cursing his fortunate rival and heaping dire threats upon the head of the helpless girl he rushes away to inform her parents of what he has learned.

Old man Dean is infuriated at his daughter's choice and advises Rufe to hunt up his rival and administer to him a sound thrashing, confident that the young city chap would beat a hasty retreat and thus become ridiculous in the eyes of the deluded girl. Acting upon this suggestion, and accompanied by the old man and two younger brothers of Ethel, he goes to Clay's boarding house and calls him out. They all repair to the outskirts of the village and there Rufe informs Clay that he intends to give him the "derndest lickin' " he ever had. Something happened, but to the complete surprise and sorrow of the village bully, the outcome was far different from what he had anticipated.

Fearing to encounter his now feared rival alone he secures the aid of a rough companion, and together they lie in wait for their victim.

The evening shades are fast falling when Clay and Ethel are seen walking along the sandy beach. Two figures come skulking out of the gloom, and sneaking up behind the unsuspecting couple, the girl is seized, and Clay is hurled unconscious to the ground. Hastily raising the limp form of his hated rival, Rufe carries him to a small rowboat and placing his insensible victim in the frail shell he pushes it off into the waves, where the wind quickly seizes it and carries it out to sea.

Returning to the girl, the two ruffians drag her to an old warehouse, where the dissolute companion of the villainous Rufe makes his home. In order to divert suspicion from themselves, the two partners in crime try to induce Ethel to write a letter informing her parents that she has eloped with her lover, Clay. Her refusal to accede to their wishes causes them to resort to drastic measures. Opening a trapdoor to a slimy underground cellar below them, they lower the struggling girl by a rope into its gruesome depths, and there leave her until by fright she is compelled to obey their instructions.

Securing the letter he wanted and leaving her to be watched by his accomplice, the ruffian hurries to the old fisherman's house to apprise him of his daughter's disappearance.

But what of our hero? His signal of distress is finally seen, and a life crew is soon plowing its way through the waves to his rescue. A fast row back to the land, and then a search is begun for the missing girl.

Again we return to our heroine. The thought of escape comes to her mind. She first convinces herself that the scoundrel is asleep, then steals softly towards the outer door. Too late the burly

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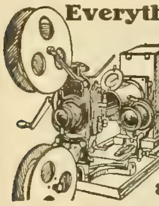

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form of Rufe looms up before her. He seizes her in his arms, but in her frantic struggles the lamp is dashed to the floor, and before the villains have time to strike a match the girl has fled. With an oath, Rufe dashes through the door to follow her, but the girl is swift of foot and has almost reached her home when she runs into the arms of her lover, who, with a party of men, has been searching for her. Rufe also stumbles into their midst and is at once put under arrest. His subsequent trial and condemnation are shown, also the happy ending of Ethel and Clay's romance. Length, 980 feet.

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THE MERRY WIDOW HAT (Vitagraph).—A comic.

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A DEARLY PAID FOR KISS (Vitagraph).—A short sketch showing the folly of becoming too familiar with the parlor maid.

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THE RED BARN MYSTERY (Williams, Brown & Earle).—Few tragedies have ever stirred the country more profoundly than the famous crime in the Red Barn. The date of the tragedy, or rather the discovery, was early Summer of 1828, just eighty-two years ago.

Wm. Corder, a young farmer, is engaged to be married to a wayward young woman, Maria Martin, and he calls on her at her home and makes an appointment for her to meet him in male attire at the old Red Barn. Finding that he is to be disinherited by his wealthy parents if he persists in his marriage with this girl, and being in fear of the consequences of not marrying her, from her brothers and father, he lures her to this lonely spot, where he has gone before and dug an improvised trench. The frantic efforts of the girl to get from his clutches and escape with her life are shown, and finally the actual murder.

Wm. Corder then leaves the vicinity, and writes several times to the parents of Maria Martin how happy they are together. The mother of Maria is taken very ill, and during the course of her illness is seized with delirium, in which a dream appears, vividly portraying the actual scene of the crime. This scene is so vivid and realistic that she pleads with the officers to investigate, when the matter is discovered and Corder is brought to justice.

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An Error in the Law.—A week later—Evening—The happy family—A knock at the door—The "Idler's" vengeance—A warrant for an innocent man—The brother believes him guiltless—Swears to find the guilty—A wife's affection.

A Plot for Freedom.—Brother and wife—The plot—Files and saws concealed in a loaf of bread—The lunch—At the prison—The guard's refusal—Love knows no law—Wife secretly passes bread to imprisoned husband—A well-laid plan.

The Escape.—Cuts his way to liberty—A guard encountered—The keys secured—All to liberty—The chase—To the river—Over the mountains—Into the woods—Posse checked by fire—The last stand—Brandon left for dead—Found.

The "Wolf" Makes an Enemy of His Accomplice.—A good heart—The quarrel—A cowardly blow—Another enemy—To the highway—Picked up by the brother—Declares revenge.

All Is Well that Ends Well.—A once happy home—The watching sister—Wife with wounded husband—House surrounded—Captured—The interruption—Brother with witness—Happiness once more—The prayer—A coward's last play—The end.

We must admit that the above is but a meagre description of the subject, while in undeniable truth claim it to be perfect in photographic quality and general action throughout. Length, 1,000 feet.

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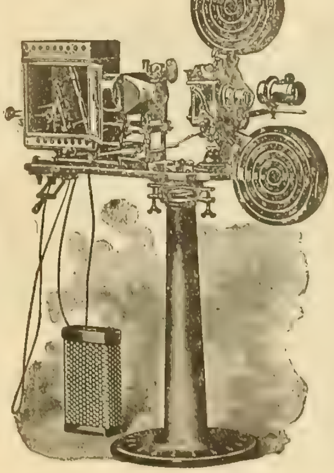

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A Man, a Maid, a Moon, a Boat.
Are You Sincere.
I Will Try.
For the Last Time Call Me Sweetheart.
From Egypt to the Zululand.
Late Hours.
Down in Jungletown.
I Want You.
Dear Heart.

DEWITT C. WHEELER.

Swing Me Higher, Obadiah.
O'Brien Has No Place to Go.
The Garden of Dreams.
Are You Sincere.
There Never Was a Girl Like You.
Playing School.
Dear Heart.
Don't Go Away.
Take Me Out to the End of the Pier.
You Will Have to Sing an Irish Song.
You'll Do the Same Thing Over for the Old Red, White and Blue.
We're Growing Old Together.
No One Knows.
Rainbow.
When Night Falls, Dear.
In Mem'ry of You, Sweetheart.
It Looks Like a Big Night To-night.
Mandy Lane.
Stars of the National Game.
The Little Old Red School House On the Hill.
Good Evening, Caroline.
Swing Me Higher Obadiah.
Roguish Eyes.
Wont You Let Me Call You Sweetheart?
O'Brien Has no Place to Go.
Just Because It's You.

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Grandma.
Going Back to Kentucky.
Kerry Mills Barn Dance.
By the Light of the Same Old Moon.
Always Me.
In the Days of '49.
Taffy.
If I Had a Thousand Lives.
If You Cared for Me as I Care for You.
Meet Me in Rose Time, Rosie.
I'll Be Home in Harvest Time.
Take a Trip Down to Luna with Me.
When the Sunrise Paints the Distant Hills with Rose.
That Hammock Is Just for Two, You Know.
My Dreams of the U. S. A.
A Man, a Maid, a Moon, a Boat.
Honor Bright, I Loves You Right.
Would You Miss Me?
If You Were Mine.
You'll Always Be Sweet Sixteen to Me.
Dixie and the Girl I Love.
If I Should Fall in Love with You.
What Will Your Answer Be?
Some One I Know and You Know To.
There Never Was a Girl Like You.
Somebody I Know and You Know, Too.
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Sweet Irene.

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Smarty
Just Because He Couldn't Sing "Love Me and the World Is Mine."
When It's Moonlight, Mary Darling, 'Neath the Old Grape Arbor Shade.

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I Lost My Heart When I Saw Your Eyes.
I Love You as the Roses Love the Dew.
M-u-m Is the Word.
Over the Hills and Far Away.
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Spooneyville.
Some Heart Is Sighing.
Sweetheart Town.
The Man Who Fights the Flames.
When the Harbor Lights Are Burning.
Won't You Be My Baby Boy?
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Wildflower.
When the Meadow Larks Are Calling.
When the Bright Sun Is Shining
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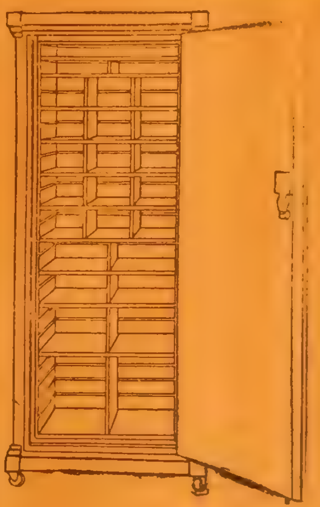

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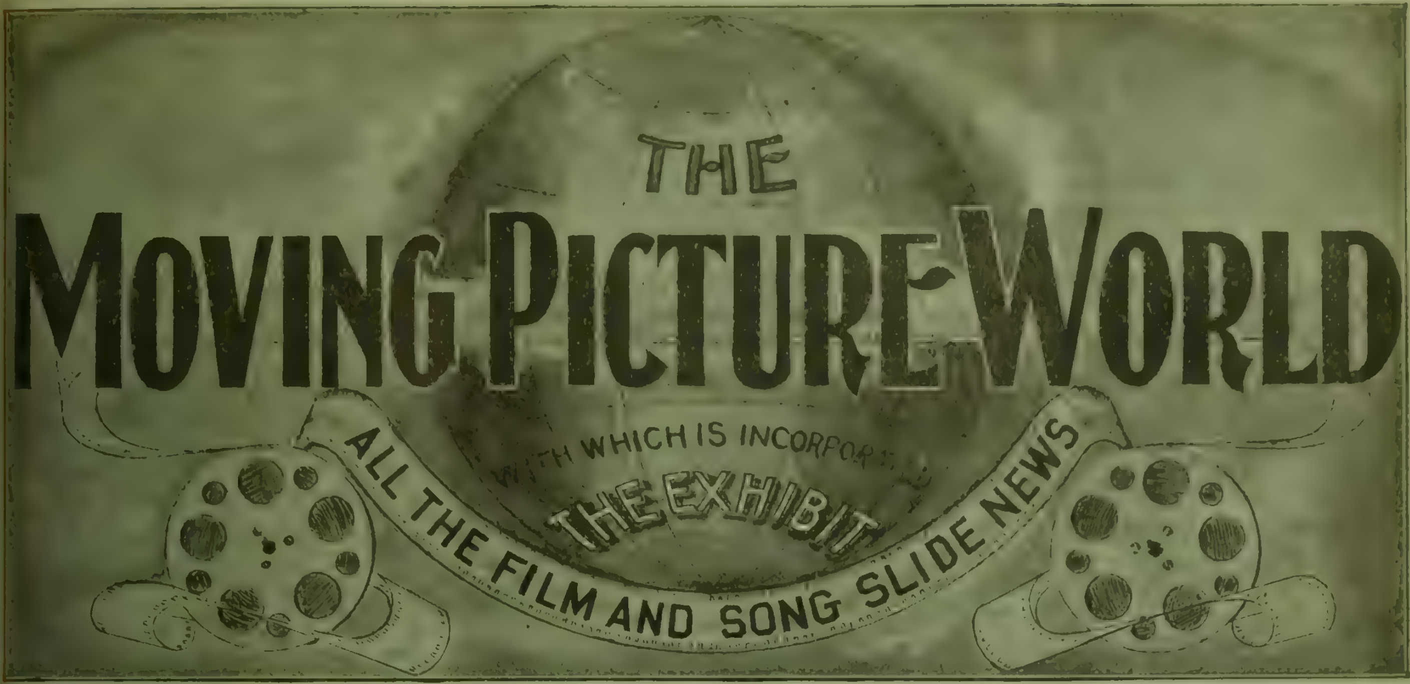

THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBITOR

ALL THE FILM AND SONG SLIDE NEWS

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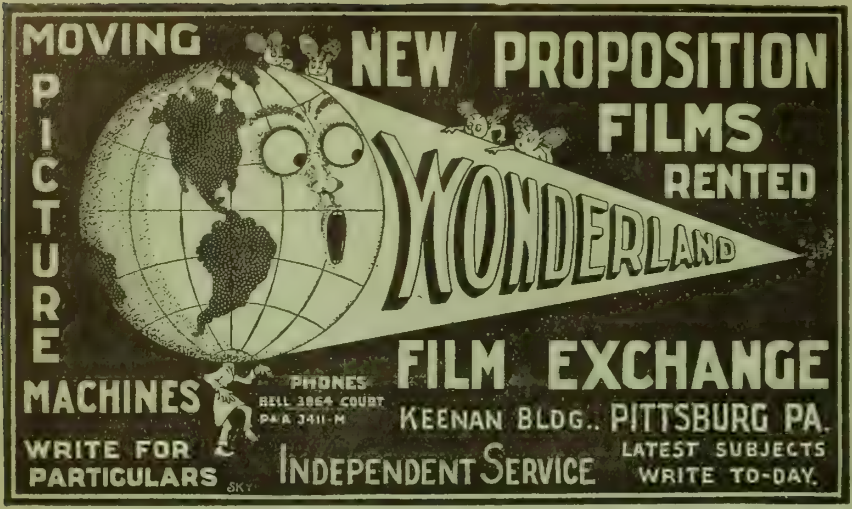

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ALL THE FILM AND SONG SLIDE NEWS

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Vol. 3 NOVEMBER 7 **No. 19**

Editorial.

GROWTH OF THE EDUCATIONAL IDEA.

An encouraging feature in connection with motion pictures is the fact that they are being more and more looked upon as an educator as well as a means of entertainment. Men who are engaged in educational work are discussing their possibilities and the general press is not slow to take up and even to recommend their use. An editorial in the New York "Independent" of October 29th even goes so far as to advocate "Municipal Nickelodeons" and suggests that the Board of Education should open their schools in New York and other cities for "nickelodeon performances in addition to the more serious lectures that have already proved so successful. Thus the children will be reached as well as a class of older people who do not now attend the lectures." The wisdom of such a course would no doubt be attacked by those who have invested capital in the cheap show places, but, be that as it may, the moving picture is slowly but surely forcing its way into the educational field. While in the office of a manufacturer of moving picture machines this week, we were shown a letter from the Board of Education of a foreign country—Japan—asking for quotations on eight projecting machines to be used for class purposes. In justice to ourselves it is but fair to remark, in passing, that the writer mentioned THE MOVING PICTURE WORLD as the source of his information.

WITH THE FILM PRODUCERS.

Last week was another of those periods in the moving picture line wherein most of the manufacturers drifted into similarity of subjects. This time it was a trend to the melo-dramatic. "Wrongly Accused" was offered by the Essanay Company, while Lubin contributed "The Mountaineer's Revenge," and "Lights and Shadows of Chinatown" was the Selig offering. There was a marked absence of comedy subjects, but to those who like the good, old blood and thunder, the scarcity of comedy was of little consequence, the gap being filled to their satisfaction by the Essanay, Lubin and Selig subjects.

Edison's "Army of Two," based upon an incident of the Revolutionary War of '76, was a very desirable subject well presented. The same company also issued "Football Warriors," an interesting story with very clever situations. It follows the play "Strongheart" very closely. The only real fault with the picture is that it was drawn out too much. It would have been very much better at half its length.

Pathe essayed a novelty in "Bear Hunt." In photography and wild color it was a success. In other respects it fails to meet expectations. Too much time is consumed in getting to the hunt and the hunt itself is woefully short. The realism of the climax to the hunt is also marred by the camera being at too great a distance. This leaves room for a doubt that the bear was really brought down by the hunter before the camera, although a close observer, particularly one who sees the picture more than once, can see that this part of the picture is genuine.

The Vitagraph people had a staff of photographers at the Vanderbilt Cup Race again this year. Such subjects have taken their places with yacht races, athletic sports and like topical subjects. If they arouse any interest now it is short-lived, and the subject must be served while it is hot. For this reason the race course did not attract a large representation of moving picture producers. We believe the Vitagraph people alone were on the field. It is understood that they did not seek views of the race itself, but had their men scattered over the course to watch for sensations. In other words, it was sought to secure an American Dieppe circuit. While expectations in this direction were not realized, a very good subject was produced. A finish to the race and a better view of Robertson, the winner, would have been a desirable improvement.

Lubin releases on November 9 a whole reel subject of educational value, "The Cotton Industry of the South." We have not seen it, but judging from the advance description the subject is thoroughly treated and we can expect the photographic quality to be up to their high standard. Exhibitors should feature this film and encourage the maker to essay other work on the same lines.

For those who want a thriller Kalem announces "The Railroad Detective." We saw an advance copy and as a "thriller" it is a success.

AMONG THE FILM RENTERS.

Now that the Presidential election is over (and four years of prosperity ahead) we hope to hear more encouraging reports from renters and exhibitors as to the condition of trade. Mass meetings and parades have been charged with detracting patrons from the amusement places the past several weeks. We hope this has been the cause of poor business reported by so many. The trade has certainly been in a most inactive condition. The only activity shown has been on the part of Association exchanges trying to get customers from each other. This has by no means had a tendency to better conditions on the part of the exchanges. The exhibitors have not complained on this score for obvious reasons. It would seem from the reports that New York and Pennsylvania have been the hotbeds for price-cutting during the past six or eight weeks. All the exchanges claim they are holding their own (and some of the other fellow's), but the most enthusiastic hesitate when asked if the revenue under existing conditions is in proportion with that received before the price-cutting started. It can be reasonably inferred from this, that while the exchanges have good lists of exhibitors, and larger lists than they had a month or six weeks ago, they are taking in less money. This condition cannot be attributed to the effects of the election campaign, nor is the close of the campaign expected to have a bearing upon it.

An exchange man said the other day that a big mistake was made in starting the general cut in prices and there is nothing in view at present that looks like a remedy.

"It is mighty easy," he said, "to reduce the rental prices and mighty hard to raise them. I really do not see how some of the exchanges exist. I have been expecting every day to hear of some of them throwing up the sponge. Honestly, I believe there is a sort of enchantment that holds them to the business. It certainly is not the money. How can it be? See how the exchanges have multiplied since the last Licensed Manufacturers' meetings and see how price-cutting has grown in the same time? No, I am not crying calamity, nor do I entertain the thought that the moving pictures are on the wane. The facts disprove this. What I intend to say is that the present condition of the trade is such that some of the men who are conducting exchanges will be obliged in time to seek another line of business and when they do, there will be less demoralization and the exchanges will gradually settle down to a legitimate basis."

"Do you mean that the rental prices will then be raised?"

"I mean that at present the film exchanges are between the devil and the deep sea. The manufacturers fix the selling price of films and the exhibitors fix their prices for the hire of them. Could anybody be in a worse position? The exchange man is not a free agent in any sense of the term."

"What course have you in mind?"

"Only to pursue the even tenor of my way, get all the customers I can at the best prices possible, and live in hope that some good fairy will ultimately point out a path that will lead from the bondage."

"Do you think the relief you say is needed can be secured through organization?"

"It certainly does not seem so. The exchange men, operating under the Edison license, now have an association—the Film Service Association. And yet I think a well organized body of good men could accomplish something. The trouble in the past has been that numerical strength rather than quality has been the motive in forming such associations. If more attention is given the character of applicants for membership and, following the some standard, some members are weeded out, I do not think the exchange men would experience much difficulty in arriving at an understanding with both the manufacturers and exhibitors that would better their condition. At the present time there appears to be absolutely no community of interest. The manufacturers are after the exchanges to buy more films and the exhibitor is after them to get more. The result is that most of the time the exchange man is calling the manufacturer an oppressor and the exhibitor a cheap skate; the manufacturer says the exchange man is squeezing too much out of the old films and not giving the exhibtiors what they want; and the exhibitors say they are in danger of losing their patronage because the exchange man won't give them the right kind of films. It is a regular free-for-all with the exchange man as the under dog."

"Suggest a remedy."

"I wish I could without running the risk of being exterminated. If I suggest that the exhibitor pay more for his service I get rapped, and if I say the manufacturers should reduce the price of films to meet the conditions I am declared an outlaw. No, I can't suggest anything. But, honestly, isn't the condition a stunner? I would like to come across some good suggestions."

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.

THE CONDUCT OF THE SHOW.

The day before election, a film renter said to us: "Don't fail to vote for Chanler to-morrow. Every moving picture man, even if he is otherwise in favor of the straight Republican ticket, should vote for Chanler in preference to Hughes." "Why not Hughes?" we asked. "Well, as you know, Hughes' policy is to enforce the laws to the letter, and this would greatly hurt the moving picture business through the exhibitor."

What fetish is this that is being cherished among the trade? Can law-breaking be good for any business? The advantages that may be obtained by the evasion of any law that is formed for the welfare of the community can only be temporary, and exposure and punishment is always certain to follow. We are sorry to say that the persistent tendency on the part of many exhibitors to violate the laws has greatly injured the standing of the moving picture business and has made it all the harder for even the law-abiding citizens to do business.

One illustration of this law-breaking tendency and its effects is recorded in our "Notes of the Trade" of this week, where a theater in Brooklyn, whose license only permitted it to show to 300, was caught with over 500 crowded into the place. More than this, the inspector said that he found the aisles and exits to be littered and blockaded with lumber. Result: A motion to have the license revoked and more strict attention being given to other places. Another instance is recorded from Lynn, Mass., this week, where two theaters, the Olympic and Novelty, have been closed by the police on account of overcrowding in the aisles. In our correspondence of the week are reported two similar cases in Western cities. Even if those places are permitted to re-open, they have been given a black eye among the authorities and the effect is far-reaching.

* * *

Another absurd remark, which only displayed the ignorance of the man, was made to us last week when commenting on the untidy appearance of a theater on the East Side. Said the manager of this place: "The more filthy the place is, the better the people around here seem to like it." Two other witnesses were present when this remark was made, but we refrain from mentioning the name of the place, out of sympathy, not out of respect, for the manager. In every business or profession can be found people who have missed their vocation, but the moving picture business, with its novelty and possibility of large returns from a small investment of money and brains, seems to have attracted a larger proportion of misfits than any other calling. The man who is catering to the public and who cannot see the advantage of keeping his place as clean and attractive as possible, is not even fit to be in charge of a hog-pen.

As if corroboration of these remarks were needed, a letter has just come to hand from a man who is not in any way connected with the moving picture business and only interested therein as an occasional visitor at the shows. We append his remarks as an example of how the public may feel in regard to the matter. Many men have their opinions and may express them to others, but few care to go to the trouble of putting them in writing:

FITTING UP NICOLETS.

No matter under what name they go, they are all substantially the same. A long, narrow room, with a gallery in one end and a screen at the other. Most places of this character have only one aisle down the middle, and two, three or four seats down each side. Of course if the place is wider they have more aisles, and the arrangement depends more upon the fire department regulations than upon the individual taste or desire of the owner.

It would seem that whatever else the proprietor might wish to do he would make the place comfortable. But the writer was in one a few nights ago where absolutely no ventilation had been provided and where the seats are so close together that a grown man cannot sit straight in them. It would seem that this is poor policy. The nicolet should be comfortable for visitors, at least, and this comfort will attract further custom and cause those who attend to tell their friends and bring others. The advertising of such shows is done largely by those who go once and then again and tell their friends what good pictures can be found at such a nicolet. Consequently, if a proprietor desires good patronage he should make his place comfortable. It doesn't pay to crowd the seats. Eventually it will tell against the place.

Another point can be made against the crowded seats. In case of fire it would be impossible to get out of those seats. Men would become wedged in despite their most frantic endeavors to get out and what would happen to women and children one may conjecture. It would require the reality to give actual results.

It may be said that proprietors cannot afford to invest much capital in a place of this kind when they get only 5 cents for their admissions, but this view is erroneous. If the show is a good one and the place is attractive it will be crowded all the time and that means steadily expanding profits. The better the show and the more comfortable the room the larger and more constant will be the attendance. Few will undertake to dispute this proposition, which is so self evident that it shouldn't requre reiteraton. Every one who opens a nicolet should follow these simple rules without being told.

Next the place should be kept perfectly clean. It seems strange that it should be necessary to throw slides on the screen admonishing men not to spit on the floor, but in numerous nicolets this has to be done, otherwise under some seats huge pools of tobacco spit would be left to spoil the skirts of the lady who happened to be unfortunate enough to sit there. In any case the place should be kept clean.

This is said, too, knowing full well the fact that the cheap shows are quite likely to attract those who are not any too cleanly in their habits and who, all things considered, require to be admonished to do things which should, apparently, appeal to every man with any of the instincts of a gentleman.

Perhaps no more helpful or suggestive words can be left with the men about to fit up a place can be given than this: To make them comfortable with ventilation and easy seats and then keep them clean. The liberal patronage which will surely be yours will compensate for anything you may expend in this way.

"NOT ALL THE MOVING PICTURE SHOWS ARE OPEN TO OBJECTION!"

Collier's hands out the following as an apology, instead of printing some of the letters which they received in protest against the biased and unreasonable article which recently appeared in their Weekly. It would only have been fair if they had printed in full the letter from Carl Laemmle, from which the quotation of Miss Jane Addams is taken.

> One side of the moving picture show was vivaciously presented by Miss Alice Minnie Herts in our paper recently. A correspondent who disagrees with her quotes from a letter of Miss Jane Addams thus:
>
> "It is unfortunate that the five-cent theater has become associated in the public mind with the lurid and unworthy. Our experience at Hull House has left no doubt in our minds that in time moving pictures will be used quite as the stereopticon is at present, for all purposes of education and entertainment, and that schools and churches will count the films as among their most valuable equipment."
>
> The same correspondent points out that the moving pictures often exhibit subjects in history, methods in industry, geographical scenes and works of art. Miss Herts argues against the whole method, even as some patrons of the drama argue against vaudeville, but that is a large subject, and to regret an invention is at least waste of time. What use is made of the invention is another question, and it is only fair to say that not all moving picture shows are open to the objection of presenting anything that could demoralize or revolt.

AMONG THE SLIDE MAKERS.

The latest hunch the slide copyist has given the business is to copy a certain man's slides which he made for one of his own songs and then had the gall to write to this man for free copies of his music to send out with their copied slides.

There was a rush Election Day at the slide makers for campaign slides. As usual some people put off getting their material until the last minute when they discovered they wanted them. One slide maker was kept busy all Election morning cutting glass lantern slide size for special notice writing. There is no sense of people waiting until the last minute to get their slides. Common sense should teach everybody that runs a show that they need, especially on Election night, pictures of the successful candidates.

We understand that the singer in the Albany theater who was accused of running a slide rental bureau on borrowed slides is having his case looked into by several music publishers and that he will get no more free slides.

Quite a business was done Election night in several of the dime theaters in the city with advertising slides. We venture to caution the owners of these places, however, that this advertising the grocery, shoe, drug and other stores in their neighborhood will in time drive the people away from their shows. They come there and pay to see moving pictures and hear illustrated songs and not to get quotations on green apples from some local grocer.

A MARVELOUS AND NOTABLE SUCCESS—A WONDERFUL MACHINE.

We are glad to be able to mention the absolute success of a wonderful magic lantern constructed by Mr. Walter Palmer, the electrician, and Mr. Archibald Seixas, a reporter on the New York Times. This lantern uses a roll of transparent silk film feeding in front of and across the condenser lens and behind the projecting lens. The writing on the film of the election returns was done with the Tel-autograph in full sight of the audience of 25,000 people gathered in the street, the shadow of the Tel-autograph syphon being thrown on the screen as the ink flowed from the point on the screen across Forty-second street. The instrument that did the writing by electricity was located on the fifteenth floor of the Times building and communicated with the reproducing machinery in the lantern on the second floor of the building on Forty-second street across from the Times building. When the returns, written by the Tel-autograph, appeared on the magic lantern screen it seemed just as if somebody was writing them with a giant fountain pen. It was a most wonderful performance and has added new laurels to the marvelous system of electric telegraphy which reproduces a man's handwriting over a space of thousands of miles.

In the rear of the Times building, near Forty-third street, Messrs. Palmer and Seixas had another lantern operating. This did not use the electric Tel-autograph to write the bulletins, but used slides five by five and a half inches in size. It was a most marvelous success also and is well worth mentioning in detail. The slides were made by covering the glass with a coat of red opaque mixed with ether, which dried instantly on being applied. The bulletins were rapidly written with a sharp pointed steel stylus, cutting through the opaque and leaving clear glass. Never were such clear bulletins shown in New York before as those shown by the Times on Election night. The only thing that marred the exhibition was that the photographer who had made the portrait slides not being able to get lantern slide plates large enough for his transparencies had used negative plates and they had fogged. This deficiency was remedied early in the evening, however, by Mr. Seixas spying Henry B. Ingram, the slide maker, in the crowd watching the bulletins and soon Mr. Ingram furnished him with a collection of handsomely colored portrait slides of the various candidates, which were used for the balance of the evening in a special carrier.

Altogether the exhibition of bulletins at the New York Times office were the most satisfactory of any manipulated in New York. Messrs. Palmer and Seixas, who set up the exhibition, were delighted with the success of their exhibition and, as Mr. Palmer described it: "They had them all beaten to a frazzle!"

Have you subscribed for the WORLD? Only $2.00 per year.

Comments on Film Subjects.

"After Many Years."—The subject is one strong enough on which to build a very dramatic and pathetic picture and the sketch contains some very fine characters, but the production is poorly treated. The little girl is the best actor, at least the most natural, while the father and mother are too exaggerated in the sentimental work. I entered the hall on time to see the last scene and as I was favorably impressed, I remained to see the whole picture, but I was disappointed as the first scenes were not so well acted as the last two.

"The Youthful Benefactor."—A good theme for a picture, as a kind action on the part of a child is always favorably received. The action could be more natural.

"Little Waif."—Another very fine subject with a boy hero also suffers from poor action. The boy is very clever in his acting and if the captain and some of the men had done as well the film would have been a great success. The spectators always show a deep interest in pictures in which children have a leading part and their actions are, as a rule, natural, but they should be suported by a good company.

"Saved By Love."—As "Ex-Convict No. 900," of the same manufacturers, this film is another illustration of the work of the future: A dramatic production in which the actions are not overcrowded but natural and well timed. As the spectators could follow the plot, without the help of a lecturer, they were deeply interested and the different comments were highly favorable to the work.

"Ascending Mt. Pilatus in Switzerland" is a travel picture and a very fine specimen of good and sharp photography. The audience was well impressed at the wonders of Switzerland. The film is perhaps a little too long, consequently a little tiresome. The manufacturers could have improved same by omitting the passage through some of the dark tunnels and end the picture in giving a few of the splendid views to be had from the top of Mt. Pilatus, as: The Lake of 4 Cantons, Lucerne, Righi Kulm, the Bernese Alps, etc.

"Ex-Convict No. 900" is a remarkable production in which the manufacturers give ample time for the actions and as the participants do not hurry their part, to crowd too much in a few seconds, they act naturally. The natural is what we must have, as the public wants to believe life-like what they are shown on the screen. The plot is highly dramatic and I am sorry to state "is only too true," as our police departments seem to delight to make as uncomfortable as possible the life of an ex-convict. Every situation is well worked out and the plot easy to understand. The picture is well staged, very well acted and of a good photographic quality. This film can be called an advance specimen of the work of the future.

"The Power of Labor."—Although not in fancy with the subect, this film is a great improvement in the work of the Selig Polyscope Co. The story is forcibly told, the staging is very good, the acting could not be better, and the photography is up to the standard of the said manufacturers. It is regretable that when manufacturers go to such expense, trouble and pains, they should not more carefully study the sketch. It does not seem very plausible that the furnaces should be kept going when we are told the mill is on a strike of several weeks, unless the superintendent ordered the fires to be kept burning to accomplish his purpose of getting rid of the young man. Aside from these observations, "The Power of Labor" is a very good credit to the manufacturers and is well received.

"Fortune Hunters."—This French picture is too American. The young lady has the independence of our American girls and is minus the traditional "French chaperon." The film would be American if it was not for the scene of the cafe, which is a typical French scene, as also the challenge to a duel. Although the picture is well acted and staged, the subject is weak. It does not seem very natural that a young man, appearing of good family and openly received by the parents of the girl as a desirable suitor, should resort to an attempt at kidnapping the girl.

"Mabel's Beau in Trouble" is a very good, amusing and effective film, well acted, well staged and of good photography. This picture is minus (for an exception) the long chases, minus the well-known nurse and her baby carriage, the gendarmes, bicyclist, the same old falls, etc. The film shows conclusively that good pictures can be produced without always turning around the same plot.

"The Magic Flute" is a good production, very well staged and acted and with some very good photographic effects. The subject is interesting and amusing and the plot is easy to follow.

"A Dumb Hero."—The photography is fairly good, but the action of the figures is very jerky. They seem to hesitate and then suddenly leap forward as though they had just made up their minds and intended doing what they had to do before they forgot. Of course, this doesn't apply to the dog. He does his part perfectly. The last scene, with the children seated on each side of the dog as he lolls with his mouth open and his tongue hanging out, is realistic and natural.

"Nations of the World."—A film which has some claims to originality, but scarcely anything else. It creates a wrong impression in the minds of those who see it and the nationalities represented have every reason to resent such caricatures as are shown on the screen.

"David Garrick."—A reproduction of this famous old play by Henry E. Dixey and a capable company. The action is rapid, but is accurate, as it would naturally be in the hands of a company of trained actors such as Dixey would gather about him. The photography is good; only in a few instances does it become dim and difficult to understand, but this is due to the rapid movement of the actors too near the camera. The play is too well known to require a repetition of its plot, and in this instance the entire reproduction is satisfactory and the audience is invariably pleased with the pictures. Those who have never seen the play will enjoy the film because of its excellent qualities, while those who have seen it will enjoy it because it reproduces the play so faithfully.

"Benvenuto Cellini."—The action is spirited. The photography is good, and save for some minor defects like too much rushing about on horses much out of focus, which do not seem to bear any particular relation to the play, there is practically nothing to be criticised and much to be praised. Most of the characters do their work well and the film is certainly sufficiently good to deserve a long run.

"The Actor's Child" certainly did hold the rapt attention of the audience in the Dewey Theater, in spite of the fact that some of the situations are rather long drawn out. This would not have been noticeable, perhaps, if the operator had turned the handle of his machine at the proper speed. As a rule, operators put on too much speed, but the operator at this theater errs on the other side. On several occasions we have seen subjects rendered ridiculous by the projecting machine being run at slower speed than that of the taking of the negative, and that occurred in this case. The producers have brought out the story clearly and the film is one that will appeal to any audience.

The Kleine Optical Co. will issue during the week of November 9-14, a number of film subjects of the now famous Urban-Eclipse Educational Series. Among the titles are: "The Lake of Garda, Italy," a half-reel subject which is remarkable for its photographic quality and the rare beauty and interest of the scenes shown; "A Tyrolean Paradise," pictures secured in the popular health resorts of the southern Tyrol; "The Gorges of the Tarn," scenes in one of the most picturesque districts of the southwest of France. Such subjects are a welcome change from the artificial dramas and comedies, which are in danger of becoming monotonous in their sameness. The Kleine Optical Co. also announce the early release of two clever trick-comedies by the same maker —"The Prehistoric Man" and the "Quick Change Mesmerist" —and a number of excellent dramatic and comedy subjects by other manufacturers.

The standing of the firm of Pathe Freres as producers, may be seen from the fact that during the month of October they released thirty-five subjects, of a total length of 17,490 feet. Of these, 17 may be described as "comic," 10 as "dramatic," 5 "scenic," 2 "industrial" and 1 "trick." Among the dramatic films were some very powerful subjects, such as "The Sailor's Sweetheart" and "For the Sake of a Uniform," while the industrial, and some of the scenic films, were of especial value and beauty.

The Moving Picture World leads in circulation, in news gathering and information. When it comes to results, the World has them all beaten to a "frazzle."

NOTES OF THE TRADE.

Mobile, Ala.—The Victor Theater has been ordered closed by the fire department on account of deficient exits

Canton, Ill.—A moving picture show is under headway in the Herbert building, which will be conducted by Messrs. Bell & Kelso.

Youngstown, Ohio.—A new moving picture show is rapidly being constructed in the building on Liberty street by Thomas Dempsey.

Baltimore, Md.—At a cost of $8,000 James W. Bowers, Jr., will erect a spacious moving picture theater at 930 and 932 West Baltimore street.

Peru, Ill.—The Lonzen building is being remodeled for the opening of a high class moving picture theater under the proprietorship of J. W. Coup.

Baltimore, Md.—Plans have been completed for a new moving picture theater to be erected by B. Bloch, at the corner of O'Donnell and Potomac streets.

Sterling, Ill.—A room in the European Hotel building has been leased for a moving picture parlor, and the interior is being remodeled to suit the purpose.

New York City.—Plans have been filed for the remodeling of the building at the corner of Third avenue and 49th street into an amusement hall for moving pictures.

Washington, D. C.—A new moving picture theater is being constructed at 927 Pennsylvania avenue, northwest, to be operated by the Brown Baum Amusement Company.

Dubuque, Ia.—A new five-cent Dreamland Theater has opened for business under the management of Hod Mulvey, who also owns a string of show houses in Illinois and South Dakota.

Baltimore, Md.—Ades Bros. will erect a moving picture theater at 1600 North Washington street. Extensive improvements will be made, and hundreds of electric lights will be installed.

Hartford, Conn.—The Firemen's Hall, on Prospect street, is being converted into a moving picture theater. The Bijou is to be the name of the new enterprise and S. Foster is proprietor.

New Castle, Ind.—Ivan Cramer is now the proprietor of the Star Theater, having purchased James Wrightman's interest. This is Mr. Cramer's first adventure in the moving picture field.

Denison, Tex.—L. R. Carr, who recently purchased the Idlehour Theater and made a vaudeville house out of it, will again open up the Arcade Theater and run it as a moving picture show.

Louisville, Ky.—Work on the Casino Moving Picture Theater, which will be located on the east side of Fourth avenue, near Green, is progressing rapidly and the management intends to open up in a week.

Omaha, Neb.—An ordinance licensing public amusements has been passed. Moving picture shows in halls and permanent places will be taxed $50 a year. When given in tents they will cost $30 a month.

Akron, O.—The room formerly occupied by the Boston Store Company, 50 South Howard street, is being remodeled into a Star Moving Picture Theater. This theater will present high class moving pictures and vaudeville.

Catasauqua, Pa.—Young & Wentz, proprietors of the Nickelet, have purchased a lot adjoining their building on Front street where they will shortly begin operations on a building for the purpose of showing moving pictures.

Bellingham, Wash.—Another moving picture theater is planned for Bellingham, which is rapidly becoming one of the greatest amusement centers in the Northwest. The new enterprise is located at 105 West Holly street.

Pittsfield, Mass.—Cooney & Woolison, lessees of the "World in Motion" in the Academy of Music, have leased the Lyric Theater in New Britain, Conn. The Lyric was closed in order that extensive alterations and improvements be made.

St. Joseph, Mo.—Two weeks of grace have been given owners of moving picture machines in which to comply with the recent ordinance requiring them to be enclosed in fireproof, iron booths. After that time Fire Inspector Joseph McBeth will make a final inspection and cause the arrest of all those who do not comply with the law.

Montreal, Can.—Fairyland Theater, on Notre Dame street, West, has been remodeled and 350 more seats added to the original 400. This is a step in the right direction, as the signs of the times seem to point to the larger theater as the best proposition for the exhibitor. The Fairyland is owned by Sperdakos Bros. and managed by Fred H. Leduc.

St. Louis, Mo.—The Casino, on Fourth avenue, near Green street, another link in the circuit of the Princess Amusement Company, and in which O. T. Crawford, of the Crawford Film Exchange, is interested, opened its doors this week. The new house is a revelation to St. Louis patrons of moving picture theaters and represents an investment of over $15,000.

Savannah, Ga.—The Messrs. Frank and Herbert Bandy have added another house to their long string. This time it is in Macon, Ga. The Lyric, which has been running all Summer, was for sale and the Bandys bought it. With the new theater they have now over seven theaters in different cities. The Orpheum Theater, which has been in the hands of a rebuilder for the past month, is now very near complete and when finished will be the finest in the South. The house can hold now from 1,500 to 1,800 people and the finest motion pictures that can be procured are shown along with the best vaudeville acts that are brought South.

Brooklyn, N. Y.—The Atlantic Garden, at 628 Broadway, was granted a permit some time ago for show purposes, providing for 300 spectators. The overcrowding of the place prompted some of the neighbors to protest to the Building Departmen and an inspector declared that he found 519 persons crowded in the place, besides the aisle and exits being obstructed. An order to close the place has been asked for. [It is no wonder that the proprietors of shows are being constantly worried by the authorities, when they persist in such flagrant violations of their privileges as this instance shows. "A word to the wise is sufficient," but the unwise do not seem to mind a kick.—Ed.]

Action was taken at the meeting of the Humane Society, in Springfield, O., last week, condemning the practice of exhibiting pictures at the moving picture houses that are calculated to influence children for evil and interfere with their moral welfare. It was the opinion of several of the members that a great many of the pictures displayed are injurious to the children because they show the burglar and the villain as a hero. T. J. McCormick was instructed to enter a formal protest with Mayor W. R. Burnett against such pictures and request him to notify the managers that this practice must be discontinued.

Chicago, Ill.—Never in the history of moving pictures have these shows been so popular in this city. In front of the Pastime Theater, in the heart of the business section, it is no uncommon sight to witness a crowd on the sidewalk waiting to get admission. This is especially at the noon hour. Business men while at their lunch get into the habit of dropping in to watch the show for awhile. The present boom is illustrated by the following episode: A well-known exhibitor owned a fairly well patronized place on West Madison street. The outlook was not as encouraging to him as he desired and he sold out the place to a greenhorn for $600, which he considered a good price. This man put up a swell front, increased his seating capacity to 500, spending more than $5,000 over his original investment of $600. To-day he handles more business than he can take care of. New theaters are being opened in the suburbs also and throughout the State the same hopeful aspect obtains. In Elgin, a place of 40,000 inhabitants, not far from Chicago, there are four large theaters devoted to moving pictures and several small store shows. The Temple Theater is the favorite here, pictures and songs exclusively, and it is frequented by the best society in the city.

LAEMMLE FILM SERVICE, MINNEAPOLIS, ENLARGES.

The Laemmle Film Service have enlarged their quarters in Minneapolis during the past week. Last May the company leased Suite 1121-22-23, Lumber Exchange building, but on complaint of the express companies, Mr. Laemmle was forced to move to more convenient location on balcony floor, where the shipping facilities are much more convenient. The branch now occupies Suite 100-101 balcony floor and have fitted up one of the most beautiful and well equipped display rooms in the West. The Minneapolis office has the distinction of being at the top of nine Laemmle branches in increased business during the past two months. James V. Bryson has been connected with the office ever since its opening as manager, and is still retained in that position by Mr. Laemmle.

MOVING PICTURE SUPPLIES FOR NORFOLK, VA.

The International Moving Picture Supply Company, which was formerly located in the Law building, has moved to larger quarters in the Carpenter building. The increasing business in supplying films and accessories to the moving picture business made necssary the securing of more room. A full line of lanterns, carbons, lamps, projectors, reels, etc., will be carried in stock.

FREED ON GRAFT CHARGE.

Judge Droege on Friday last discharged Gaetano D'Amato and Frank E. Brown, who were accused of "oppression" and who were, until a month ago, deputy chief of the Bureau of Licenses and chief electrical engineer of the Bureau of Gas, Water and Electricity, respectively. The specific charge was that the men had collected, unlawfully, $110 from Michael de Cristoforo, who runs a moving picture show at 233 Avenue A.

THREE-CENT THEATER.

Schenectady, N. Y.—The Mohawk Theater has changed its policy. On Monday of last week Messrs. Weber & Rush inaugurated a scale of cheap prices and offered four big vaudeville acts, illustrated songs and four reels of up-to-date motion pictures. The price of admission is five cents for adults and three cents for children. The acts for the Mohawk will continue to be booked through the Keith & Proctor booking office. A continuous performance will be given and patrons go when they like, stay as long as they like and take any seat they like.

[The outcome of this cut-rate policy, whether instigated by competition or in an attempt to bolster up a fallen patronage, will be watched with interest.—Ed.]

THE BANQUET OF THE HUDSON COUNTY EXHIBITORS.

Moving picture theater managers of Hudson County held their first annual banquet at Grand View Hall, Jersey City Heights, on Thursday night of last week and thoroughly enjoyed themselves in gastronomic feats and planning for the future betterment of the moving picture business.

Benjamin Richardi, manager of the Academy on Central avenue, Jersey City Heights, was chairman of the committee of arrangments and he and his associates saw to it that nothing was left undone to make the banquet a success.

Rain kept some of the expected guests at home, but the managers themselves were out to the number of nearly fifty.

H. Charles Hespe, manager of the Hippodrome on Central avenue, Heights, was the toastmaster. The speakers included himself and Rev. Dr. Emil A. Meury, pastor of the Second Reformed Church, of Hudson City.

Pastor Meury said he was free to confess that when the moving pictures first made their appearance he regarded them as a sort of necessary evil, but since they had become popular he had found that they were really a means of education. He said he could speak only for the Hudson City section, but he presumed it was the same all through the county, when he said that he had found the managers only too ready to accept his advice as to the moral worth of the film shown.

"Moral pictures for both education and amusement," was the watchword of the evening. Mr. Hespe dwelt on this point and said that one object of a strong association was this very end.

"If we contract for a dozen or eighteen films a week we have to take what the film houses send us under present conditions," he said. "Sometimes we cannot show these pictures because we do not consider them right. If we can get a good strong association we can have some say in this matter.

"This is only one of our objects, however. We shall have other legal battles to fight. Those who do not know what we are doing, but criticise us unjustly, will not give up the fight to put us out of business. We want to be in a position to fight this outcry through education and in the courts, if necessary. We cannot do much unless we have a strong association."

Miss Nellie Kullman, phenomenal baritone singer at the Academy, sang two solos, which were applauded to the echo. Some of the guests told some good stories. Others contributed to the entertainment in many ways.

Fifteen new members were added to the association and all in all the affair was a complete and enjoyable success.

NOTES AND COMMENTS.

L. D. Brown, Plattsburg, N. Y., asks us to state that he is prepared to make repairs on all kinds of machines and furnish supplies.

* * *

James J. Kinsella, deputy chief of the License Bureau of this city, has tendered his resignation to the Mayor. Kinsella has been under investigation for receiving graft from moving picture showmen for renewal of their licenses.

* * *

Essanay Film Mfg. Co. will release, on November 18, a comedy that is quite timely in its appearance, "The Tale of a Thanksgiving Turkey." While they have scored successes in other lines, this firm is at their best in comedy and their special production for Thanksgiving Day should be in great demand.

* * *

The Pittsburg Calcium Light and Film Co.'s Cincinnati office is now located at the corner of Fourth and Main streets. Their stock of films, which was damaged by a fire in the Neave Building last week, was immediately replaced from the Pittsburg headquarters and their customers received the usual prompt service.

* * *

Centaur Film Co. have been quiet for some time, but will now begin to release a series of lively comedies. First comes "The Doll Maker's Daughter," followed with "The Parson's Thanksgiving Dinner," which will be released during the Thanksgiving week.

* * *

"Simpson's Saunterings" are the latest in the slide line. These are sets of twelve pictures and a title slide, accompanied by a short printed lecture, which are being exploited by A. L. Simpson. A number of sets covering New York City and vicinity are ready and others are in preparation. The price for each set, including the lecture, is $6, and they should be in great demand, as the lecturette, sandwiched in between the reels, has proven to be a popular feature in several New York theaters. A list of the subjects may be obtained from A. L. Simpson, 113 West 132d street, New York City.

* * *

The Great Northern Film Co., of Copenhagen and New York, although a comparatively young concern in the film producing field, are well known for the superior quality of their productions—especially as regards the clearness of the photography. We have already called attention to several of their productions which were of more than ordinary merit, and the more we see of them we are inclined to believe that merit is the rule and not the exception. Their leader for this week is "The Pilot's Daughter," a class of subject that they seem to handle with ease and grace. We were shown some advance copies of other subjects which will be released in the near future, in which the photography, coloring and acting were equal to anything we have ever seen.

* * *

"Curtainyline," writes a Western reader, saved me buying a new screen. It is like the difference between night and day to see a picture on a screen covered with this preparation and on one without." The simile may be rather overdrawn, but we have heard very good reports of the improved effect of the picture when the screen has been given a coating of "Curtainyline," whatever it may be. If it is really such a good preparation, we know of many places where it could be used to advantage—where the same old screen has done duty, week in, week out, and accumulated a deposit of dust and grease which takes all the life out of the picture. At any rate it does not cost much to try a dose, as we notice that Wm. H. Swanson & Co. offer to send, for $3, enough of it to cover 150 square feet. Swanson would not be selling it if it was not all right.

HALLBERG 550-VOLT DIRECT CURRENT ECONOMIZER.

Mr. Chas. Reark, proprietor of The Theatorium, Sandusky, Ohio, has just installed a Hallberg Direct Current Economizer to operate on a 550-volt circuit. The saving in this case is about 90 per cent. of the bill, and as no rheostat is required, a better light and perfect safety from fire is guaranteed. This installation represents a new departure and opens up the field to those who can only secure 500 to 700-volt direct current from street railway and power companies. When the "Hallberg Economizer" is used, the operator does not handle any part of the line current, therefore he can never get a shock, and the lamp is perfectly safe.

CORRESPONDENCE.

AN EXHIBITOR'S VIEWS.

Philadelphia, Pa., October 26, 1908.

Editor Moving Picture World:

Dear Sir—It is seldom I take advantage of the press to give voice to my sentiments. I am one of the men who are disposed to leave well enough alone and deal with conditions in a more practical manner, but the developments of the past few weeks have impelled me to speak and protest. I most seriously and emphatically object to the stuffed club tactics that are resorted to at the present time by some of the film manufacturers. I have heard a number of renters complain most bitterly of being compelled to pay for film subjects that are from 25 to 40 per cent. longer than the working material affords. In plain language—too many manufacturers are resorting to too much padding, and if they do not stop the practice they are going to feel the effects right at home. Some of the guilty parties are prostituting the business by the most glaring tactics. The results are even commented on by the patrons of the shows. It is nothing less than an imposition, and the practice should be stopped. I have read a lot of writings in which it is claimed that it is easier for managers to get plays than it is for moving picture makers to get subjects, because a successful picture is made up of action. I agree with this, but at the same time I maintain that **prolonged** or **repeated** action will **kill the pictures** just as quick as a lack of it. I do not exaggerate when I say that some of the reels that are handed out to me are so bad that I am almost forced to the conclusion that it is a case of deliberate imposition. A few nights ago I heard several people in my audience say, "Why don't they change the scene?" "That's enough of that," and so on. It is actually hurting my business, and the renter can give me no satisfaction. He says it is up to the manufacturer. I suppose it is. The funny part of it is that this padding was practically unnoticed until the past two months, and, according to the film renters, this is the period in which the film manufacturers raised the price of their film. If such is the case the outrage is aggravated and there should be some means for a remedy. As an exhibitor I do not propose to be imposed upon by having thrust upon me subjects that are practically still pictures on account of the manner in which the scenes are drawn out. If I wanted stereopticon views I would go and get them. I suggest that the exhibitors get together and take some action on this and other matters. If we cannot get satisfaction through the renters, then let us put it up to the manufacturers direct. The party I rent films from tells me I cannot exhibit Independent films with Association films. He is a good fellow, and I believe he gives me the best service he can, but as good as his intentions and acts may be, he is not going to bind me hand and foot with amalgamation pap. If he is tied up by the manufacturers and must take the padded stuff and pay his good coin for it with the same good grace that he would if he was getting what he should get, that is his misfortune. I sympathize with him, but charity begins at home, and I will not have stuffed goods forced upon me. I think a few renters with backbone could soon put an end to this padding imposition. If something is not done mighty soon I'll quit my present exchange, and I'll keep on quitting until I get what my money calls for. The best plan would be for all the manufacturers to get together and put it up to the manufacturers with the battle cry, "Give us the goods for our money."

C. M. S.

MISINFORMATION.

New York, November 2, 1908.

Editor Moving Picture World:

Dear Sir—In your issue of October 17, an article entitled "The Misfit Amusement Parlor" hit the nail on the head in regard to the conduct of nickelodeons, but it seems to me that there are misfits all along the line in this business, not excepting the editorial chair. In the Moving Picture News of last week appears a long article, clipped from some newspaper, which is so ridiculous and so far from the truth that it is plain that the newspaper reporter let his imagination run wild and the editor of the News did not know any better or did not take the trouble to edit the article before reprinting it.

I refer to the misrepresentation of the Selig studio and especially to the untruthful description of the film "A Four

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A Splendid Comedy Subject

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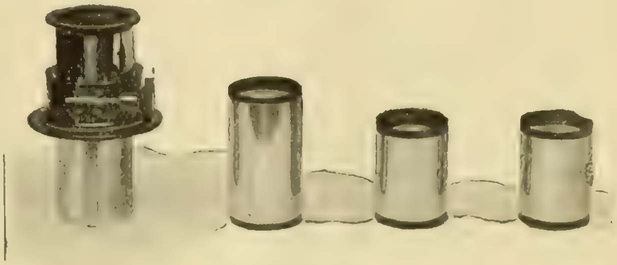

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A Projection Lens embodying all the latest improvements, giving sharp focus and brilliant definition, arranged for all standard distances. Reasonable in price—perfect in performance.

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Footed Hero," which the Selig Polyscope Company produced just one year ago. It is evident that neither the writer of the article nor the editor of the News ever saw the film "The Four Footed Hero," as the only thing they have got correct is the name of the dog, "Caesar."

In describing the rescue scene, the article says: "Caesar turned around, took a look at the ladder he had just descended and then trotted off across the lot in search of a bone. Ethel removed her nightgown and seated herself on a property stone bench to await the arrival of the nurse girl and the policeman who had left her in peril."

The grandest scene of "The Four Footed Hero" is the dog coming down the stairs carrying the child. He did not "come down the ladder." The maid's lover was a plain young man and not a "policeman." Ethel does not "remove her nightgown and sit on a stone bench to wait." The fact is that the father and mother arrive on the scene just in time to receive the child from the dog. The dog does not "trot off across the lot in search of a bone," but into his own quarters in the engine house where he had a good meal awaiting him. All this I know, because I happened to be behind the door directing the steps of the dog. The article also says that the bed was "afire," whereas the fire was confined to the next room and after the child found escape by the door cut off she covered herself up in the bed clothes to escape the smoke. The producers were not "working in their undershirts with Panama hats." The film was made in November, and Chicago is a cold place at this time of the year.

The article also gives the credit of the production to "Stage Director Otis Turner." Now Mr. Turner may be a talented gentleman, but he was not present on this occasion nor did he have anything to do with the production. It was Mr. Selig who arranged the subject and who spent much time to train the dog. Mr. Thomas Nash, as manager, had full charge of the production. Mr. Boggs and myself, as producers, helped Mr. Nash. Mr. Persons was the man at the camera, while the scenic effects were built and managed by Messrs. Pollock and Moore. It is only just that the men who worked so hard on so difficult a film should have the proper credit, and not a man who was not present.

The Selig Polyscope Company have perhaps the most modern and best equipped studio and factory for the production of motion pictures, and I think that the public would have been more interested in a description of the great dimensions of the studio, the well equipped developing, printing, washing and finishing rooms, than in the mere statement that "dressing rooms had been provided." The readers of the article would have been interested to know how the Selig studio has achieved a reputation for good, clean photographic work and splendid scenic effects. That the secret of this is to be found in their well equipped factory and in the personal attention and enthusiasm of the managers of the company are facts that are overlooked by the writer of the unreliable article to which I have referred. Yours very truly,

JOHN M. BRADLET.

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Rex Durand, Lansing, Mich. (References.)

Ed. Lewis, 222 East Eighty-second street, New York.

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Wm. J. Schouler, 24 Bourne St., Providence, R. I.

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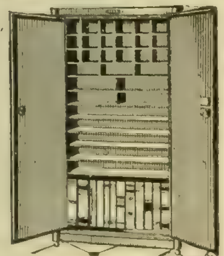

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BIOGRAPH COMPANY.

THE PIRATES' GOLD; Singular Disinterment of Sea Robbers' Loot.—This is probably one of the most thrilling subjects recently produced by the Biograph Company, the situations being of such tense nature as to grip the spectator throughout. Young Wilkinson is leaving his dear old mother for a journey to seek his fortune in a foreign clime. Now, the little cottage is situated near the coast. The waters of the sea have been infested with a band of gold-thirsty pirates, who pillaged every ship that came their way. Having successfully perpetuated one of their nefarious exploits, they are struck by a storm and forced to put out from their floundering vessel in a small yawl, in which they place a chest of valuables, for the shore. Thrown up on the coast by the voluminous waves, they disembark—there are three of them, the chief and two underlings. Taking the chest to a place of safety, they proceed to divide the spoils. A contention arises, and the two turn on their chief, who strikes down one of them at once, but is stabbed in the back by the other, whom he afterwards strangles. Gathering up the treasure, he struggles along, his life's blood oozing from the wound inflicted by the mutinous pirate, until he comes to the cottage of Wilkinson. A terrific storm is still raging and the poor old mother is trying to shut out the force of the gale when the chief staggers in. He begs her to hide the gold, which she does by dislodging several bricks in the fireplace and placing the treasure behind them. This is hardly done when the pirate chief drops dead from the loss of blood and the poor woman is felled by lightning. Hence, the hiding place is seemingly an eternal secret. What a sad home-coming it is for the son, after his success abroad. A year later, however, we find him a happy bridegroom and the sun again shines on the household. But eight years later he is stricken ill, with nothing in store for his wife and little one. The process server has seized the effects, and despondingly he goes to the kitchen to put an end to his unendurable existence. The good wife, suspicious, follows and just as he puts a pistol to his head she strikes his arm, causing the bullet to crash into the fireplace, splintering the bricks and disinterring the hidden treasure. Length, 966 feet.

AFTER MANY YEARS.—The Prophetic Hope of a Faithful Wife. The Biograph Company here presents a subject on the lines of Enoch Arden, although more intensely heart-stirring than the original story. The scenes are extremely picturesque, and some of the incidents startling in their lucidness. John Davis, first mate of the brig "Gifford," is seen bidding his wife and infant child a tearful adieu on the eve of the sailing of his ship. Caught in a terrible storm in the Pacific Ocean, the vessel is wrecked and all on board are supposed to have been drowned—at least so the newspapers chronicled. What a blow this was to the young wife, waiting for her dear one's return. Although the evidence was apparently conclusive, still she could not reconcile herself to the fact that her husband had gone from her forever; something in her heart tells that he still lives, and in truth, for we see the poor shipwrecked mariner cast up by the seething sea on to a desert island in the Western Ocean. Here he spent seven long, weary years, worse off that De Foe's famous hero, "Robinson Crusoe," for he at least enjoyed the companionship of "Friday," but Davis was all alone. Now and then a distant sail, like a tantalizing phantom, would come into view and fade away again from sight, being too far off to see his signals of distress. His only solace was the picture in a locket of her who was waiting, waiting, ever hopeful of his return; praying as, indeed, was he also, their prayers ascending at the same time to the Father Almighty, through whose Grace and Mercy they were both imbued with hope, for although she finds her lot arduous, the care of a child being an exacting responsibility, she has repeatedly rejected the suit of Tom Foster, a good fellow, who would care for her and her little one. But no, that intuition tells her John will return, although it seems at times she hopes in vain. However, John's prayers are at last answered, and a boat is sent from a passing ship to his rescue. Returning home unannounced, the sight that greets him freezes his blood, for there he sees his wife and Foster walking through the garden accompanied by the child. He at once concludes he has been forgotten and his place taken by his friend. His soul is at first filled with revenge and he is about to strike Foster down but no, she is happy. She thinks him dead, and why not let it be so? This would be the most kindly, so he sinks back into the foliage, intending to go away forever. They pass into the house, leaving the little one playing on the lawn. He cannot resist folding the child his child to his heart. From her he learns the truth as the mother returns from the house, and two faithful souls are once more united never to part. Length, 1,033 feet.

Mention the Moving Picture World
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CENTAUR FILM COMPANY.

THE DOLL MAKER'S DAUGHTER.—A clean, refined comedy picture, well acted and staged and photographically perfect.

S. Claus, a celebrated doll maker, becomes possessed of the idea that he can make a large-sized doll that he can bring to life, and we see him putting the finishing touches to the doll in his workshop, assisted by his clumsy apprentice boy, who finds it a very difficult thing to get out of his own way without getting in someone else's way.

We next see Minnie, the doll maker's daughter, "making a date" with her steady beau to go to the mask ball of the Volunteer Firemen that night, and as they are standing at the front gate a mask parade comes along advertising the ball, furnishing another opportunity for the apprentice to get into hot water, which he takes advantage of.

We next see Minnie going through her voluminous stock of clothes trying to find a suitable costume for the ball, but, like all the ladies, she has "nothing to wear." Just then her beau, Hi Henry, comes on the scene, dressed in a Mephisto costume, and endeavors to help in the selection, but without success, when a happy thought strikes Minnie and they proceed to the workshop, where they rob the doll of its dress and slippers, which Minnie dons, to the delight of Hi, and they proceed to the dance, where we see the high jinks of the merrymakers. Hi and Minnie are seen returning home just as a thunderstorm breaks, and as they are drying themselves at the open fireplace they hear the old man descending the stairs, as this is the physiological moment for him to bring the doll to life, while the air is charged with electrical energy from the storm. Hi and Minnie are panic-stricken and rush to the workshop to replace the dress on the doll, but hearing the approach of someone they realize that there isn't time to make the change, so Hi conceals himself behind the work bench and Minnie stands in front of the doll, trusting to the semi-darkness to deceive the apprentice, who enters at that moment to get the doll and is frightened half to death at the appearance of the "devil," or Hi, who is making his escape to the chimney in the other room, which he succeeds in doing, and the apprentice, getting over his fright, picks up the supposed doll and carries it into the parlor, where the old man applies a galvanic battery, which has the desired effect and the doll comes to life, to the old man's great delight, and as he dances around with the doll the "devil," finding the chimney too hot a place for his "satanic majesty," drops down into the scene, to the great consternation of the old man, but at that moment Hi removes his mask and pleads forgiveness for their pranks and for Minnie's hand in marriage, which the old man grants with his blessing and the wish that "the devil take the first one that goes between you," when the apprentice, alive to another opportunity, stumbles against the old man, pushing him through between them. Release date, November 16. Length, 825 feet.

EDISON MFG. CO.

SAVED BY LOVE.—Synopsis of Scenes: Love is the greatest power in the world; it "rules the court, the camp, the grove, and men below and saints above; for love is heaven, and heaven is love." Our picture illustrates the influence of love in moulding a man's life.

A crusty old uncle, whose niece refuses to marry the man he selects, leaves a clause in his will requiring that she marry on a certain day, or be disinherited.

Confronted with the loss of a fortune, or immediate marriage—reluctant to forego her freedom, being as yet "heart-whole" and "fancy-free," she decides on a plan that allows a loophole.

A homeless man—drifting, discouraged—is induced to become her husband, and paid a large amount on condition that he absent himself for a legal period, and then submit to a divorce.

After the marriage he decides on a fitting celebration. Comfortably seated in a saloon, he muses o'er the strange adventure. In a reverie he sees again the woman he has wed.

Amused at first, the "man within" awakes, and he resolves to meet Fate's jest with one to match—to earn a name and fortune, return and win the love of the woman he has wed.

In the West, seeking gold, he prevents a stage-coach hold-up; among the passengers is an Eastern [illegible] from whom he receives an invitation to [illegible] when in New York.

"Striking it rich," he returns East at the time appointed. Meets his wife at the banker's under an assumed name. It is a case of "love at first sight," but her happiness is shadowed by the memory of her hasty marriage.

Her lawyer advises that her husband will be on hand at the time agreed. Timidly facing her ordeal, she hears the visitor announced; rises, in dread, and meets the man she loves! Approximate length, 900 feet.

THE JESTER.—Synopsis of Scenes: A beautiful young queen, having arrived at a marriageable age, her councilors decide that she must marry. Proclamation is made, and suitors are invited to contest for her hand.

The queen's jester—an ugly dwarf—with a heavenly voice, is passionately in love with her. He pours forth his love, in a melodious strain, under her balcony window.

The queen, entranced, begs him to reveal himself, but he refuses; whereupon she drops her scarf to him as a token, and retires to dream of a mysterious prince who will come to claim her.

The "prince" not forthcoming, courtiers are sent, far and near, to hasten the errant-one's arrival, and announcement made that no one but he who can produce the scarf may claim her.

On the day that the courtiers are to report, the court is assembled in grand array. The queen is disappointed at their failure, and about to dismiss them, when the dwarf produces the scarf and avows his love.

He is cast into prison for his effrontery, and pines away, until the gods, pitying his plight, transform him into a beautiful youth, and set him free, in resplendent attire.

Wandering, disconsolate at the queen's behavior, he sings a farewell song under her window; is captured by the guards and brought before the queen, who acknowledges her love, and they are united amid universal rejoicing. Approximate length, 900 feet.

KLEINE OPTICAL CO.

Gaumont:

A HOUSE OF CARDS.—A beautifully hand-colored magic film of excellent quality and detail. His Satanic Majesty makes his appearance time and again in a most congenial manner, and to the perplexity of the principal characters participating in the presentation. Length, 310 feet.

THOU SHALT NOT LOVE.—An interesting and fascinating legend forms the basis upon which this story is constructed. Upon the advent of an heiress in a royal family several good fairies make their appearance and bestow the gift of good virtues upon the infant. Angered at an alleged offense an evil fairy appears and utters an anathema upon the innocent little mite in her crib. When later the maiden grows to womanhood and bids fair to prove the belle of the hour, she is unable to reciprocate the love offered by any one of a host of lovers. The kind intervention of a good fairy makes known to a favored suitor that a certain flower will appease the anger of the evil spirits. After a long and arduous tour the coveted prize is secured and the courageous swain is rewarded by the love of the princess.

Urban-Eclipse:

A CHILD'S DEBT.—An admirably conceived picture-story of philanthrophy, grateful appreciation and more than adequate return. Pathetic and exciting scenes beautifully reproduced.

Peasants moving along a country lane, lose their horse, which falls exhausted in the shafts. Despair of the family.

A prosperous passer-by sympathetically empties his pockets, and finds that he has not enough money to replace the dead animal. Bidding them to be of good cheer, he goes home for more.

Office of the philanthropist. He takes from a safe sufficient means for his purpose, and returns to the mourning family. Gratitude of husband, wife and child.

A couple of passing tramps are told the good news, and partake of the hospitality of the peasants, who not only share their meal, but give up their wagon that the loafers may sleep in comfort.

The tramps plot to rob the philanthropist, of whose goodness they have heard. The little girl overhears the scheme.

She runs to the nearest police station and gives the alarm, and the constables hurry to effect a capture.

As the benevolent man sleeps in his office the thieves enter. Great struggle, in which he is overcome and bound. The rascals then rob the safe.

Just as they have effected their purpose, the police arrive and overpower the robbers, while the grateful child frees the benefactor from his bonds. A happy finale. Length, 424 feet.

THE MOCK BARONETS.—A comic series, full of ridiculous situations, which create laughter of the right sort from the first picture to the last.

A real Baroness, going on a round of country visits, leaves her butler in charge of her residence. A servant with theatrical leanings, struck by an original idea, he makes up as the Baroness and stultifies his fellow-servants, who are celebrating in the absence of their mistress.

Two visitors with false credentials are introduced and hospitably received by the mock Baroness. Ostensibly nephews from America, they are really burglars, with designs upon the family plate, which they almost secure. But the mock heroine proves one too many for them. The muscular "lady," single-handed, severely mauls the intruders and hauls them to justice in a series of most mirthful scenes.

ESSANAY FILM MFG. CO.

HE WHO LAUGHS LAST LAUGHS BEST.—The above-named film proves the truth of the old adage, and at the same time provides a drama that will gain hearty rounds of laughter throughout, as well as sympathy for the heroine and hero.

Our heroine is in love with a manly young chap.

ıose love for her is unbounded. An old maiden nt tyrannizes over the girl and forbids the girl receive him when he calls. Of course, the girl obeys, and the pair are enjoying a loving tete-a e when the aunt appears, and is horrified. She ıds the girl to her room, in spite of her plead s, and forcibly assists the hero to leave. The nt intercepts a note the girl has written to her er, making an appointment to meet him at a tain place and be married. The aunt conceives scheme of wearing the girl's clothing and a ıvy veil, meeting the young man and marrying n herself.

She goes to the girl's room, makes her take off outer clothing, puts same on and locks the l in the room, then sets out to keep the en gement with the young lover. The girl in the antime, opening her window, discovers a tramp eping: awakens him, gives him note and in uctions. The tramp hurries away, delivers the e to the lover before the aunt arrives. The er, apprised of the aunt's scheme, turns tables the old lady by dressing the tramp in his thes, and leaving the tramp to meet the old ld. He then releases the girl by means of a der.

The lovers hurry to the church in time to wit s the marriage of the aunt and the tramp. The ers are then united in marriage and go to meet aunt and her husband. The aunt, discovering trick, is wild with rage; but concludes a man's nan, and to the disgust of the tramp refuses to ease him. The subject abounds with absurd ıations, and will prove a great laugh producer.

F IT DON'T CONCERN YOU LET IT ALONE.— can readily be seen by the title why the above ned film is one of our masterpieces of comedy.

The story, while not complicated, is a series of iculous and absurd situations, into which a mis ded youth is plunged as a result of his endeav to lend a helping hand to his fellow-beings, ecially when it is least desired. Our hero gets worst of it, but, nothing daunted, pursues the ven tenor of his way.

We see him gallantly going to the rescue of a ored woman who is being abused by her hus d. The interference not being appreciated, he is npelled to flee from their united wrath.

Next our hero sees an immense amount of oke issuing from behind a fence. Being unable find a fire-alarm box he secures two pails of ter, rushes madly back to the scene and throws water over the fence. Again his efforts are appreciated, for immediately the very wet and te gardeners climb over the fence and give him good drubbing.

Seeing what he supposes to be a runaway horse l victoria, he risks life and limb to stop the rig. y to receive from the coachman, who has been lining in the back seat, a chastisement.

Seeing a very small boy vainly attempting to g a doorbell, which is beyond his reach, he dly offers to assist the youngster. The buxom y of the house, who has been much annoyed the youngster's older brother, rewards our hero his kindness.

After various misadventures, the climax comes he passes the stage entrance of a theater. He s the shadow on a window shade of a man and man in a desperate struggle. Hearing the woman eam, he rushes to the nearest policeman, who aks into the theater and discovers a rehearsal on. Our hero is then arrested and sent to jail disturbing the peace.

LUBIN.

THE COTTON INDUSTRY OF THE SOUTH.— tton is used in every part of the civilized world l the people are naturally interested in its wth and manufacture. Our film depicts the de opment of the staple from the planting to the king of a sheet. The picture begins with the ton planter's home. The cotton planter is rid- to the cotton fields, where colored people are king the cotton. After the baskets filled with ton have been weighed, the cotton is loaded on gons and brought to the mill. The cotton is n chopped, weeded, dried, then pressed into les, then weighed and brought to the ships or ins to be sent to the cotton mills. The picture ıtinues showing the exterior of the cotton mill, very large, well lighted and ventilated building.

We next see the interior of the cotton mill, wing the manufacturing of the finished product all its details. We also see the making of ol cotton. We see the pictures of the original tton gins and scenes as they are only found in sunny South. This picture ought to make a in every section of the world. Length, 1,000 et.

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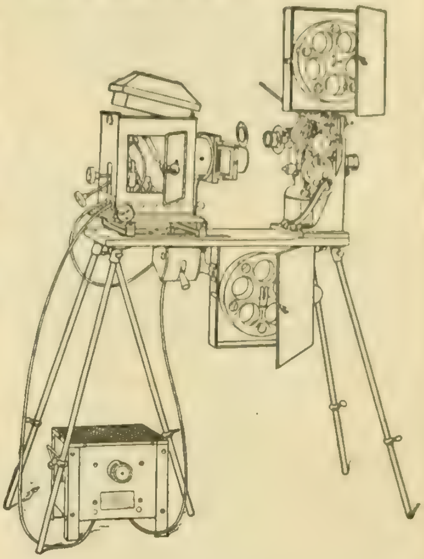

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SAVED BY LOVE. Dramatic.

The power of love to mold a man's life is the basis of this subject. It is a wordless story of a dead man's will, a young girl's marriage for convenience with a homeless, discouraged man to gain the inheritance of her uncle and finally falling in love with the man she has wed.

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NEXT WEEK'S SUBJECTS:

SHIPMENT NOVEMBER 10, 1908.

LOVE'S TELEGRAPHIC CODE. Comedy

No. 6393. Code, VENDIFUMO Approx. Length, 850 feet.

SHIPMENT NOVEMBER 13, 1908

"SHE." Dramatic.

No. 6394. Code, VENDILHAO. Approx. Length, 1000 feet.

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J. H. HALLBERG, 28 Greenwich Avenue, - - - NEW YORK, U. S. A.

THE JANITOR FALSELY ACCUSED.—Mr. and Mrs. Jones leave town. They tell the janitor to take good care of the house, which he promises. Two men having watched the Jones' departure, take the key from the sleeping janitor, ransack the house, depositing the goods in a pushcart they brought along for this purpose. Awakening the janitor, they ask him if he wants to buy some clothing and silverware. Surprised by the cheapness of the goods, the janitor buys some of the ware, so do also the neighbors. The burglars, seeing a policeman approach, quickly depart. The arrival of the telephone operator who wants to disconnect the 'phone discloses the theft. A telegram is sent to Mr. Jones, who returns at once. The telephone man is arrested. Thinking of the bargains he has seen in the janitor's house, the policeman calls Mr. Jones' attention to the silverware on the janitor's sideboard. Mr. Jones recognizes it as his own and causes the arrest of the janitor, while the telephone man is released under profuse apologies. Even though protesting his innocence, the janitor is taken to the police station just when the two thieves are brought in by another policeman. The janitor recognizes the two men who have sold to him the silverware. He can prove his innocence and the guilt of the two men, and is released from the police station. He is discharged, however, for neglect of duty, as although innocent of the charge of theft he is still accused of carelessness in his duties. Length, 795 feet.

THE CROSS ROADS.—Earl and Tom work manyears side by side. They are rivals in work and also rivals for the hand of the same girl. She accepts Earl and they live happy thereafter. Tom, dissatisfied with his lot, takes to drinking. One day when meeting a lonely wanderer at the crossroads he knocks him down and robs him of his money. Realizing what he did he runs across the roads, drops his hammer and flees. Later on, Earl coming home from work, seeing the hammer, picks it up, thinking that some working man had lost it. The assault having been discovered, the police try to find the guilty man. They examine everybody on the road, and finding the hammer in Earl's possession, they arrest him. He is accused as being the assailant. The next morning Tom, having sobered up, asks for his hammer. Detectives who just investigated the record of Earl hear his inquiry for his hammer. They show him the hammer found in Earl's pocket and ask if that is his hammer. He assents and is at once placed under arrest. The money stolen from his victim is found in his pocket. Earl is released. The stranger offers him money for having been wrongly arrested, but Earl declines, saying, "Honesty needs no reward." Length, 995 feet.

THE KEY UNDER THE MAT.—Mr. and Mrs. Newlywed have just dined. The husband leaves, telling his wife to put the key under the mat in case she goes out. Two tramps, seeing Mrs. Newlywed putting the key under the mat, wait until she has gone and then enter the house, where they make themselves at home. After a while the young wife returns. Seeing the uninvited guests in her house, she runs for help. Now follows a lively chase after the two tramps, who at last are caught. At the police station they are forced to disrobe, but imagine the surprise of the young couple when they find that the two tramps' wearing apparel comprises their wedding trousseau. Length, 505 feet.

LUNCH TIME.—Mike and Pat at work at a new building. When the clock strikes 12 Mike drops the brick in his hand just on the head of Pat. A fight ensues, during which a tramp takes Mike's lunch and escapes. Mike himself falls into a barrel and makes a rapid trip to nowhere. When rescued from his perilous position, Mike and Pat chase after the tramp, who by a wonderful jump across the river evades his pursuers. Length, 275 feet.

PATHE FRERES.

MAGIC ALBUM.—This is a beautifully colored picture, opening with a scene in the laboratory of an old wizard, who is bending over a vessel compounding some sort of magic fluid, out of which much to our astonishment and delight spring a group of beautiful girls followed by a lot of funny, grotesque-looking people.

Next the old fellow opens an album that is lying on the table and the outlines of faces are drawn as if by a spirit hand. When each drawing is finished it comes to life and presents some beautiful portraits of pretty girls, who amuse us with their fascinating manners. Length, 278 feet.

THE PENALTY OF HIS CRIME.—A pretty young girl is busily engaged doing her work around her little country home when a youth who is evidently very much in love with her stops to have a few words of conversation, but the feeling not being mutual she simply pays him the usual courtesy of a friend. Soon after, however, the young man of her choice appears on the scene and, after gaining her father's consent to marry his daughter, hastens away. The first young man, who has watched the proceedings from the background, comes forth and remonstrates with the girl and pleads with her for her love, but she spurns h entreaties.

The next picture shows us the betrothal fea where the happy young couple are entertaini their friends, and all are making merry in hon of the great occasion. The rival happens in a when he learns why the feast is being given hastily leaves the place, vowing vengeance. G ing to his home he procures a gun and returns the scene of festivities, where the young peop are dancing a minuet. Taking aim, he shoots t bridegroom dead and then makes his escape. T murderer's father happens to be one of the guest and when he learns that it was his own son w committed the cowardly act he swears that t murderer will pay the penalty of his crime.

So starting in pursuit of his son, he overtak him and drags the gun from his hands. Th holding the boy at bay forces him to retreat to remote part of the village, where a little shrine erected and in front of which, at the point of t gun, he compels him to kneel and pray while t father takes the law into his own hands and fire The tears stream down the old man's cheeks his boy falls over dead and pays the penalty the crime he committed in the heat of passi Length, 433 feet.

HOW THE PAIR BUTTED IN.—This unique l tle comedy shows how two young fellows butt into a little party and were successful in winni the affections of the pretty girls by their clev ness. The young ladies in question are dini with a party of stupid friends at a Summer ga den, when the dashing young fellows try in eve way to attract their attention, but their esco keep a close watch on them and there is no cha for a flirtation. After a while the young fello enter and seat themselves at a nearby table, a when they have finished their repast they proce to do some clever gymnastics, and thereby attra the attention of their neighbors. The young wom finally become so interested in their clever doi that they leave their escorts and join the tractive pair, who, delighted at the success their plan, pay the girls so much attention t the latter decide to spend the rest of the eveni with them, so bid their former escorts adieu a start out on the arms of the butters-in, leaving other two to pay the bill. Length, 285 feet.

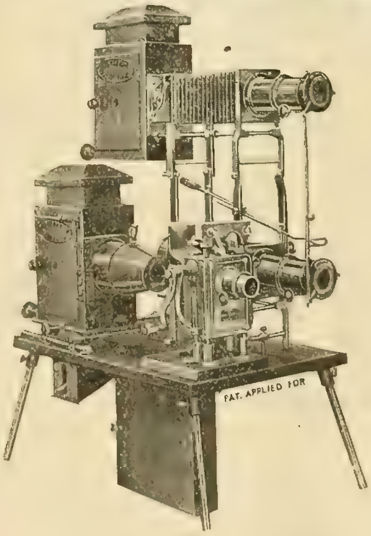
BENVENUTO CELLINI.—Benuvento Cellini, renowned sculptor, was born in Florence, Italy, the year 1500, and while possessing the great g of being a master in his art, it is a known f that he was a dissolute character and his ini ties were the cause of his being compelled leave Italy and go to France, where he lived five years, and became a close friend of K Francis the First.

This picture depicts one of his escapades which he merited the King's disfavor and compelled to leave the country and return to native land. It shows the sculptor at a recep in the palace, where it becomes known that is contemplating moulding a beautiful statue is in search of a model. A duchess sends hi note, stating that she will pose under condi that he will not make any attempt to see face. He agrees, and the lady comes to the st and fills her part of the contract by posing as model for the famous statue, The Nymph of F tainebleau, but carefully concealing her face hind a mask.

When the statue is finished the artist pl with the lady to let her identity become kn but she hastens back to her home. The artist his attendant follow her and when she enters palace he climbs in through her chamber win and kidnaps her, carrying her away to a dese castle in the country. Her father and the vants hear the excitement and start in pursuit the culprit, but after the long chase Cellini his companions murder the old man and put rest of his party to rout.

The artist then goes to the room, where he the lady secreted and tries to persuade her remove the mask, but she, grabbing a dagger f his belt, threatens to commit suicide if he tou her. He leaves her in the place and returns the studio, where he writes to the King, tel him that if he wishes to see the model that p for his statue to call at the studio. When King receives the missive he comes to the p and, after viewing the statue, becomes very sirous of seeing the model. Cellini takes Majesty to the tower, and when the impris lady sees him she begs to be left alone with King, so the artist retires. She then explains circumstances to His Majesty and removes domino and the King is horrified to see that i the Duchess, who is a favorite at court. promises to keep her secret, and orders the fused sculptor out of his sight, and accomp the lady back to the palace. Length, 948 feet

DON'T FOOL YOUR WIFE.—A young ma seen bidding his pretty wife (who seems loat let him go) an affectionate adieu and hurries to call on a good-looking woman friend in w house we next see him just as the maid r in to announce the arrival of the woman's band. It all happens so suddenly that the co have no time to gather their wits together. the woman, making the best of the situ when the husband enters, introduces the y



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their new servant. The old man looks him er and immediately puts him on the job, and the r fellow, in order to avoid trouble, has to make od. Just at that moment the man gets a wire leave at once on a business trip, so makes the w valet pack up all his belongings and accom ny him. The young fellow, worried to death out his wife, telegraphs her that he has to go once to Troy on important business. As soon she gets the message she decides to go to the tion to see her husband off, as she has become little suspicious. When they meet the unfor nate young man is terror-stricken and makes a n to his wife not to make a fuss, but she is t so easily disposed of, and follows them out to e waiting train. Here the old fellow invited r into his compartment and motions to the let to go behind in the servants' coach.

We get a look into each compartment as the in speeds on seeing the old gallant enjoying e lady's company, while the youth in the ser nts' quarters suffers torture. When they arrive their destination the old fellow invites his veling companion to dine at the hotel, where e unwilling valet is compelled to wait on them d stand by and see his wife enjoying the atten n of her chance acquaintance.

Unable to stand it any longer the youth gives e hotel keeper to understand that he is enter ining a man who has been accused of murder. the former loses no time in putting the couple t. Satisfied now that he has had his revenge, e young man quits his job and takes his wife d starts for home, a wiser and better man. ength, 597 feet.

THE PEER'S FANCY. A very beautiful woman, ho is married to an old blacksmith, attracts the tention of a nobleman, who sends his servant, sguised as a monk, to deliver a note to the girl, king her to come to a ball at the palace, which intends to give in her honor. While the old acksmith is busy shoeing the monk's donkey the llow slips the note to the wife, which, after ading, she carelessly drops on the floor, where e helper finds it. When her husband falls asleep e woman makes her escape and meets the peer the appointed place and goes with him to the alace, where she is received with great pomp and eremony.

When the husband awakens and misses his wife e starts in search of her, and the helper then ands him the fatal note. Swearing vengeance, e goes to a gypsy camp, disguises himself as one f them, and leads the band to the palace, where he ball in honor of the newcomer is at its height. he gypsies enter and are made to entertain the uests with their music and dancing, where all at nce the blacksmith throws off his disguise and onfronts his wife. The woman becomes hysteri- al, and the attendants seize the husband and urry him off to a dungeon while the festivities ontinue.

The wife, realizing her folly, goes to the prison and gains admittance to her husband's cell, where she falls on her knees and begs for forgiveness, but he, unrelenting, strikes her down in his rage and strangles her. The peer, entering just at this moment, the heartbroken 'smithy takes a dagger from his belt and ends it all, falling over the lifeless form of his faithless wife. Length, 577 feet.

PUSH CART RACE.—A fellow places a poster on a fence advertising a great event, in the form of a push cart race, and when the people of the town read the announcement they hasten away to procure their wagons and enter the race to compete for the coveted prize. The next picture shows the starting line and every sort of a push cart and perambulator is entered and ready for the battle. When the signal for the start is given, away they go down the street at a terrific rate and bump into everything that happens to be in the way, clearing the path like a cyclone. At one place along the course they run into a nurse maid who is pushing a perambulator and upset the entire outfit. As soon as she regains her equilibrium, however, she also joins in the race and is one of the most excited competitors. Next we see the leader dash through an obstruction in the street, clearing the way for his followers. They then pass a building in the course of construction and carry away the scaffolding as they hurry along. Finally we see them coming down the home stretch, and the aforesaid nurse maid leads by a good many lengths, but the rest of the contestants protest when the prize is about to be awarded to her, so it ends with a free-for-all fight. Length, 348 feet.

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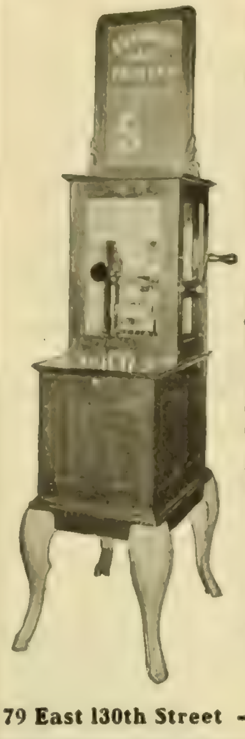

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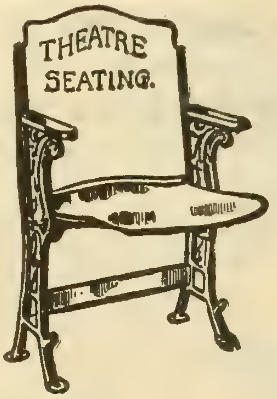
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leaves the child to be looked after by the ag mother of her husband.

A smooth, unscrupulous libertine, Carroll Hewi the kind of moral leper usually to be found whe life and beauty reign, recognizes the beauty a grace of Lawrence Grey's, the actor's, wife, a determines in his black heart to drag her down his own level. So cleverly does he exercise his a over Laura Gray that she soon falls a victim to l wiles, and blinded to the real purpose of the cu ning scoundrel, she allows herself to become infatuated with him that she forgets all duty a respect to her faithful husband and sweet chil and with reckless abandon allows her name to bandied from mouth to mouth in connection wi that of her unprincipled friend.

Such news travels fast and soon reaches t ears of Lawrence Grey. The outraged husband staggered by the blow, but still refuses to belie in his wife's absolute disloyalty without unm takable proof. That soon is forced upon him his way to the theater for the evening performanc He accidentally comes upon his wife and fal friend stepping from a carriage and entering a caf Although the friend who accompanies him tries dissuade him, he follows them in, and after que tioning the proprietor learns that they have dered a supper to be served in one of the priva dining rooms. Bursting in the door, the infuriat actor enters into the presence of the guilty coupl and maddened by the thought of his wife's perfid he grasps his false friend by the throat and wou have throttled him but for the timely arrival an officer who has been called in by the frighten waiter.

Hewitt is soon hustled out of the room, leavi the wife and husband alone. "Go," says the act "Follow that man. I never want to see your fa again." Then, shaking with emotion, he buries l face in his hands and sinks sobbing upon the tab With a sneer the reckless woman, seeing that is at an end between them, leaves the room.

We are next taken to the divorce court, whe a decree is granted the actor and the custody Evelyn is allowed him. The wife objects stren ously to the judgment of the court regarding t child, and leaves vowing vengeance upon her f mer husband.

We are now given a glimpse of the stage ba of the scenes, also the dressing room of the act So fearful is he that the mother will carry l little one away, he hardly allows her out of l sight. Consequently for a while she accompani him to the theater. The wife, learning of this rangement, bribes a stage hand to kidnap the chi and deliver it into her hands. The plan succee and little Evelyn is taken to an apartment, whe the vulture Hewitt is awaiting the return of t guilty mother.

Soon after the kidnapping the actor's valet d covers the little one's absence, and rushing to t wings conveys the intelligence to Grey, who that time is in the midst of a dramatic sce Without a moment's hesitation the anxious fath dashes to the stage door and there learns the tru Calling a cab he and the faithful valet are soon pursuit of the fleeing woman. Arriving at t house where the child has been taken, Grey bur in and confronts the destroyer of his peace. Lit Evelyn rushes to her father's arms, but is to away by the guilty mother. Then ensues a de perate fight between the two men. A lamp bei overturned, the room takes fire, and by a well rected blow the actor is left unconscious on t floor. Rushing from the house with the child, t heartless couple leave our hero to be burned death, and entering a cab are driven away. Th are not unseen, however, for the faithful valet watching without, and springing on the back the cab is taken with them to a poor quarter the city, where Hewitt enters an old rooker carrying the struggling child. There she is turn over to the tender mercies of an old hag, wl agrees for a consideration to keep her safely h from the father. While they are agreeing up terms the faithful valet has hastened back to t burning house, where he finds his master, wl reviving has fought his way through the flame Calling a cab they are rapidly driven to the o rookery, and breaking in the door, arrive just time to rescue the little one after a despera struggle with Hewitt and his villainous accon plices. The police soon arrive after having be notified by the valet, and the criminals are a placed under arrest, while the happy father ar his faithful servant rejoice over the return the little one. Length, 960 feet.

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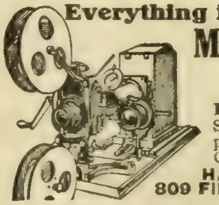

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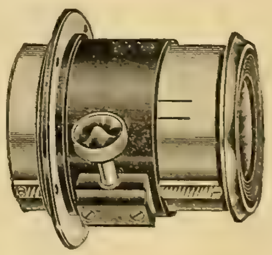
We have been asked so often to print the release date of the films that we have adopted a new form of listing the films as published. We would like to have the opinion of our readers as to whether the new form is more satisfactory than the old. Our effort will be to keep it up-to-date and complete as possible, and to that end we ask the co-operation of the film manufacturers and importers.

Subject.	Class.	Length.	Maker.	Released, 1908.
Army of Two	Historical.	900 ft.	Edison.	Oct. 27
The Duke's Good Joke	Comic.	930 ft.	Melies.	Oct. 27
The Arab Band	Comedy.	260 ft.	Gt. N't'n.	Oct. 28
Bear Hunting in Russia		660 ft.	Gt. N't'n.	Oct. 28
Desperate Character	Dramatic.	850 ft.	Crescent.	Oct. 28
Fortune Hunters	Drama.	895 ft.	Pathe.	Oct. 28
Wrongfully Accused	Drama.	1000 ft.	Essanay.	Oct. 28
Lights and Shadows of Chinatown	Dramatic.	1000 ft.	Selig.	Oct. 29
Football Warrior	Dramatic.	900 ft.	Edison.	Oct. 30
Mabel's Beau in Trouble	Comic.	462 ft.	Pathe.	Oct. 30
Bear Hunt in Canada	Scenic.	453 ft.	Pathe.	Oct. 30
Ambulance Dogs	Drama.	699 ft.	Pathe.	Oct. 31
Ideal Policemen	Comic.	328 ft.	Pathe.	Oct. 31
Magic Album	Trick.	278 ft.	Pathe.	Nov. 2
The Cross Roads	Drama.	995 ft.	Lubin.	Nov. 2
The Penalty of His Crime	Tragedy.	433 ft.	Pathe.	Nov. 2
How the Pair Butted In	Comedy.	285 ft.	Pathe.	Nov. 2
Saved by Love	Drama.	900 ft.	Edison.	Nov. 3
Antony and Cleopatra	Dramatic.	995 ft.	Vitag'h.	Nov. 3
Tragedy in Spain	Thriller.	605 ft.	Melies.	Nov. 3
After Many Years		1033 ft.	Biograph.	Nov. 3
David Garrick (with Henry E. Dixey)	Drama.		Essanay.	Nov. 4
Benvenuto Cellini	Drama.	948 ft.	Pathe.	Nov. 4
Don't Fool Your Wife	Drama.	597 ft.	Pathe.	Nov. 4
Maple Sugar	Industrial.	344 ft.	Pathe.	Nov. 4
Clearing the Mountain Railroad Track	Scenic.	429 ft.	Gt. N't'n.	Nov. 4
The Watchmaker's Wedding	Comedy.	442 ft.	Gt. N't'n.	Nov. 4
The Key Under the Mat	Comedy.	505 ft.	Lubin.	Nov. 5
Actor's Child	Drama.	960 ft.	Selig.	Nov. 5
Lunch Time	Comic.	275 ft.	Lubin.	Nov. 5
The Jester	Drama.	900 ft.	Edison.	Nov. 6
The Pirate's Gold	Dramatic.	966 ft.	Biograph.	Nov. 6
Gust of Wind	Comedy.		F. I. & T. Co.	Nov. 6
Pirate's Honor	Dramatic.		F. I. & T. Co.	Nov. 6
The Peer's Fancy	Tragedy.	577 ft.	Pathe.	Nov. 7
Push Cart Race	Comic.	348 ft.	Pathe.	Nov. 7
Barbara Fritchie	Drama.	505 ft.	Vitag'h.	Nov. 7
Yen Yensen, or, Mistaken for a Burglar		474 ft.	Vitag'h.	Nov. 7
Pilot's Daughter	Drama.	620 ft.	Gt. N't'n.	Nov. 7
The Pillory	Comedy.	172 ft.	Gt. N't'n.	Nov. 7
Jerusalem in the Time of Christ and David and Goliath		1925 ft.	Kalem.	Nov. 7
Sold By His Parents (Eclipse)		440 ft.	Kleine.	Nov. 2-7
Child's Debt (Radios)		424 ft.	Kleine.	Nov. 2-7
The Mock Baronets (Urban)	Comic	450 ft.	Kleine.	Nov. 2-7
The Young Tramp (Radios)		550 ft.	Kleine.	Nov. 2-7
My Daughter Will Only Marry a Strong Man (Radios)		524 ft.	Kleine.	Nov. 2-7
A House of Cards (Gaumont)		310 ft.	Kleine.	Nov. 2-7
The Legend of Prometheus (Gaumont)		417 ft.	Kleine.	Nov. 2-7
Thou Shalt Not Love (Gaumont)	Colored.	747 ft.	Kleine.	Nov. 2-7
The Fair Young Lady's Telephone Communication (Gaumont)		424 ft.	Kleine.	Nov. 2-7
The Automatic Hotel (Gaumont)	Comic.	757 ft.	Kleine.	Nov. 2-7
The Necklace (Gaumont)		540 ft.	Kleine.	Nov. 2-7
The Cotton Industry of the South		1000 ft.	Lubin.	Nov. 9
Wonderful Charm (Trick)	Comedy.	585 ft.	Melies.	Nov. 10
He Who Laughs Last Laughs Best	Comedy.	500 ft.	Essanay.	Nov. 11
If It Don't Concern You, Let It Alone	Comedy.	500 ft.	Essanay.	Nov. 11
The Doll Maker's Daughter	Comedy.	825 ft.	Centaur.	Nov. 16



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ALL THE FILM AND SONG SLIDE NEWS

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Vol. 3 NOVEMBER 14 **No. 20**

Editorial.

ASSOCIATION OF FILM MANUFACTURERS.

Many members of the Film Service Association have expressed their desire to handle the products of certain Independent manufacturers, not because they want to increase their expenses, but because their customers have demanded the use of these films. It is a well-known fact that films from both Edison and Biograph licensees are being shown in some theaters, but it is not clear whether the dual service is being given by an independent or F. S. A. renter, or whether the exhibitor is dealing with two rental firms. No matter how it is being done, it presents an unfair condition to the renter who is restrained from handling competing films by conscientiously trying to live up to the by-laws of the association. The associated renters supply the majority of the leading theaters and if they were in a position to select the programs for these places from all of the world's best producers the increased public patronage would enable managers of high-class shows to pay a much higher rental rate for the special service. Such a condition would also tend to promote the increase of the business and ensure its stability.

Excellent reports of the condition of the trade are coming in from all over the country, and renters have increased their standing orders with the manufacturers in many cases. To meet this growing demand, several Edison licensees are preparing to increase their output. This is business enterprise. One of the eight Edison licensees remarked to us that he "considered that group of manufacturers well able to cope with the demand for years to come, therefore he could not see the necessity or wisdom of taking in any other manufacturers." This may be laudable ambition, but it is not sound business policy. Neither is it best for the future welfare of the business.

Granted that the facilities of the Edison licensees is capable of supplying the American market, it does not follow that they control all of the talent needed to promote the growth of the business, or even to maintain the hold that it now has upon the public. To confine the field to a few producers invites a monotonous sameness of ideas that will eventually pall upon the public taste.

The moving picture field is rich with opportunity for genius. Much has been accomplished—much more can be accomplished if opportunity is given to other bright intellects and all meritorious effort is encouraged. The best the whole world can produce is needed to enable motion pictures to compete with other amusement attractions, and the American public is entitled to see the best, whether produced in this country or abroad.

We have said before, and we repeat, that this business would be demoralized by an open market. It will prosper if controlled by an association of those men who have brought it up to its present standard. We earnestly hope that the mooted amalgamation of the opposing factors in the field will be speedily consummated. No selfish motives should be considered as an obstacle to the consolidation of interests or to the admission into the association of any applicant whose productions equal or excel the average of those of any licensed manufacturer. At the same time, it would defeat the purpose of such an association to admit to membership every applicant who may have produced an occasional good subject.

While the production of motion picture films is an art—and artists, like poets, are born and not made—it is also a profession which calls for such technical skill and knowledge as can only be gained by long experience. It is attended with great expense and with corresponding profit if the productions strike the public fancy. It is safe to say that those men who have been connected with the business since its inception know by this time what the public wants—as well as the limit of what it will stand for. This the newcomer in the field has to learn by experience, and also the technique, unless he can buy the services of some trained employee. He is handicapped from the start, but if perchance he scores success and his productions show that he would be a credit to the profession, he should be given the opportunity.

To see all the leading manufacturers associated together under one governing body may seem impossible, but it is both desirable and feasible. When it comes to pass and their productions are not sold, but leased under certain restrictions, and the price and output regulated by the merits of the subject, then will the moving picture business reach the high tide of prosperity.

COLOR KINEMATOGRAPHY.

A demonstration of the G. Albert Smith process of color kinematography will be given before the Royal Society of Arts (London, Eng.) on December 9, and the public (permanent) exhibition will commence on December 14 at the Palace Theater, London, under the auspices of the Charles Urban Trading Company.

To get at the truth of the conflicting reports that have been circulated in regard to this process and of Mr. Urban's interest therein, a representative of the Moving Picture World interviewed Mr. Charles Urban last week and was assured of Mr. Urban's satisfaction with the results that had already been obtained, his confidence in its future and active interest in its development. We will have more to say on the subject in next week's issue.

WITH THE FILM PRODUCERS.

The recent issues of historical subjects, classic dramas and industrial scenes are giving a tone to the moving picture business that will convince the doubtful ones of the great possibilities. It was feared by some that such subjects would not hold the audiences that want to see comedy or sensational subjects, but the productions have dissipated the fear.

The past week fell a little short of the preceding one in point of standard attractions in moving pictures. We visited a number of places and in all of them saw some good pictures, but in none of them did we see the equal of the headliners that were put on during election week, when everything seemed to be bunched. Of course, some very good films were put on during the current week, but none of them seemed to embody the peculiar identity that several of the previous week's productions did. "The Cotton Industry of the South," a Lubin, was a very creditable piece of work, showing the industry from seed to web. The audiences evinced keen interest in it. The manager of the show (including ourselves) thought a 1,000-foot film illustrating a part of Dixieland life that is so universally interesting should have some minstrelsy with it. With a good musical programme and one or two good "coon" shouters the subject should capture an audience. Try it.

The Selig Company put out a very cleverly contrived dramatic story, "The Actor's Child." The title itself is a catchy one. "An Actor's Life," "An Actor's Wife," etc., etc., always arouse an interest. Titles must be given the same attention as the subjects themselves.

Comics are becoming a little more plentiful. We need them.

THE QUESTION OF VAUDEVILLE.

An article entitled "The Misfit Amusement Parlor," which appeared in a recent issue of this paper, seems to have created considerable discussion among the exhibitors. The article was not written to decry good vaudeville, but as a protest against the crimes that are committed in the name of vaudeville by people who should be otherwise employed. We have had several inquiries from out-of-town exhibitors, asking us for the addresses of vaudeville agencies from whom "good vaudeville acts could be obtained," and many more have asked if, in our opinion, it is wise to combine vaudeville with the moving picture show.

This question is undoubtedly bothering more than one moving picture man, and upon its answer will depend, in some degree, the success or failure of the shows where it is accepted or rejected, as well as the profits which can be derived from a particular show.

The question is one that will appeal to different exhibitors in different ways. Perhaps, in some localities, vaudeville is strengthening to a show, while in others it weakens. Where vaudeville has always been successful, or where vaudeville theaters have been transformed into moving picture theaters, as they have been in a number of places, a portion of the regular patronage of the new show will be those who have been in the habit of going there to see vaudeville. Under such circumstances vaudeville undoubtedly will increase the attendance. Probably those who have been going there regularly will continue to do so, and the moving pictures will increase the attendance. These matters will, therefore, have a double patronage.

Where a moving picture theater starts in a new place, unused to vaudeville, the proprietor will do quite as well to allow the show to proceed without resorting to the questionable methods of introducing vaudeville to strengthen his show. In most instances it will not do it unless the acts are of especial merit, perhaps more expensive than the average moving picture man can afford to procure. Considerations of this character should enter into all these propositions and every phase of the matter as applying to the particular locality in which one is to do business must be gone over carefully before the choice is made.

Much depends upon the town where one is to start the show. If vaudeville is a favorite source of amusement, it would, perhaps, be wiser to introduce a little of it for variety's sake and to attract those who may delight in it especially. Otherwise it would be a needless expense and add little to the patronage. Unless the acts are quite likely to increase the patronage of a show it is useless to introduce them. It increases the expense of the show without a corresponding increase in the patronage. When such an event as this occurs the proprietor is actually giving the public the vaudeville out of his own pocket, a situation which few would care to face.

If vaudeville is demanded and seems to increase the attendance, then by all means the management should provide it, but, inasmuch as these exhibitors are in the business for the money there is, one can scarcely see any reason for introducing vaudeville unless it should chance to be demanded.

The difficulty with the average vaudeville act that appears between the reels is that the management has obtained it *cheap*. Consequently it isn't always of the best. Unless it is of the best it fails to attract, and the money has been expended for nothing. However, the situation can be developed by each exhibitor separately. It is impossible to lay down a hard and fast rule which will apply to all sections alike. Audiences are different. And different audiences require different amusements to satisfy them. Moreover, these audiences change frequently, and what is attractive and popular one month may not be the next. The effect of this is that the exhibitor must watch his audiences carefully and determine when the time arrives to change his policy. Undoubtedly many shows will run quite as profitably without vaudeville. It is equally certain that others will be benefited. But this much can be said with positiveness, an exhibitor should not put in the vaudeville acts unless he is forced to do so to hold his audiences, and in most cases this could be better done by spending the additional money for better film service and presenting the subjects with sound effects.

MISREPRESENTATION.

A correspondent complains that a theater on Fourteenth street is in the habit of displaying posters outside their doors announcing many film subjects which are not included in the programme. We have experienced this disappointment at the same place and at another house on Sixth avenue, and as it was always the latest subjects which were announced and not shown, we have come to the conclusion that the managers of these places adopted this method of keeping their adjacent competitors from procuring and exhibiting these subjects. A pretty smart trick, but we know that it so riles the would-be spectator that it is a question whether such hoggishness does not hurt the house more in the long run than if their competitors had exhibited the films.

N APPARATUS FOR PROVIDING A LARGE NUMBER OF MEDICAL STUDENTS WITH A COMPLETE VIEW, AND FOR SECURING PHOTOGRAPHS AND MOVING PICTURES OF OPERATIONS.

By Charles H. Duncan, M.D.

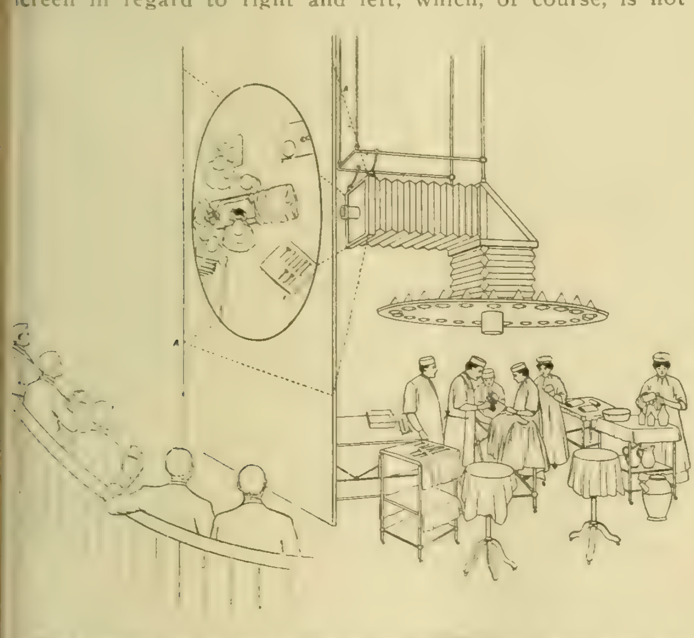
In the best planned surgical theaters the provisions for emonstrating an operation are woefully inadequate. The isitor can see very little (and that little imperfectly), except he backs of the surgeons and nurses, unless he be one of a avored few who may be allowed to crowd about the table, here he is an inconvenience to those who are working and danger to their asepsis.

A view of all the details of an operation can be obtained nly from the position occupied by the surgeon and his imediate assistants, i. e., from just above the field of operation self. To provide that view to a large number of observers the purpose of the apparatus here illustrated.

If a camera be vertically suspended, lens downward, diectly over the field of operation, a picture of the latter can e focused on its ground glass screen, where it may be iewed by an audience in a room above, through an opening n the operating room ceiling. By means of a prism, however, the rays of light may be made to be reflected from the perating field into a camera horizontally suspended, and ocused on a vertical ground glass screen.

To accomplish this the author employs a large lens and a urface mirror, which are to be fastened in a fixture about our and a half feet above the patient. Around the mirror s a glass shield five feet in diameter, the periphery of which s supplied with lights arranged to provide a uniform, briliant illumination without any shadows. The part of the ody to be operated upon is brought under the mirror.

The illustration in general shows the aim of the invention, ut it is not correct in optical and mechanical detail. The pparatus, as shown, would give an inverted image on the creen in regard to right and left, which, of course, is not desirable. With the assistance of an optical firm the author has been able to secure the lens and mirrors for experimental purposes and with the aid of three combinations of lens and mirrors a positive reproduction of the field of operation is obtained upon the screen, and whereby good, sharp photographs may be secured. All lenses absorb color more or less, and were we to stop here the reproduction on the screen, while sharp and well defined in regard to linear aspect, would have more or less absence of color. We have, by means of well known methods, interposed several solutions, held between thin plates of glass, which intensify the red, orange and green rays.



Sketch showing the author's apparatus for exhibiting an operation at close range to a number of visitors, for photographing lesions in vivo, and for separating visitors from the operating room theater.

As will be seen by a study of the illustration, the vertical light rays from the operating field are transmitted, without refraction, into an enlarging camera, where they may be focused on the vertical ground glass. If the camera screen is set in a partition separating the operating theater from a darkened room, a large number of visitors seated in the latter can secure a view of practically every step of an operation as it progresses. A megaphone set in the partition and projecting into the operating room will provide means by which the operator can talk to the visitors. A man stationed at the partition can make such occasional manipulations as may be necessary to keep the image in focus or he may photograph any stage or, by operating a moving picture film, all the stages, of an operation.

The apparatus will in no way interfere with the operating room personnel. Its intended uses and advantages may be thus summed up:

To provide to a body of visitors the same view of an operation as though each of them had his eyes directly over the field. (Obviously operations in certain cavities of the body, e. g., the nose and rectum, do not lend themselves to this method.)

To completely separate the visitors from the surgeon and his staff. This eliminates the danger of contaminating the operating room by dust from street clothes and shoes. It eliminates distraction of the operators by the going and coming of visitors, and distraction of the visitors' attention from everything but the operation itself. It saves the audience from the fumes of narcotics and the steam of sterilizing apparatus. It affords a means by which visitors may have plenty of cool, fresh air, without chilling the patient.

To conveniently photograph any step of an operation on a large plate.

A moving picture of an operation for preservation may be secured by attaching a moving picture machine to the apparatus. By this means the operation can be reproduced again and again for teaching purposes in medical colleges. Arranged on the plan of the "mutoscope," such a moving picture can be studied at leisure in the doctor's office, where by means of it he can have a particular surgeon perform a particular operation for him over and over until he is thoroughly familiar with its details. Thus the technic of our master surgeons can be studied and compared at every clinic, and preserved for future generations.—"American Journal of Surgery."

Exposition and Convention.—From December 19, 1908, to June 3, 1909, an exhibition of talking machines and moving pictures will be held in Berlin, in the Hall of the Zoological Garden. During this exhibition four conventions will hold sessions.

The Squeal of a Pig, which P. D. Armour said was the only thing which went to waste in the stock yards, now has a commercial value. A man with a camera and a phonograph recently presented himself at the stock yards in Chicago and asked permission to take some pictures to illustrate a lecture entitled "A Day at the Stock Yards." After making the pictures he set the phonograph working and caught squeals of the hogs as they were being hoisted to their death.

Newspaper writers do not always stick to the truth when criticising moving picture shows, and it is amusing to note the narrow-minded views that are sometimes expressed. On the other hand, it is encouraging to find in the daily press, more and more frequently, expressions like the following: "The entertainment furnished by these theaters so far has proved not only acceptable, but very amusing, and if the standard of excellence that has been maintained in the past is to be taken as a criterion, there can only be predicted for the future an overwhelming success for the theaters mentioned, and incidentally a clean form of amusement for the people."

"Hannah Dustin" is a historical subject that will be released in another week by the Kalem Company. The story is historically accurate and depicts scenes that actually occurred in the early history of the country when the red man was the enemy of the settler. The facts and the sketch of the story were sent to the Kalem Company by the proprietor of a moving picture theater and the scenes were enacted and produced on the beautiful estate of the well known author, Ernest Seton-Thompson, who lent his assistance to the work. We have not seen the film as a whole and therefore cannot judge what effect it would have upon an audience, but we have seen sections of it in the process of manufacture which contained some realistic scenes of Indian camp life and a scene showing the Indian chief pursuing Hannah Dustin in a canoe, in all of which the photography was superb. A synopsis of the story will be given next week.

Comments on Film Subjects.

The preparation of these film comments has entailed upon us an enormous amount of work and we are indeed grateful to those theater managers and owners who have offered to send us their opinions on some subjects. Their opinions will no doubt be of value to other exhibitors and among the comments in this number are a few from two theater managers. We invite others to contribute and suggest brevity.

Readers of these comments should consider the purpose of the criticisms. The Moving Picture World believes that the only way to make a show which the public will patronize constantly is to obtain the very best films possible and display them with good machinery and good operators in good rooms. When this is done the exhibitor has done all he can. If, then, he would succeed and build up a permanent patronage he must select only those films which especially appeal to the public. These comments are written by those who see the films, sit among the audience and hear their comments, and the criticisms are written from that standpoint, and, so far as is possible, are unbiased. If a film looks good the statement is made. If it looks bad, it is so stated. In this way the manufacturers and the showmen themselves will better know what the public, which is paying its money, wants.

"The Fool's Jest."—A film of unusual merit in many respects. The acting is far above the average and the staging and costuming are both of unusual quality. The story is that Queen Melody sends forth a proclamation in which she offers her hand to the man who will bring her the most beautiful thing in the world. One brings one thing, and another something else. The court fool has a large mirror carried in which shows the queen her own beautiful self. She calls for the man who sent it in and when the fool responds she spurns him. He sings a love song under her balcony. She hears and throws down a golden scarf. Then she sends forth a proclamation in which she commands the unknown singer to appear with the golden scarf. She will wed him and make him king of the land of Heart's Desire. The fool responds among others, presenting the golden scarf. The queen has him thrown into prison where a fairy appears and transforms him into a beautiful young man. He sings again under the queen's window, she sends for him and the ending is a happy one. The film, as has been said, is of unusual merit. It conveys no wrong impressions and creates no base desires. It is well worth seeing and deserves a long run.

"Maple Sugar."—A film illustrating an industrial subject which is meritorious. It is a Pathe film and was undoubtedly made in the sugar bush where the work is done. The photography is excellent and the representation of the different processes of sugar making is quite up to the standard of this house. The film deserves a long run. It is not only amusing, but it is instructive as well, showing how maple sugar is made and through what processes it is necessary to carry it before it is ready for consumpton. The party where the company is eating sugar on snow is true to life.

"Don't Deceive Your Wife."—A representation of difficulties arising through the attempt of men to deceive their wives into thinking they were going on business trips, when, as a matter of fact they both had appointments with other women. The adventures of both husbands are more or less amusing, if such things can be amusing, and they all reach home at last ready to accept the partners fortune gave them and resolve to embark no more on other perilous ventures. The photography and action are fairly good, but the propriety of it is a question which may be considered before determining whether it is just the sort the public cares particularly for.

"Rescue of Children by Dogs."—A film of merit in some particulars. A shepherd's two children wander away and are lost in the snow. Two St. Bernard dogs are started out to search for them and right here is where the film is weak. The dogs make too long a run. It makes the audience wonder if the children will not be frozen to death before the dogs finally get where they are. But after running over an immense territory they find the little ones and they are taken to their home and restored. If about half the run of the dogs was cut out the film would be much improved. As it is the impression is one of discomfort. The photography of the scenery is exceptionally good, the interior of the shepherd's cottage and the sheep are all good.

"His First Row."—A comic film of a man taking his first row. It is exaggerated, but in the main is funny. Some of the adventures and situations, notably where he runs down a photographer and overturns his apparatus, is unusually funny. The rest is just commonplace and when he winds up by being thrown into the water himself no one cares particularly.

"The Pardon."—Another of those films in which the flirtation of a wife leads to the husband turning her out-doors and retaining his little girl. The child falls sick and a sister takes care of her. The mother steals into the house, dons the garb of the nurse and takes care of the child herself. The father enters and finds her there. The child pleads for the mother and finally the father relents and takes her back. The photography is good, the action is quite up to the average and the story is fully as well told as usual in films of this character. For those who care for such subjects, this film has many attractions, but it wins no applause, most of the spectators apparently not caring particularly for it.

"Lovers' Telegraphic Code."—The manufacturers of this film have solved the question of producing an excellent comical picture without the old, repeated and silly chases, falls, etc. The telegraphic code of the pants, skirt, etc., on the wash line is a genuine originality, which kept the audience in a continuous hearty laughing spell. This film can be classed as a real success and will surely be in great demand. The staging is very good and the acting is up to the standard set by its manufacturers. It is a pleasure to see that an audience can be amused with a clear production, without resorting to an endless chain of silly actions.

"The Peer's Fancy."—Does not create a good impression, although of good production. The blacksmith trying to kill the Peer, then strangling his daughter in his prison cell, is a little too much for some people. Such films are a bit too strenuous for sensitive persons.

"Confirmation."—The story of what came of a little girl disobeying and doing something she should not have done. She finally recovers from the illness brought on through imprudence. The action and photography of this film are alike excellent. It affords opportunity to display one of the beauties of the Roman Catholic Church in its reproduction of a confirmation scene. It appeals strongly to the audience and in places holds them breathless while the scene lasts. The makers have exercised restraint and have not introduced long-drawn-out scenes which are more or less tiresome and confusing.

"The Rights of the Seigneur."—Based upon the old feudal law that the seigneur had the right to any young woman he might desire from the peasants on his manor. The action is spirited and in some places rises to the heights of tragic acting. The weak point is really where the peasant kills the marquis to avenge his sweetheart's death. Unquestionably the film exercises a powerful spell over the audience. Seen in two theaters the effect was substantially the same. The photography is equal to the average and the film is remarkably smooth throughout.

"Gypsy's Warning."—The conception and photography are alike excellent, but in places the action is overdone. The visions shown by the gypsy are well done and represent the best development of that feature seen in a long time. The audience were breathless while the gypsy's warning was being uttered. The effect is rather depressing, though the intense action holds the attention of the audience throughout.

"Beauty and the Beast."—An excellent adaptation of this old fable, and one which in execution and action leaves little to be desired. The setting, the acting of the characters and the photography are all of the best, and the effect as the film is run through could not be improved. Color is introduced into this film with success, something which cannot be said of all where it is attempted. One feature is interesting from a critical standpoint. The flowers in one scene are waving violently in the wind, but all the same they maintain their sharpness. This shows the excellence of the photography.

"The Highwaymen."—This film pleases the audiences. It was seen this week in three theaters, and in each one the boy gained the applause of the audience when he placed the seventh mark on the cross to show that he had killed his father's last murderer. The action is excellent in all instances, but the walk of the man with his money, followed by the highwaymen, is too long. One-half would be sufficient to carry out the spirit of the piece and would not tire the audience. This was the only sentiment expressed against

t. The several deaths by the avenger are well managed ınd are sufficiently realistic to hold the audience up to the ıighest pitch of excitement.

"The Two Affinities."—The meeting of the husband and vife in a restaurant with their separate affinities is well managed, and their disappearance, leaving the affinities to themselves, is excellent. The work is fair and the film appeals o the audience as funny, but there are several inconsistncies noticeable in the staging. In this case the staging hows false economy or undue haste.

"His First Frock Coat."—A return to the old idea of comic hase, long runs, the upsetting of unfortunate individuals vho chance to be in the way, and the falling into various ıtfalls. The film is, however, possessed of the merit of un, a feature which will commend itself to those who are ooking for a laugh.

"Push Cart Races."—Still another repetition. Chases and uns, runs and chases. At the very start some one in the udience asked: "Where are the nurse and the baby carıage?" His neighbor answered: "Do not worry; they are ure to butt in." So it was. It was not long before the ıurse was leading the push cart race, although the baby had allen several times.

"The Actor's Child."—The story of a woman who goes way with another man, returns and kidnaps her own child vho is carried away to a criminal's den to be abused. There s some lively acting in the attempted rescues, the last one f which succeeds through the faithfulness of a valet who ides on the rear of the carriage in which the guilty pair ake their flight and informs the child's father of their vhereabouts. They are finally captured and the father obains possession of his child. One cannot say anything paricularly good about this film. It is about an average. The hotography is fair, but the action is not always what it hould be. The actors appear to be doing their various tunts for money. Perhaps this is supposition, but the movenent is not convincing.

"The Wrong Valise" evoked more hearty laughter than any omedy that we have seen for a long time. The action hroughout is splendid, and while there is the inevitable hase, the object of the chase is apparent, the situations conistent, and some of the incidents truly mirth-provoking. udging from the reception this film received at Keith's on s first night it will create a demand for Lubin comedy.

"Rivals for a Week" is another clean comedy that tickles he risibilities of the audience. The action is fair and some f the situations very cleverly handled. At any rate it seems be the kind of comedy that pleases a large number of heater-goers.

"The Cotton Industry of the South" was the headliner at Keith's on Monday night. We noticed that many in the udience stayed to see the film run twice, and comments vere heard all around on the interest of the subject. Startng with a close view of the blossoms of a cotton plant, ve are shown the cotton fields in cultivation, the negroes icking the cotton and strapping it into bales and loading n the teams. The grading and weighing follows and then he bales being freighted on river and ocean steamers until t arrives at the cotton mill. Several very good views are hown of the interior of the mill. The photography throughut is good, with the exception of one scene, which is very lark. The action is natural and the scenes are well conıected and well understood without the aid of sub-titles. On the whole, the film is a credit to the producer and will lease and instruct any audience.

"The Kind-Hearted Bootblack" is a film that appealed to he audience.

"Hurry Up, Please" is a repetition of "Liquid Electricity" tunts, which have lately been working overtime.

"He Who Laughs Last Laughs Best" is a clever comedy hat certainly raised much laughter among the audience. More entertainment is condensed into its 500 feet than is ound in some of the long-drawn-out comedies that fill a vhole reel. In fact, we saw in this one several points where t could have been lengthened out to good purpose and told he story still more clearly.

"Weather Changes at the Smiths" is an amusing skit showng how a man gets it good and plenty for letting his affecions wander from his dear wifey.

"After Many Years" is a superior production. Around an nteresting and easily understood plot the Biograph company of actors have produced a film that holds the attention of the audience. Anyone who sees this film cannot say that the American actor is not equal to the foreigner in pantomime.

"The Cross Roads" is a lengthy subject that starts out well, but becomes more and more insipid towards the ending. The plot is not a strong one, but even it could have been made a headliner film if the producer had not twisted the story and brought in some ridiculous situations. In portraying a story of this kind it is necessary to make the scenery and actions to appear as natural as possible. In a theater where this film was shown some very uncomplimentary remarks were heard among the spectators.

"The Railroad Detective" is one of those subjects that may be said to appeal to the gallery. There is bloodshed, robbery, bad men, and, of course, a hero and heroine. The latter is certainly a star performer and there is no make-believe in the way she handles the throttle of the engine in an exciting chase after the robbers who are trying to escape in another engine.

"Saved by Love."—While the scenic effects and action in this film are up to the usual standard of the manufacturer, the plot is weak and some of the situations that are brought out are very inconsistent.

"The Humpty Dumpty Circus."—This film was generally well received, especially by children, as it is a very amusing picture for the young ones. If the public had the slightest knowledge of the long, hard and tedious work required to produce such films they would give more credit to the manufacturers.

"Yens Yensen."—The least said the better. The plot is poorly worked and the acting is bad. Although the butcher boy and the servant girl are supposed to be Swedes, there was no reason for the manufacturers to hurt the feelings of their Swedish patrons by making the two above-named character so ugly and so ridiculous. Many Swedes carry their nickels to the shows.

"The Candidate."—If it was not for the trade-mark, we could not believe that the manufacturers of this film are the same producers who showed us such good pictures as "The Poor Old Couple" and others. A year ago, when competition was a fact, the manufacturers were more careful of their work, but since they have assumed the control of the market they seem to believe that anything is good enough for the American public.

"The Mock Baronets."—A clever comical film, finely staged, well acted, yet void of silly incidents and of these long common chases. The subject is clean, amusing, and is a film that can be shown in the most refined places. Such a good production raises hearty laughter and brings the crowds back again.

"Sold by His Parents."—"Poor boy," "How true it is," etc., are some of the expressions heard in the audience while this excellent film was shown on the screen. The subject is dramatic, but clean and only too true, as few persons realize the sufferings of many of our poor children. As this film is staged with the greatest care and of good acting, the audience was deeply moved and the sympathetic expressions were numerous. Although an excellent production, the manufacturers could have strengthened the film by making it longer; and by so doing they would have explained more clearly the guilt of the butler and the innocence of the boy.

"The Glacier's Victim."—A fine production, well acted and very natural in all the actions and details. This film contains some wonderful scenes of mountains and glaciers of the most excellent photography. These beautiful scenes have raised many exclamations of "How fine." The subject is of daily occurrence and the accident is only one of the many sad results of the ascensions of glaciers. The manufacturers could have given more importance to the accident proper.

"Antony and Cleopatra."—If Shakespeare could only realize the fate of the works he left behind, the modern use of them would cause his prophetic soul to weep. Just think of it! Antony and Cleopatra given in its entirety, with the vocal parts and other details of the regular production cut out, in less than twenty minutes! What a vast difference between the older presentation and that represented by the modernized form of amusement! But with all the condensation, the magnificence was retained, and I heard several in the audiences say the film had created in them an appetite for more of the same kind. The Vitagraph Company can take pride in the production. The elaborate stage effects and superb costumes, together with the magnificent manner in which the parts were played, is a credit to the company. The story was told in a concise manner that threw the condensing of the scenes into the shade. The audiences were liberal in expression of appreciation.

"David Garrick."—I counted on "David Garrick" as a winner, and it was. Unfortunately the photography was not up to the standard of the Essanay people. As a money getter, however, the subject makes good. The fact that Henry E. Dixey played the title role made the picture a drawing card. As a manager, I believe the picture would have been a success if any other actor had played the title role, as the story is a good one, a standard one of merit. But the use of Dixey's name and talent was a good stroke of enterprise.—Davis.

"Barbara Freitchie" took fine at my house. It was a sort of start-spangled banner bid for kind applause. The action is weak in some parts, but the story is closely followed, and it is so full of life-like patriotic situations that the film will be a good number for some time. When an audience cheers you can make up your mind the picture has touched the spot. I was present when "Barbara Freitchie" was cheered.—Bentley.

AMONG THE SLIDE MAKERS.

Hand Painted Announcement Slides (five for a dollar), is surely bringing the price down to a point which leaves no excuse for any theater manager to economize by making his own announcements. In the advertisement of Chas. A. Gunby, on another page, he gives a list of ten titles, and every one can be used to advantage.

Gus Edwards Music Publishing Company announces the following late songs with attractive slides: "You're Just the Boy for Me," "Sunbonnet Sue," "Everybody Loves Me But the One I Love," "Some Day, Sweetheart, Some Day," "You'll Do the Same Thing Over for the Red, White and Blue," "You'll Never Know What Love Is 'Til I Love You." The slides for "Sunbonnet Sue" are made by A. L. Simpson and also by The Premo Company.

Announcement slides of a distinct type and attractive are being marketed by Jos. Levi, 64 East Fourteenth street, New York. He has a large selection of stock announcements on hand and every theater owner should get his circular and lay in a supply of such as they can use. It is really pitiful to see on the screens of some of the ten-cent theaters, announcements that look as if they had been scrawled with a mop. The shoddy announcement slides shown in some places cannot fail to disgust any cultured person in the audience.

LECTURETTES.

Another notable producton in the slide line put before the market recently is the short lectures known as "Ingram's Lecturettes." They consist of twelve beautifully colored slides and a written lecture of about twenty minutes. The subjects are many and consist of sets of pictures for the following subjects: "Way Down South in Dixie," "The Connecticut Valley," "The White Mountains," "California," "The Yosemite Valley," "The Catskill Mountains," "The Adirondack Mountains," "The Delaware Water Gap,'" "The Coast of New England," "The St. Lawrence River," "The Philippine Islands," "Sulu and Its Sultan," "The Hudson River," "New York's Ancient Capital," "Italy," "Ancient Rome," "Modern Rome," "Sights of a Great City (New York)," "How the Other Half Lives," "India and the Hindoos," "Egypt and the Egyptians," "Paris and Its Boulevardiers," "London and Its Tower," "Romance of American History," "The Lakes of Killarney," "Glimpses of Spain and Morocco," "Turkey," with many others in course of preparation. Mr. Ingram has also the two beautiful recitations, "Where Poverty's Tears Ebb and Flow," and the grand patriotic poem, "Your Flag and My Flag."

With the exception of a few historical pictures copied from famous paintings, the slides are from original negatives gathered by Mr. Ingram in his wanderings in different parts of the world. Mr. Ingram, formerly a journalist, was a pioneer of photographic reporting on the New York daily papers, having begun it on the "Daily Truth," in 1880. From the fact that he never covered an assignment without having his "detective camera" with him, he became known all over the country as "The Man With the Black Box." He has accumulated thousands of beautiful negatives, which now for the first time he offers to the public in his lecturettes. Lecture and slides, $8 per set.

NOTES OF THE TRADE.

Warsaw, Ind.—The Colonial Theater Company is in the hands of a receiver.

Kewanee, Ill.—Opera House has changed its policy by showing moving pictures instead of vaudeville.

Burlington, Vt.—Two new five-cent theaters are under construction which will be open in about two weeks.

Mouston, Wis.—Mr. W. S. Funk has been in Chicago buying a moving picture machine for his ten-cent theater.

Salt Lake, Utah.—An independent moving picture concern has started nightly shows in the Taylor Building on Main street.

Shelbina, Mo.—J. B. Murdock has sold his theatorium to J. R. Blaney and F. W. Hall, who will conduct the house in the future.

Dodgeville, Wis.—A new electric theater has opened in the opera house on Main street, and is being conducted by Mr. L. Cliff.

Middletown, O.—The Rathman Building on East Third street is being remodeled for the instalment of a moving picture show.

Portland, Ore.—Eighteen machine operators met one evening last week and organized a union under the local, I. A. T S. E., No. 28.

Chippewa Fells, Wis., is to have a new electric moving picture theater, which will be located at the corner of Bridge and Willow streets.

Nampa, Idaho.—A new moving picture theater, the "Vandette," situated on Eleventh avenue, opened for busines with good prospects.

Americus, Ga.—A new theater, with moving pictures a the prime feature, opened for business on Lamar street. Mr Viquesney is the manager.

New York City.—Plans have been filed for remodeling the three-story building at 289 Eighth avenue for a movin picture show. William Shaw is owner.

Cheney, Wash.—Cheney's first continuous playhouse opene under the management of Henry H. Margoyles, of Spokane who has leased a floor on Main street.

Le Roy, N. Y.—U. Criswell has purchased of Augus Thee the Theatorium on Main street. Mr. Criswell is als the owner of a moving picture show in Perry.

Bloomington, Ill.—The Thorp Building near the Taylo House, on Main street, is being remodeled and fitted u suitable for the installation of a moving picture show.

Plattsburg, N. Y.—The Star Theater, under the management of Hanlon & Holland, is doing fine business. Th Star is a very pretty house with a seating capacity of 235.

Saginaw, Mich.—A new enterprise known as the Empir Theater, located at 417 Genesee avenue, opened its door to the public with moving pictures and illustrated songs.

Plattsburg, N. Y.—The Wonderland Theater is doing S. F O. business under the management of Mr. Geo. Grahan Mr. L. Smith, the singer at this theater, is very popular wit the people

Elyria, O.—A new enterprise in Elyria is that of Mi Kirkpatrick, who will open a new moving picture theate at 306 East Broad street. The new amusement house wi be christened "Lyceum."

Goshen, Ind.—John G. Berscheidt has added to his strin of five-cent theaters by opening a house at Irving Oper House, which has a seating capacity of 1,500. Arthur Lavo is manager of the place.

Hollister, Cal.—The Gem Theater opened last week i the building formerly occupied by the Opal Theater, o the corner of Fifth and East streets. The show is under th management of Lorenz Goetz.

A half-burnt match and a cigarette paper discovered o the floor of the operating booth in a Detroit theater, afte the excitement, was mute evidence as to why the proprietc of that place is out one machine and a reel of film.

Savannah, Ga.—The Rawlins Theater, one of the fines in the South, has gone over to moving pictures. Plenty c improvements are being made in the moving picture lin At the Superba a full orchestra has been installed.

Bucyrus, O.—The Wonderland Moving Picture Theate corner of Sandusky avenue and West Rensselaer street, an the Majestic, have changed their ownerships. Mr. B. E Elberson is now the sole proprietor of the enterprises

The Enterprise Amusement Supply Company, Corning, N. Y., John Newman and J. M. Livingston, proprietors, is a company formed to conduct a film exchange and general amusement promoting business in Corning. Both men are well and favorably known in the amusement field.

Charleston, W. Va.—The Colonial Amusement Company of Charleston was incorporated for $25,000. The purpose of the new company is to conduct a moving picture show at 213 Capitol street. The incorporators are C. A. Gates, C. Cablish, Percy Reed, A. Coffey and S. Shrewsbury.

Louisville, Ky.—The new $25,000 moving picture theater on Fourth avenue and Green street opened to the public. This beautiful new picture playhouse is one of the handsomest in the South, and sets a high standard for local moving picture shows.

Dayton, O.—Mr. John A. Schwalm and C. S. Rothleder, the two prominent moving picture show proprietors of Pittsburg, Pa., who own and operate the Third Street Electric Theater, come to Dayton, where they have leased the Grand Theater Building on South Jefferson street, and will open a high-class talking picture show there shortly.

Eugene, Ore.—Mr. F. E. Harris is installing a moving picture show on Willamette street, which he intends to be the most elaborate of any in Oregon. The store show will be five cents admission and a ten-cent show will be given upstairs, reached by an electric stairway. Mr. Harris is very progressive and has visited the leading cities to get the latest ideas in the motion picture line.

The Electric Theater Supply Company, of Philadelphia, report brisk business. Mr. Schwalbe, the manager of the company, was in New York last week, and placed a large order with Mr. J. H. Hallberg for "Economizers." Mr. Hallberg also reports increasing demand for the "Economizer" from all over the country, and especially from his San Francisco office, which is in charge of H. E. Holladay, 235 Montgomery street.

Washington, D. C.—The Columbia Theater, one of the leading show houses of the Capitol City, was given over to moving pictures and lectures on Sunday evening, Nov. 8. The venture was under the management of Mr. J. L. Simonds, manager of the Washington branch of the Chicago Film Exchange. The services of the well-known lecturer, W. Stephen Bush, had been engaged. Besides lecturing on two feature films, Mr. Bush took the audience on a trip through the great art centers of Italy, with the aid of slides. The whole entertainment made a most decided hit and pleased the large and intelligent audience so well that lectures and moving pictures are to be the regular Sunday programme at the Columbia during the season. The admission price is 25 and 50 cents.

DUTY ON FILMS.

The statement has been made that competition between the domestic manufacturers of moving picture films and the representatives of foreign makes for the control of the American market has resulted in a test case before the Custom House authorities. To this is added the statement that the American manufacurers of films have succeeded in getting the Treasury Department to exact a tax of 65 cents per pound and 25 per cent. ad valorem, which has caused importers of films to denounce the rates as excessive. The facts are the United States Government has exacted 25 per cent. duty on all imported films and 65 cents per pound additional on the celluloid for a number of years. This has been in vogue for at least seven years and is not the result of any recent movement on the part of the American manufacturers. Three or four years ago a law concern waited upon several moving picture exhibitors urging them for an authorization to begin a test case against the government. The movement apparently fell through. The lawyers claimed the government could only legally impose the 25 per cent. duty and all in excess of that could be recovered. The present test case is merely a revival of an old proposition.

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AMERICAN FILM EXCHANGE - 630 Halsey Street, Brooklyn, N.Y.

CORRESPONDENCE.

MISREPRESENTATION.

New York, November 10, 1908.

Editor Moving Picture World:

Dear Sir—I understand that we have a law compelling merchants to deliver the goods advertised, when they are tendered the named price. Are such laws effective with the moving picture shows? Or are the showmen allowed to deceive the public by placing a lot of bogus posters in front of their places? On Friday evening, the 6th, the Dewey Theater, on Fourteenth street, displayed the following alluring programme:

"Wanted: A Son in Law on Trial."
"Lover's Guide."
"An Unquenchable Thirst."
"His First Row."
"The Jester."
"Condemned to Marry."
"The Pardon."

In all 7 pictures. As I could not resist the temptation, I paid my admission and remained nearly two hours to see three exhibitions of "Lover's Guide" and two exhibitions of "The Jester." As to the five other numbers of the programme, they were not shown.

This has not been my first experience with the Dewey Theater and at other places, and I would like to know if there is any redress or if the showmen are free to deceive their visitors.

Yours sincerely,
A SPECTATOR.

CARE NEEDED IN THE OPERATING BOOTH.

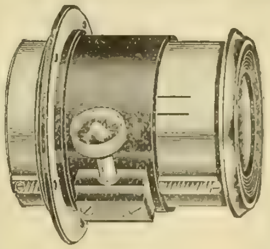
Brooklyn, N. Y., November 10, 1908.

To the Editor:

Of late cinematography has made great improvements; we have far better productions, more steady pictures, etc., yet there is room for another improvement, viz., to check our moving picture hog, Mr. the showman. Running the projecting machine at a faster speed than the camera, produces exaggerated and excited actions and consequently destroys the good acting of a production. Many good films have been condemned as worthless by the fault of the operator. The business will suffer, as spectators are becoming disgusted. An operator should put a little judgment in his work, he should slow up in certain drámatic actions and give more speed in chases or other excited scenes.

As electricity is needed for the lamp, our manufacturers should be able to devise an electric motor to run the projecting machine automatically at a given speed. Show places who would advertise their pictures worked automatically would certainly draw the crowds.

Respectfully,
A LOVER OF MOVING PICTURES.



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Let us place you with our satisfied customers.

Atlanta Film Service

EQUITABLE BUILDING
ATLANTA, GA.

An Operator Killed by Lions.—The camera man of Walturdaw, of London, Mr. John Gravert, had been asked to take moving pictures of lions to be joined to other numerous scenes to reproduce some events of the Nero epoch. He visited the establishment of a trainer of wild animals, called Charles Bindtown, and entered without fear in the den of the wild animals and to not be disturbed he locked the door, which was a great imprudence on his part. Mr. Gravert had already given several turns to his camera, when one animal suddenly jumped to his throat and tore it open with his teeth, after having lacerated the chest and shoulders of the unfortunate man. At the sight and smell of the blood, the other animals present went for the poor operator and finished him. At the cries of Gravert, the trainer and his men rushed to the help of the unfortunate man, but it was too late.

Bound Volumes of Moving Picture World

VOLUME 1, MARCH-DECEMBER, 1907 (limited number)
VOLUME 2, JANUARY-JUNE, 1908 (indexed)
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Wm. H. Mallon, expert operator, Genl. Del., Times Square P. O. Station, New York City.

Richard P. Grieve, manager and Massachusetts licensed operator, 164 Walnut street, Holyoke, Mass.

J. Lucas, Jr., 174 Wentworth street, Charleston, S. C.

Roy J. Cady, Arcade Hotel, Decatur, Ill.

Herbert A. Brown, 108 Ottawa street, Lansing, Mich.

Rex Durand, Lansing, Mich. (References.)

Ed. Lewis, 222 East Eighty-second street, New York.

G. E. Barton, Coatesville, Pa., operator or manager.

Wm. J. Schouler, 24 Bourne St., Providence, R. I.

Robert Curry, 1670 Third avenue, New York City.

Ed. Moore, 214 E. Main street, Coatesville, Pa.

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J. C. R. Miller, Palermo, N. D., experienced operator;

J. W. Hoffman, 710 Market street, Sandusky, Ohio.

Kunzman & Ging, amusement managers, promoters, operators, installers and lecturers. General office, Bijou Amusement Co., Sandusky, Ohio.

Have you subscribed for the WORLD? Only $2.00 per year.

LATEST FILMS OF ALL MAKERS.

We [illegible] been [illegible] to print [illegible] we have adopted a new form of listing [illegible] as [illegible]. We [illegible] like to have the opinion of [illegible] satisfactory than the old. Our effort will be to keep it [illegible] complete as possible, and to that end we ask the [illegible] manufacturers and importers.

If the films of any manufacturer are not correctly listed it is because they have neglected to furnish the information requested.

Edison Licensees.

Subject.	Class.	Length.	Maker.	Released.
Life of Abraham Lincoln	Dramatic.	[illegible] ft.	Essanay.	Oct. [illegible]
The Ranchman's Love	Dramatic.	[illegible] ft.	Selig.	Oct. 8
His Own Son	Dramatic.	[illegible] ft.	Essanay.	Oct. 14
One of the Bravest	Dramatic.	[illegible] ft.	Selig.	Oct. 15
World's Championship Baseball Series		1000 ft.	Essanay.	Oct. 17
Effect of a Shave	Comic.	[illegible] ft.	Essanay.	Oct. 21
[illegible] Rival	Dramatic.	[illegible] ft.	Selig.	Oct. 22
Army of Two	Historical.	900 ft.	Edison.	Oct. 27
The Duke's Good Joke	Comic.	[illegible] ft.	Melies.	Oct. 27
Fortune Hunters	Drama.	[illegible] ft.	Pathe.	Oct. 28
Wrongfully Accused	Dramatic.	908 ft.	Essanay.	Oct. 28
Lights and Shadows of Chinatown	Dramatic.	1000 ft.	Selig.	Oct. 29
Football Warrior	Dramatic.	900 ft.	Edison.	Oct. 30
Mabel's Beau in Trouble	Comic.	462 ft.	Pathe.	Oct. 30
Bear Hunt in Canada	Scenic.	4[illegible] ft.	Pathe.	Oct. 30
Ambulance Dogs	Drama.	699 ft.	Pathe.	Oct. 31
Ideal Policemen	Comic.	328 ft.	Pathe.	Oct. 31
Magic Album	Trick.	278 ft.	Pathe.	Nov. 2
The Cross Roads	Drama.	99[illegible] ft.	Lubin.	Nov. 2
The Penalty of His Crime	Tragedy.	433 ft.	Pathe.	Nov. 2
How the Pair Butted In	Comedy.	285 ft.	Pathe.	Nov. 2
Saved by Love	Drama.	900 ft.	Edison.	Nov. 3
Antony and Cleopatra	Dramatic.	995 ft.	Vitagraph.	Nov. 3
Tragedy in Spain	Thriller	605 ft.	Melies.	Nov. 3
David Garrick	Dramatic.	871 ft.	Essanay.	Nov. 4
Benvenuto Cellini	Drama.	948 ft.	Pathe.	Nov. 4
Don't Fool Your Wife	Drama.	597 ft.	Pathe.	Nov. 4
Maple Sugar	Industrial.	344 ft.	Pathe.	Nov. 4
The Key Under the Mat	Comedy.	505 ft.	Lubin.	Nov. 5
Actor's Child	Drama.	960 ft.	Selig.	Nov. 5
Lunch Time	Comic.	275 ft.	Lubin.	Nov. 5
The Jester	Drama.	900 ft.	Edison.	Nov. 6
The Peer's Fancy	Tragedy.	577 ft.	Pathe.	Nov. 7
Push Cart Race	Comic.	348 ft.	Pathe.	Nov. 7
Barbara Freitchie	**Drama.**	**505 ft.**	**Vitagraph.**	**Nov. 7**
Yen Yensen, or, Mistaken for a Burglar		474 ft.	Vitagraph.	Nov. 7
Jerusalem in the Time of Christ and David and Goliath		**1925 ft.**	**Kalem.**	**Nov. 7**
The Cotton Industry of the South		**1000 ft.**	**Lubin.**	**Nov. 9**
Beauty and the Beast	Colored.	623 ft.	Pathe.	Nov. 9
Hurry Up, Please	**Comic.**	**442 ft.**	**Pathe.**	**Nov. 9**
Lover's Telegraphic Code	**Comedy.**	**850 ft.**	**Edison.**	**Nov. 10**
The Right of a Seigneur	Dramatic.	565 ft.	Vitagraph.	Nov. 10
Two Affinities	Comedy.	330 ft.	Vitagraph.	Nov. 10
Wonderful Charm (Trick)	**Comedy.**	**585 ft.**	**Melies.**	**Nov. 10**
He Who Laughs Last Laughs Best	Comedy.	500 ft.	Essanay.	Nov. 11
If It Don't Concern You, Let It Alone.		500 ft.	Essanay.	Nov. 11
Blood Will Tell	**Dramatic.**	**607 ft.**	**Pathe.**	**Nov. 11**
Weather Changes at the Smiths	Comic.	311 ft.	Pathe.	Nov. 11
A Mountain Feud	**Dramatic.**	**990 ft.**	**Selig.**	**Nov. 12**
"She"	**Dramatic.**	**1000 ft.**	**Edison.**	**Nov. 13**
Reception of the American Fleet in Australia		977 ft.	Pathe.	Nov. 13
We Close at Noon	**Comic.**	**459 ft.**	**Pathe.**	**Nov. 14**
Will They Ever Get to Town	Comic.	462 ft.	Pathe.	Nov. 14
The Inn of Death	Dramatic.	435 ft.	Vitagraph.	Nov. 14
Jealous Old Maid	Comedy.	510 ft.	Vitagraph.	Nov. 14
The New Stenographer	Comedy.	900 ft.	Edison.	Nov. 17
Tale of a Thanksgiving Turkey		615 ft.	Essanay.	Nov. 18
The Hoodoo Lounge		315 ft.	Essanay.	Nov. 18
The Lady or the Tiger	Dramatic.	900 ft.	Edison.	Nov. 20
Hannah Dustin	**Historical.**	**825 ft.**	**Kalem.**	**Nov. 20**

Independent.

Subject.	Class.	Length.	Maker.	Released.
Desperate Character	Dramatic.	850 ft.	Crescent.	Oct. 28
Gust of Wind	Comedy.		F.I.&T.Co.	Nov. 6
Pirate's Honor	Dramatic.		F.I.&T.Co.	Nov. 6
The Doll Maker's Daughter	Comedy.	825 ft.	Centaur.	Nov. 16

Biograph Licensees.

Subject.	Class.	Length.	Maker.	Released.
[illegible] Village (Aquila)		444 ft.	Kleine.	Oct. [illegible]
[illegible] (Lux)		[illegible] ft.	Kleine.	Oct. [illegible]
The [illegible] of Life (Rossi)		[illegible] ft.	Kleine.	Oct. [illegible]
A W[illegible]		[illegible] ft.	Kleine.	Oct. [illegible]
[illegible]		[illegible] ft.	Kleine.	Oct. [illegible]
[illegible] (Lux)		[illegible] ft.	Kleine.	Oct. [illegible]
[illegible]		[illegible] ft.	Kleine.	Oct. [illegible]
[illegible]		167 ft.	Kleine.	Oct. [illegible]
A M[illegible] (Lux)		[illegible] ft.	Kleine.	Oct. [illegible]
[illegible] (Rossi)		[illegible] ft.	Kleine.	Oct. [illegible]
Boxing Match (Rossi)		247 ft.	Kleine.	Oct. [illegible]
A Stiff Neck (Gaumont)		[illegible] ft.	Kleine.	Oct. [illegible]
Andalusia (R. & R.)		417 ft.	Kleine.	Oct. [illegible]
Military Swimming Competition (Urban)		246 ft.	Kleine.	Oct. [illegible]
Federal Fete of Wrestling and Alpine Sports (R. & R.)		540 ft.	Kleine.	Oct. 12
Political Speeches (Gaumont)		[illegible] ft.	Kleine.	Oct. [illegible]
Jerusalem (R. & R.)		[illegible] ft.	Kleine.	Oct. [illegible]
Miscalculated Revenge (Lux)		677 ft.	Kleine.	Oct. 14
The Court in Session (Gaumont)		224 ft.	Kleine.	Oct. 16
The Puppet's Nightmare (Gaumont)		267 ft.	Kleine.	Oct. 16
Victim of Heroism (Gaumont)		684 ft.	Kleine.	Oct. 16
Water Bailiff's Daughter (Gaumont)		450 ft.	Kleine.	Oct. 17
Elixir of Youth (Lux)		494 ft.	Kleine.	Oct. 17
A Treasure of a Pig (Gaumont)		384 ft.	Kleine.	Oct. 19
The Witty Ghost (Gaumont)		504 ft.	Kleine.	Oct. 19
Shadows of Night (Ambrosio)		524 ft.	Kleine.	Oct. 19
The Cashier's Romance (Ambrosio)		680 ft.	Kleine.	Oct. 20
Madeira Wicker Chair Industry (Urban)		187 ft.	Kleine.	Oct. 20
High Jumping at Hurlingham (Urban)		200 ft.	Kleine.	Oct. 20
Trials of an Educator (Ambrosio)		727 ft.	Kleine.	Oct. 20
The Puppet Man's Dream (Ambrosio)		627 ft.	Kleine.	Oct. 20
Wheelwright's Daughter (R. & R.)		**854 ft.**	Kleine.	Oct. 20
A Father's Will (Aquila)		637 ft.	Kleine.	Oct. 21
The Voice of the Heart (Aquila)		417 ft.	Kleine.	Oct. 21
Picturesque Switzerland (Urban)		200 ft.	Kleine.	Oct. 21
Somnambulic Bell Ringer (Gaumont)		520 ft.	Kleine.	Oct. 21
Prince Kin Kin's Malady (Ambrosio)		524 ft.	Kleine.	Oct. 21
Over the Hubarthal Railway (Urban)		260 ft.	Kleine.	Oct. 23
The Little Rope Dancer (Ambrosio)		574 ft.	Kleine.	Oct. 24
Sunny Madeira (Urban)		477 ft.	Kleine.	Oct. 24
Preparing for Combat (R. & R.)		384 ft.	Kleine.	Oct. 24
The Power of Habit (Gaumont)		434 ft.	Kleine.	Oct. 24
The Queen's Lover (Rossi)		720 ft.	Kleine.	Oct. 26
The Convict and the Dove (Gaumont)		184 ft.	Kleine.	Oct. 26
Desperately in Love (Urban)		407 ft.	Kleine.	Oct. 26
When Pa Went Fishing (Gaumont)		294 ft.	Kleine.	Oct. 26
The World of Magic (Urban)		400 ft.	Kleine.	Oct. 26
Bald Headed Actor and Fair Lady (Gaumont)		684 ft.	Kleine.	Oct. 27
Jane Shore (Gaumont)		704 ft.	Kleine.	Oct. 27
He Did Not Know He was a Monk (Lux)		384 ft.	Kleine.	Oct. 27
Motor Boat Races (Urban)		354 ft.	Kleine.	Oct. 28
First Love Triumphs (Gaumont)		657 ft.	Kleine.	Oct. 28
The Arab Band	Comic.	260 ft.	Gt. North'n.	Oct. 28
Bear Hunting in Russia		660 ft.	Gt. North'n.	Oct. 28
Closed on Sundays (Urban)		400 ft.	Kleine.	Oct. 29
The Flower Thief (Gaumont)		434 ft.	Kleine.	Oct. 29
Pa and the Girls (Gaumont)		534 ft.	Kleine.	Oct. 29
The Galley Slave's Return (Rossi)		490 ft.	Kleine.	Oct. 30
The Sofa Bed (Gaumont)		440 ft.	Kleine.	Oct. 30
Daisy, the Pretty Typewriter (Urban)		450 ft.	Kleine.	Oct. 31
With Care (Gaumont)		470 ft.	Kleine.	Oct. 31
After Many Years		1033 ft.	Biograph.	Nov. 3
Clearing the Mountain Railroad Track	**Scenic.**	**429 ft.**	**Gt. North'n.**	**Nov. 4**
The Watchmaker's Wedding	**Comedy.**	**442 ft.**	**Gt. North'n.**	**Nov. 4**
The Pirate's Gold	Dramatic.	966 ft.	Biograph.	Nov. 6
Pilot's Daughter	Drama.	620 ft.	Gt. North'n.	Nov. 7
The Pillory	**Comedy.**	**172 ft.**	**Gt. North'n.**	**Nov. 7**
Sold By His Parents (Eclipse)		440 ft.	Kleine.	Nov. 2-7
Child's Debt (Radios)		424 ft.	Kleine.	Nov. 2-7
The Mock Baronets (Urban)	Comic.	450 ft.	Kleine.	Nov. 2-7
The Young Tramp (Radios)		550 ft.	Kleine.	Nov. 2-7
My Daughter Will Only Marry a Strong Man (Radios)		524 ft.	Kleine.	Nov. 2-7
A House of Cards (Gaumont)		310 ft.	Kleine.	Nov. 2-7
The Legend of Prometheus (Gaumont)		417 ft.	Kleine.	Nov. 2-7
Thou Shalt Not Love (Gaumont)	Colored.	747 ft.	Kleine.	Nov. 2-7
The Fair Young Lady's Telephone Communication (Gaumont)		424 ft.	Kleine.	Nov. 2-7
The Automatic Hotel (Gaumont)	Comic.	757 ft.	Kleine.	Nov. 2-7
The Necklace (Gaumont)		540 ft.	Kleine.	Nov. 2-7
Taming of the Shrew	Comedy.	1048 ft.	Biograph.	Nov. 10
The Guerilla	Dramatic.	898 ft.	Biograph.	Nov. 13
Blind	**Dramatic.**	**722 ft.**	**Gt. North'n.**	Nov. 14
Othello	Comedy.	277 ft.	Gt. North'n.	Nov. 14

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Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.

Stories of the Films.

EDISON MFG. CO.

THE LOVER'S TELEGRAPHIC CODE.—Synopsis of Scenes: "Love Laughs at locksmiths." Were it not so, the great business of love might receive a set-back at times. How true this is we show in our production, where two lovers overcome all obstacles and win out.

Madge meets with an accident while riding in her carriage. Ralph, passing on his bicycle, offers assistance, which is gratefully accepted. He receives an invitation to call—does so at an early date. Her father objects to Ralph, and orders him not to call again. The girl is equal to the emergency and arranges a code of signals flashed from the clothesline, that has "Wireless" beaten a mile. Pa's pants displayed means "Danger! Keep away!" A shirt-waist, "Am alone; coast clear," etc. The code is worked overtime, and develops the most unexpected and amusing complications, due to an unforeseen mix-up of signals by the servant girl, "Pa" and "Ma" and a "Weary Willie" whose wardrobe needs replenishing.

The girl's little brother proves a staunch ally; comes to the rescue and enables the harassed young couple, finally, to outwit the stern father and to marry. Then "Pa" sees the joks, signals his forgiveness, and Madge and Ralph return for his blessing. Approximate length, 850 feet.

"SHE."—Synopsis of Scenes: A mysterious metal box is bequeathed to Leo, a young Englishman, to be opened on his twenty-fifth birthday.

It is opened in the presence of his guardian, and his servant. They find an Egyptian tablet 2,000 years old. The guardian, a linguist, interprets it. It tells how, 2,000 years before, an Egyptian princess and her husband, travelling in Africa, meet a mysterious woman, a queen, called "She," with power over Life and Death.

"She" falls in love with the prince, and, in jealous fury, kills him. "She" sends the princess out of the country. "She" has the body entombed to await his reincarnation. The princess leaves an account of her adventure on a tablet; bequeaths it to her descendants, that one may some day find "She," wrest the secret from her, and avenge the ancient wrong.

Leo determines to seek "She." The three reach Africa, where they are met by men from "She," who has seen their arrival, in a vision.

While awaiting the chief's return, Leo is kissed by Ustane, a beautiful maiden, and she thereby becomes his wife. The Englishmen are set upon by the natives and only saved by the chief's arrival. He conducts them to "She," who finds in Leo the reincarnation of the prince.

Leo is overcome by the wondrous beauty of "She." "She" prevails on Leo to bathe in the "Pillar of Life," a mysterious fire, but he hesitates and "She" to encourage him enters the flame, becomes young and radiant, but gradually grows old before his eyes until her form is entirely consumed. Approximate length, 1,000 feet.

ESSANAY FILM MFG. CO.

THE TALE OF A THANKSGIVING TURKEY.—The scene opens with Thanksgiving Eve, showing husband and wife discussing the problem of how they can obtain a turkey for Thanksgiving dinner. The husband has been out of work for several months, and they are penniless. After fruitless discussion, the husband leaves the room in digust.

While passing a butcher shop he notices a sign, "Thanksgiving Turkeys Cheap." He resolves at all hazards to secure the turkey, and hits upon the bright idea of pawning his suit of clothes, knowing he has another suit just as serviceable at home. Being attired in a long overcoat, he enters the pawn shop, disrobes, replaces the coat, which reaches almost to his shoe tops, and pawns his suit; then secures the turkey and starts home.

In the meantime his wife has written a letter to her mother, stating that, owing to adverse circumstances, it will be impossible for them to eat their turkey dinner with her, and she (the wife) is going to pawn one of her husband's two suits, and secure a turkey for their Thanksgiving dinner and surprise him. The wife pawns the garments and secures her turkey.

The husband is next seen entering his apartments, placing his turkey on the table, and searching for his other suit of clothes, which he is of course unable to find. He retires to the next room as his wife enters with her turkey, and discovers that her husband has already secured one. Upon the husband's re-entrance, explanations and confessions follow, which are ludicrous in the extreme.

During the wife's absence from the room the husband, not seeing the need of two turkeys, gives the turkey purchased by his wife to the janitor, and a short time later the wife, still believing that both of the turkeys are there, sends the husband's turkey to the Salvation Army.

Again confidences are exchanged, and the husband finds himself without clothes and with no turkey for Thanksgiving. He attires himself in his wife's skirt, about to wander forth again, when the express agent brings in a large turkey, sent by his wife's mother. They are overjoyed at the unexpected windfall; nail the turkey on the table, and the husband with a musket and the wife a sword patrol the table guarding the third turkey. The film is replete with comedy situations, and should be a great treat owing to its novelty.

THE HOODOO LOUNGE.—A tramp in his haste to escape from the clutches of the law rushes into a second-hand store and hides in a folding lounge. An old maid later purchases the lounge, and after having it delivered to her house, discovers the lounge moving. Becoming frightened, but yet not wishing to lose upon the investment, she sells it to a neighbor. The neighbor, after undergoing a similar experience, sells it to someone else; the lounge changing hands continually until at last it is sold back to the second-hand dealer, and ultimately purchased by the same policeman from whom the tramp escaped. After having it delivered to his residence, the policeman discovers the tramp and arrests him. This is the story told briefly, but is brimful of clean, laughable comedy; the lounge in transit falling from the express wagon; being dumped up and down stairs, etc. For a short film, we consider this one of our best efforts. Length, 315 feet.

KLEINE OPTICAL CO.

A QUICK-CHANGE MESMERIST (Urban-Eclipse).—Laughter unbounded will greet every incident of this most original, cleverly conceived, skilfully executed and decidedly unusual subject.

Into the orderly study of an apparently mild and respectable gentleman, an escaped convict breaks.

The host is in no way dismayed or angry. Instead, he sympathizes with the wretch, upon whom he exercises his undoubted powers as a mesmerist.

Great success follows this and every experiment. Not only does he hypnotize his human subjects, but their very articles of dress.

Rapid change follows rapid change—feminine garments fly to males, and vice versa—and all is done with a rapidity which deceives even the eye of the camera.

The mesmerist in the garb of the convict escapes from his own house, and is hotly pursued by warder and policeman.

Cheerfully and merrily the pursuit is kept up, the mesmerist victimizing all with whom he comes in contact and making them work his own sweet and laughing will. The results are immediately apparent, each "subject" becoming wildly exhilarated as the change is affected.

Subsequently the supposed convict is cornered in a barber's shop as he is being shaved. His victims all surround the chair, from which the mesmerist rises, himself transformed into Mephistopheles.

Again bringing his marvelous hypnotic powers into play, he changes the costumes of his would-be captors, who appear as clowns, golliwogs and other laughter-creating beings, and dance madly around the mesmerist.

Finally he disappears in a puff of smoke and all his victims fall exhausted and wonder-stricken to the ground. Length, 334 feet.

THE PREHISTORIC MAN (Urban-Eclipse).—The "Hand of the Artist" has added to the world's happiness by the excessive laughter-compelling fancies it has depicted. "Created" is perhaps the better term, for the pictures drawn upon paper or canvas invariably take living form, step out of the canvas, and act more or less—generally less—rationally.

In the "Prehistoric Man" the author has excelled himself. The artist in person is revealed in this series, where, previously, only his "hand" appeared. In an idle moment he outlines upon a large sheet the figure of a conventional prehistoric ogre of forbidding aspect and threatening demeanor, armed with a prehistoric stone hammer. To the artist's own dismay the creature becomes possessed of life and movement and walks out of the wooden frame.

Evidently looking upon the draughtsman as responsible for his being, he attaches himself to that unfortunate person and accompanies him wherever he goes. So disastrous is the havoc he creates in twentieth century streets, houses and lanes, and so fearful the impression, that the unlucky artist in vain tries to escape; the gaunt incongruous figure is not to be shaken off.

After calamities innumerable and consternation unbounded, a happy idea suggests itself to the artist, who, returning to his studio, hastily draws a prehistoric animal, which also assumes life. The man, entering the studio in search of his artist friend, is seized between the fearsome jaws of the weird creature and swallowed whole. Only his stone mallet remains, and this the artist uses as a weapon, which cuts the inoffensive canvas upon which the creatures were drawn, thus increasing the illusion. Length, 357 feet.

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THE LAKE OF GARDA, ITALY (Urban-Eclipse —A steamboat at Panorama of the largest an most eastern of the great lakes of Northern Italy enclosed by Alpine ridges on both sides, and d viding the Austrian Tyrol from the old Italia provinces of Venetia and Lombardy. The lake its greatest depth is about 1,000 feet.

The lemon tree ripens its fruit on the bank of this lake, though the trees require to be carefully covered and even artificially warmed durin frost. The number of trees in cultivation is ov 20,000, each producing about 1,000 lemons.

The scenery on Lake Garda, its islands and pr monotory, is remarkable for the luxuriance of i vegetation, for the island castle ruins, for th sublime mountain peaks, and for the picturesqu towns and villages on its banks. Length, 450 fee

A TYROLEAN PARADISE (Urban-Eclipse).—Pi tures secured in the neighborhood of Arco, Mera and Botzen, popular health resorts in the Souther Tyrol.

Mountain torrents, cascades, olive gardens, fe dal castles, romantic and picturesque, form scene of Nature at her smiling best, which will live i the memory of every beholder. Length, 374 feet.

THE GORGES OF THE TARN (Urban-Eclipse).—A tributary of the Garonne, one of the most pi turesque districts in the southwest of France.

Romantic scenes on the banks of the Tarn, shallow but swiftly flowing stream navigable onl for punts, reveal fresh beauties of majestic natu at every turn.

Dolomite rocks, cliffs and caverns, chiselled an modelled by rain and frost, are continuously pr sented in wonderful arched, pointed, groined ar fantastic designs.

Ruins nestling at the feet of majestic escar ments lend their charm and simple huts of th peasant population add variety and heighten th general effect, the beauty of which is doubl by the mirroring waters of the Tarn.

Amidst foliage in delightful confusion, rapi whirling and eddying in and out of rocky cha nels, each turn of the river reserves an agreeabl surprise as it defiles in front of audience.

The darkness of the caves, the mountains risi sheer above them, the graceful bridges spannin the waters, and the natural weir over which t skilled boatmen shoot their shallow punts, for views of incomparable nature such as seldom see Length, 367 feet.

PATHE FRERES.

BEAUTY AND THE BEAST.—In this beauti little fairy tale we see the old merchant biddi his lovely daughters adieu and departing with l assistant on a business trip. After riding for long distance through the forest the two travell suddenly realize that they have lost their wa So, dismounting, they walk first in one directi and then in another in an effort to find the pa which leads back to the village, and while th are thus exploring they come upon a beauti garden in a remote part of the wood, where th sit down for a while to rest. The old mercha attracted by the beautiful roses, stoops to pick few, when suddenly there appears out of a fla gushing up from the ground an ugly looking bea who reprimands the old man severely for tr passing on his premises and threatens him w death unless he promises him one of his beauti daughters. After the old man has given his wo the beast directs them to the right path, and s the merchant is once more in his family circle. tells his daughters of his meeting with the be and of the terrible fate that is in store for h unless he gives one of them up to the ugly m ster.

The most beautiful of the three girls decides sacrifice herself in order to save her father, starts out for the beast's abode. Arriving at garden, she is helping herself to the roses, wh lo! he appears. When she sees what a repuls creature he is, she spurns him, but on seco thought she is touched with pity for the p creature and follows him to his hut, where s finds him dying of grief at the thought of los one so beautiful. A few kind words from her s he is suddenly transformed from a horrible be to a dashing looking youth with whom she imm diately falls in love.

The last picture shows the young couple hast ing to her father's home, where a splendid feast given in honor of their marriage. Length 623 fe

HURRY UP, PLEASE!—A very wise inven has perfected an electric device whereby he c control the velocity of everything in sight wh he turns the crank attached to the box in wh the wonderful apparatus is encased. The first p ture shows him in the laboratory after complet the machine, and when he turns the crank t girls who have been assisting him start to w with lightning rapidity and disappear from room like a shot out of a gun. He goes into street and everything that he comes in cont with moves like wildfire when he turns the hand We see two men coming leisurely down the str and a nurse maid pushing a perambulator, wh suddenly they start in all directions and are s going at breakneck speed till out of sight. slow bill poster does his work in a second and off, some men working leisurely putting up a bu ing, a crowd of laborers working on the street, feel the power of the wonderful electric mo and walk and run around like lightning when the man appears on the scene and turns the handle. A very funny incident takes place on a crowded thoroughfare when he appears. Every vehicle and pedestrian is seen flying along with the velocity of a cyclone while he coolly stands and amusingly views the situation. Finally, he sits on a bench in a park and a mischievous boy gets it and starts to turn the crank and immediately we see the owner take flight and start down the street and disappear in the distance, while the little fellow walks off with the wonderful machine. Length, 442 feet.

BLOOD WILL TELL. A young man who is leading a wild, extravagant life comes to his father for money, but the parent, who is impatient with his son on account of his conduct, blankly refuses to give him a cent. The indulgent mother intercedes for her boy, however, and we soon see the old man handing him over a roll, but impressing upon him that it will be the very last. The youth then goes to visit a popular actress, but she, knowing him to be dependent upon his father's bounty, discourages his advances and he leaves her, feeling keenly his lack of funds. On his way home he hits upon a scheme which, if successful, will make him the possessor of a large amount of money. It is late when he arrives at his home, and all have retired. Stealthily he makes his way to his father's room, where the old man is fast asleep, and taking the keys from the pocket of the trousers that lie on the chair, he goes to the safe, unlocks it, and helps himself to a large sum of money. After cautiously replacing the keys where he found them he hastens off to meet the fair damsel, who receives him with open arms when she sees the large sum of money in his possession. They forthwith go to a cafe and wine and dine on the best in the land, and he is pronounced by all the jolliest of good fellows.

The next morning when the old man goes into his study and opens his safe he is horrified to find that he has been robbed, and at once suspects the butler, who happens to be dusting the room. The police are summoned and the unfortunate domestic is placed under arrest. He is led away, loudly proclaiming his innocence, just as the youth enters. The next view we get of the young man shows us how heavily his crime weighs upon his mind. At every turn he sees the form of the butler pleading with him to save him from prison, and finally, unable to bear his guilt any longer, he gives himself up to the law. The last picture is in the court room, where the butler is being tried for the theft, when the youth staggers in just as the sentence is about to be pronounced upon the innocent man, and makes a confession. The happy butler is set free and the father of the thief, realizing that it was a good lessen for the youth, fails to press the charges, but takes the erring young man in his arms and decides to give him another chance. Length, 607 feet.

WEATHER CHANGES AT THE SMITHS.—Our friend Smith is apparently a model husband, and judging from the view we get of his home life, there is nothing lacking in the way of kindness in his heart for his wife, whom he showers with attention and affection, and the atmosphere of love between the pair seems at a burning point. He reluctantly leaves her side to attend to some business, and after kissing her about a dozen times, he starts out, leaving the poor deluded woman in a happy frame of mind, knowing that he is surely true to her.

He does not proceed far, however, before he runs across a dashing looking maiden, whom he becomes smitten with, and forgets all about his loved one at home. He tries to force his attentions on the lady, but she hurries on, with him tagging at her heels. Finally he is successful in gaining recognition from the fair creature, and after exchanging cards he makes an appointment to meet her that afternoon. When Smith returns home to his good wife the atmosphere of the place seems to have reached freezing point, and it is so noticeable that Mrs. Smith becomes suspicious. She catches the old bird reading the card, and is horrified, and remonstrates with him, but he hurries from the house to keep his date. The wife then writes to her brother, telling him to come to her at once, and help her out in getting even with her husband for his unbecoming conduct. The youth soon arrives and they start out in pursuit of the pair, and as they are walking through the park they come upon Smith and his companion taking a boat ride. He is horrified upon making a landing to run into his wife, and immediately there is a free-for-all fight, in which poor Smith fares badly at the hands of his husky spouse, and the youth rushes away with his lady companion, while his wife takes him in charge and beats him all the way home. Length, 311 feet.

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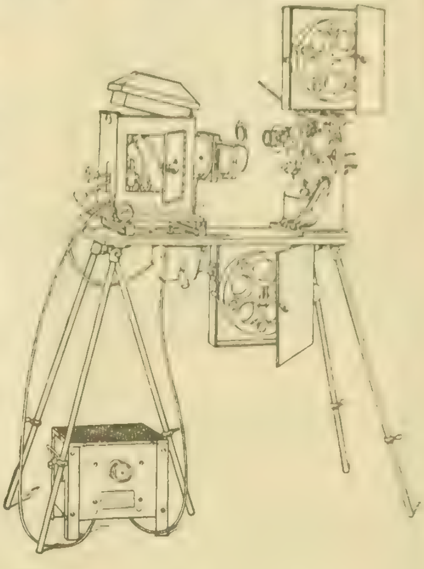

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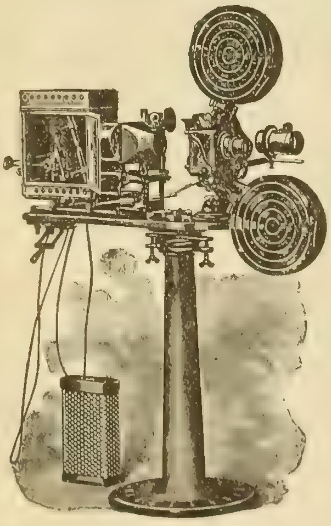

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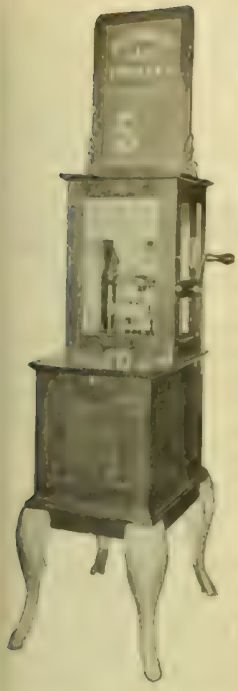

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magnificent sites as they steam into the bay and it is indeed a pretty picture. Though far from home they are greeted with enthusiasm and as Admiral Sperry and his officers step on shore they are given a tremendous ovation and received by the Governor General while the band plays the American national airs.

Next we see the Admiral and his host starting for the review, amidst the cheers of the throngs that line the way, then comes the parade of the American officers and marines in the main street of Sydney which is decorated lavishly in honor of the great occasion.

We next see the arrival of Admiral Sperry at the review, and Lord Northcote with his staff, and then one of the grandest sights that any man would wish to see takes place on the vast parade ground, where the native soldiers in their gala attire act as escort to their American friends, who line up and make a grand showing while they bear aloft the Stars and Stripes.

Finally, we see the ships as they leave for Japan, and here is shown an artistic piece of photography taken in the pale moonlight, where we see the cruisers stealing away in the dim of night while the moon brightly shines on the peaceful waters, lending an air of tranquillity to the scene as our boys start for home. Length, 977 feet.

WE CLOSE AT NOON. A youth enters a department store with his parents, and while his mother is busily engaged with her shopping, the lad's eye is arrested by the bundle shoot. He amuses himself for a time by throwing articles into it, and finally, thinking that it will be good sport to take a slide down, he climbs over the rail and away he goes into the bundle room in the basement, where he is completely covered with parcels. When his mother finishes her shopping, she starts a search for the lad, but he is nowhere to be found, and as the store closes at noon, they are compelled to return home without him. The times comes to close up and all the employees leave the place, and the watchman locks up.

After some time the youth succeeds in climbing up the shoot to the main floor, and there finding the place entirely deserted he starts in to destroy everything that he lays hands on. Finally he climbs into the show window and upsets everything, making the artistic display look as though a cyclone struck it. Some people passing stop and view the antics of the young rascal, and he pleads with them to release him. They get a policeman, who in turn summons a locksmith, who unlocks the door, and they all enter to free the lad, but he is still on the rampage, so he goes up and turns on a fire hydrant and the water pours down all over the merchandise. The mischievous boy finally hides in a shower bath, and in order to get him out they turn on the water, but he having an umbrella protects himself. At last he comes out and the crowd are about to pounce upon him when in rushes his mother and protects him from their fury, and hurries the young rascal home, leaving the stock in the store in ruins. Length, 459 feet.

WILL THEY EVER GET TO TOWN? The Smith family receives a telegram asking them to come to town immediately to attend to some urgent business. The family party consisting of six, leave the house in post haste and make for the railway station, but to their great dismay, arrive just as the train is pulling out of the yard. There not being another train for several hours, they jump into a waiting auto and give orders to be rushed with the greatest speed into town. They fly over the country roads, killing fowl and causing all sorts of excitement along the route. Finally their speed is slackened by coming in contact with a tree, and they are compelled to abandon the auto for a jackass cart. They all load into the frail little rig and creep along the road, and when the ass balks they lose more time, and they are about to abandon him when the police order them to drag him along. Finally they leave the beast in a pasture and get into a boat and start down stream, but they have not gone far before the craft capsizes, throwing the party into the water. They all manage to swim to shore, and this time they get into a dirt cart, which, after going along for a short distance, dumps them into the middle of the road, and away they go rolling down the steep hill, then down a flight of stairs, and over a high cliff into a sand pit, where we see the whole party stuck in the sand, and unable to free themselves lie down exhausted after their terrible ordeal. Length, 462 feet.

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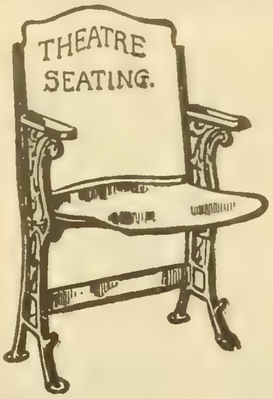
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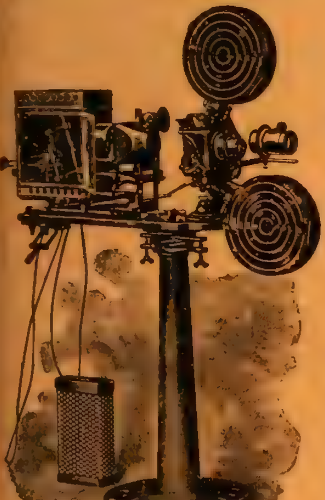

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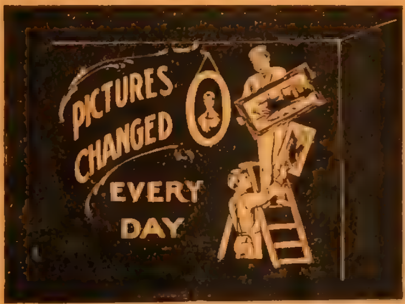

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Vol. 3 NOVEMBER 21 No. 21

Editorial.

THE FILM SERVICE PROBLEM.

The suggestions favoring the admission to the Edison licensed manufacturers' association of certain other licensed or independent manufacturers has brought expressions of opinion from many quarters The views vary so much it is impossible at present to determine whether the majority is in favor or against the proposition. To do this it would seem necessary to make a canvass of three distinct fields—the manufacturing, renting and exhibiting—and tally the individual sentiments. It also seems essential that several propositions be framed in order to get an intelligent poll of opinions from the several interests involved. On a general proposition the replies would be so confusing the result would be a waste of time.

It is well known that at least one of the Independent film concerns would have been taken into the licensed ranks long ago had not dickerings over technicalities prevailed in one instance and arbitrary sentiment in another. Many of the licensed manufacturers agreed with Film Service Association members at the time that the absorption of at least one of the Independent producers would be a wise move, but wise as it appeared to be, nothing was accomplished. Some of the manufacturers say the matter was never definitely settled and is likely to be taken up again at any time, but this affords no relief to those who are actually suffering through being prohibited by the association rules from renting or using Independent films. These people are martyrs to their fidelity and the worst feature is that those to whom they are loyal do not appear loyal to them. Promises of protection have been numerous; fulfilments few.

There can be no doubt that if asked to vote on the proposition of allowing association exchanges to handle Independent films all the exhibitors who are not now being served with both makes of film would be unanimously in the affirmative. They want all the good films they can get regardless of the makes. Many of the exhibitors who are getting both association and Independent films would probably vote against the proposition, having in view the possibility of an advance in rental prices in the event of an extended amalgamation. These exhibitors are now getting any make of film they desire at prices that could not be lowered regardless of conditions, and it is natural that they should leave well enough alone. In an almost incredible number of instances these exhibitors are securing all makes of films at lower rates than other exhibitors are paying for a restricted service. It may be true that the service they get is not to be compared with the other, but many exhibitors prefer to make the best of conditions, rather than be deprived of a choice of films and be subjected tō trade regulations which restrict their choice in other respects. There are many exhibitors who would prefer paying the prices they formerly paid and secure Association service if they could get Independent films at least occasionally. It is not a matter of sentiment with them, but a purely business proposition. When good subjects are put on the market by any maker they want them to give variety to their exhibitions. No matter how good and interesting the Association films may be, the sameness becomes pronounced at times.

What has been said here regarding the exhibitors is sufficient justification for the desire of Film Service Association members to handle the products of certain other film makers, and that part of the topic is sufficiently covered. The next consideration is the licensed manufacturers' point of view. It is very evident that they are not as enthusiastic over the amalgamation proposition as they were two or three months ago. A good deal of the talk about the interests of the manufacturers and film exchanges being identical is humbug. They are identical where the exchanges can hold up the prices for rentals, because the more money the exchanges get the more films they can buy. The reversed conditions are the same. If the exchanges cannot get sufficient money to warrant the purchase of new films, either on account of the slaughtering of prices or loss of customers, the manufacturers find their sales dropping off. Aside from these two considerations there appears to be no community of interests. There would be if the Film Service Association men were being protected against their competitors who are openly dealing out both Association and Independent films. Failure of this protection leads to the conclusion that there is a motive and under the conditions it is fair to assume that the manufacturers will look upon the amalgamation propositions in a light bearing upon their own interests, regardless of the effect upon others. Originally many of them took the view that an amalgation would ultimately wipe out the remaining Independents and leave the entire market to the licensed manufacturers and Association exchanges. That was all right when the manufacturers were considered as a whole, but when individual interests were considered sentiment changed. It was argued that the licensed manufacturers had the situation well in hand and "could supply the demand"; that the taking in of other makers might possibly result in a "decrease of sales by those, or some of those, operating under the license," it being pointed out that every reel of the newcomer that went out to the Association exchange would displace some other reel. There can be no doubt that a frank admission would show that this is the real reason why no consolidation movement has been successful. Some may say that such reasoning is foolish, because, if allowed to handle Independent films, the Association exchanges would be in a position to serve many exhibitors who have broken away from them. That is quite true, but it should be remembered that, from the manufacturers' point of view, conditions would only be slightly altered, if at all, because the Independents are getting Association films now, and the recovery of lost trade by the Association exchanges would only practically switch the handling of films without increasing orders. Nevertheless the Association exchanges that are loyal to their agreements are entitled to relief, even if there must be some sacrifice on the part of the manufacturers.

The main question that arises on the amalgamation proposition is as to its extent. All the foreign makers could not be admitted on a basis of individual representation, for that would result in a flooding of the market and a demoralization of the present system. There is no film exchange in the country that could guarantee to take at least one print of each subject that would be released under such an arrangement. Hence, the existing agreement between the licensed manufacturers and the Association exchanges would become inoperative because of impossibility.

The obstacle presented, however, could be overcome by the admission of an authorized agent, or agents, of foreign manufacturers with restricted representation and on the understanding that the Association exchanges be optional purchasers of their makes of film. Another plan suggested is that the licensed manufacturers permit the Association exchanges to purchase from the Independent film dealers in this country without prejudice to existing agreements. In other words, that the exchanges be allowed to purchase films from the Independents whenever necessary to hold and gain trade, but the existing standing orders with the licensed manufacturers must be maintained, so that the sales of the latter may not be decreased by reason of the concession asked for.

The latter suggestion appears to be the better of the two for all concerned. The licensed manufacturers cannot be injured by it, and the Association exchanges could afford to agree to it if the privilege of buying Independent films will benefit them as they claim. The Independent dealers can find no fault with it, as they will then get a trade which they cannot reach under existing conditions.

SPOILING THE BUSINESS.

It is not the fault of the manufacturers if the moving picture shows in some localities are poor. They turn out well-made films, on the whole, though the subjects may not appeal with equal force to all. Manifestly this would be impossible. If, however, there is one, or many, in the audience pleased with the films as they run, the manufacturers' part has been accomplished. As soon as the film is finished and ready for the machine, the manufacturer's responsibility ceases. If an exhibitor accepts a film, that releases the manufacturer from any further consideration of that film. He has a right to assume that the exhibitor knows what he wants and what his public wants, and has acted accordingly. It is sufficient for the manufacturer to have sold his film.

But here is where the intelligent exhibitor begins. In the good houses nothing can be criticised. The shows are all the manufacturers of the films intended they should be; but the unfortunate element which enters here will eventually be responsible for the downfall of the business if the tendency is not checked. Exhibitors should not under any consideration show old, worn-out films. They can show old subjects, those which have not been used previously in their localities. It doesn't matter whether it has been seen in a distant part of the country or the city or not. If your clientele have not seen it they will be as much interested in it as they would if it had just come from the factory. New means that the film has not been seen before in a particular locality. Old is quite the reverse.

The writer has been in places in New York during the past two weeks where only one or two new films were introduced with each change. In one or two instances old films were continued as the main portion of the show, with only a few new features added to furbish up the exhibition a bit and enable the management to declare that the show is entirely new.

Fortunately for the public, New York exhibitors are not so prone to do this as those in the smaller cities and towns. The argument always used is that they cannot afford to change entirely each time. Yet they would find that they would obtain more business and their places would be far more profitable if they did change completely every time. Yesterday's newspaper is one of the oldest things imaginable. A film which has been shown for three days, or the regulation week, as it is in some instances, belongs in the same category. The management which does this is courting certain disaster. His patronage will dwindle as rapidly as the public becomes acquainted with actual conditions in his establishment.

The only way to run a good show, one that will draw the public and make money for the management, is to renew the films as often as three times a week, if the attendance is large, as it is in New York, or, in isolated instances, every day, and in the smaller places once or twice a week will enable the public to see all the latest films and not be compelled to sit through a tiresome reproduction of a film previously seen.

This picayune policy will ruin any show that undertakes to do it. Keep your show fresh and up to the minute. You will then draw full houses and your patronage will steadily increase.

IS THE FIELD OVERCROWDED?

The answer to this question depends upon certain things which can be ascertained only by critical study of the situation in each locality. If the shows now in the city, or in any city or town, are giving the best pictures, and giving them when they are fresh, the guess is hazarded that the proprietors are not worrying about whether a competitor is crowding them out.

The public which visits moving picture shows wants the best, and wants it in liberal quantity. It doesn't care for some of the comics which are shown in numerous places. It isn't always in sympathy with the sentiment expressed in some films that come from abroad, but good clean comics, good drama, melodrama and educational films are all worth seeing, and the public will gladly pay its money for the opportunity to look at them. If the management of shows will follow this guide they will never fail to draw good houses.

But the moment you fall below the standard, then you will fail, and your audiences and your receipts will dwindle together. The public must be respected in this as in other features of exhibitions which are supposed to appeal to them. It is getting so that many people prefer to sit through a moving picture reproduction of a drama, for example, than to go to the drama itself. It takes less time, and where the action is good the results are quite as satisfactory. Usually films are made from the work of capable actors, while the drama itself may be playing with a poor company. The comparison is made to show exhibitors where they may possibly get a chance to work n films that will have good runs and bring rich returns.

When these simple rules are followed the field is not overcrowded, and there is always room for an exhibitor who is careful about his pictures and who keeps his show constantly up-to-date.

THE QUALITY OF THE SHOWS.

The week's offerings in vaudeville have been an improvement over those of the previous week. The theaters which present vaudeville between the reels have discovered some better acts than they had the previous week. In two theaters these acts were beyond criticism. In another one act was good. The rest had mistaken their calling.

The audiences seemed to appreciate these acts better than they have before. The applause was spontaneous and in some instances encores were demanded. Perhaps this difference in the attitude of the audiences was due to the improvement in the quality of the acts. Unquestionably good acts help, but where actors have mistaken what they were intended to do the entire show is weakened and the vaudeville better be left out. As has been stated before, good acts strengthen the show, but poor ones weaken it and make an audience disgusted.

The vaudeville presented at the Unique Theater in this city last week was well worth the price of admission, irrespective of the pictures, and they were also of a high order. This week the whole show was below the average. At the Dewey, on Saturday evening, a time when we would have expected to have seen the best, some of the vaudeville "acts" met with the ridicule of the audience, while the films were ancient, not only of date but of quality. One subject shown, "The Incendiary Foreman," a splendid Pathe production that has brought applause wherever it has been shown, was so disfigured by rainstorm that there seemed to be no need for the firefighters.

HOW MANY ATTEND?

Sometimes the public is curious to know how many attend moving picture shows, and sometimes this curiosity extends to the management of other shows. Often a knowledge of the number which attend would assist one in solving a difficult problem in preparing for the establishment of a theater.

A theater on Fourteenth street gives numbered coupons with its tickets, the intention being to induce one to return to the same theater. This theater was visited first about four weeks ago, and the coupon with the ticket then purchased was 245,211. The second visit was more than two, and not quite three, weeks. The coupon was 280,500, a difference of 35,289. The third visit was eight days later, and the coupon was 296,343, a difference between the two later ones of 15,943, and between the first and the last of 51,132.

This is a test which can be applied by anyone who cares to take the trouble to investigate. It shows to some extent how the attendance runs in that part of New York.

THE WEEK'S SONGS.

In some houses the illustrated songs during the week have been new and the illustrations have been good. In others the quality deserves less commendation.

The chief criticism on the illustrated song is the too frequent use of misfit slides. While the technical and artistic quality of the slides leave nothing to be desired, they do not always illustrate the song, and in that respect fall short of their purpose.

It can be said in extenuation of this practice that it is not always possible to prepare slides to illustrate the songs as well as might be wished, but if they represent the sentiment in some degree it is considered sufficient. This attitude carried to its logical conclusion would lead to the selection of almost any sort of slide for this purpose, though manifestly this would be a glaring attempt at the impossible. Clearly the only way to illustrate a song is to *illustrate it* and the nearer the manufacturers of slides follow the text and sentiment of the song they are illustrating the better their work will please.

MOVING PICTURES AS AN EDUCATOR.

In this feverish epoch of life, when a strike of telephone operators would cause a general panic, when wireless telegraphy and aerial navigation will soon revolutionize our already much transformed existence, it should be noted that we are still slow to apply up-to-date methods to our educational system. Our school system is like an antiquated machine in which we are unwilling to touch a gear in fear that we would have to change the whole mechanism.

It is impossible to neglect much longer, as a means of education, one of the most marvelous inventions of modern science—motion pictures. Few persons have yet realized the possibilities of the invention. It is impossible to realize the extent of the power of moving pictures as an agent for civilization and as a tool for social transformation. Think for a moment of the tremendous civil or religious influence of the film which in a few weeks will be witnessed by hundreds of millions of spectators. Where is the transmitting agency of thought that can compete with it? Are not moving pictures as potent in the influence upon our civilization as the printing press, and perhaps more so? The picture stories are understood by all nations of the world—even those who cannot read. If an Englishman cannot read the French language he can at least understand a French film.

Instead of hanging on the walls of our schoolrooms, pictures showing the evil effects of alcohol, we will show by motion pictures, in a more impressive manner, the ravages caused by strong drinks. The moving picture will show us the germs of disease and the ways to fight same. They will show us the inside of sweat shops, where the bosses have no consideration for the employe, and they will show us the inside of factories where the employers do all they can to help the working classes. The field is vast for motion pictures as a means of education. All that our books of morality and education teach us can be told to better advantage by displaying, in motion pictures, stories that teach the good and the noble. It is the same with geography, history and the sciences. How much more easy would be the study of history if the same would be given with correctly staged and acted pictures of the times and events!

We are not doing our duty to future generations if we do not make use of two great inventions of this century in registering the voice and actions of the present race. It is our duty to register the voices and actions of all our famous orators, singers and men of state for the benefit of our succeeding generations. (Translation from the "Cine Journal," Paris.)

THE ANNUAL MEETING of the Film Service Association will be held in New York City on January 9.. As important business will be transacted and several vital questions come up for consideration, it is desired that every member of the Association be present or represented.. This meeting should have occurred on December 12, but as the questions to be considered would not be in shape by that time, and their import would have necessitated calling another meeting within a month, the Executive Committee wisely postponed the regular annual meeting.

Have you subscribed for the WORLD? Only $2.00 per year.

Comments on Film Subjects.

A drama with a Thanksgiving flavor will be served up by Selig during the coming week. It is entitled "On Thanksgiving Day," and the story, the scenes of which are supposed to be laid in Connecticut, is on the same order as the popular plays, "The Old Homestead" and "'Way Down East." Exhibitors should write to the Selig Polyscope Co., 45 East Randolph street, Chicago, Ill., for a copy of the story and present this film with a brief lecture.

"The Ragged Hero," a film about to be issued by the Kalem Company, is a story with a good moral and told in a series of scenes that show some spirited action and most excellent photographic quality.

"The Devil's Bargain" is an exceedingly fine dramatic subject that is released this week by Williams, Brown & Earle. They also release "Grandpa's Pension Day," a good comedy. The two subjects make a very good reel.

"Mountain Feud," a melodrama in Selig's best style, received more than the usual amount of applause from the spectators in Keith's. The actors fit their parts and the scenes are laid amid natural surroundings. The story of the Mountain Feud is told more clearly than is usually the case in wordless drama.

"Puss in Boots."—An excellent rendition of this popular fairy tale. The film works smoothly, the photography is excellent and the coloring is above the average. There is nothing to criticise in these reproductions of popular fairy tales. They have been known for many years, many generations, and they undoubtedly delight the audiences still. This film is above the average in quality and represents the best of the film manufacturers' art.

"A Victim of His Own Honesty."—This film is extremely emotional and does not fail to arouse the strongest exhibition of feeling on the part of the audience. The discovery of the old man's dead body hanging from the grated window in his cell after his honesty had been proved, and the driving of his false accuser from the prison, are realistic enough to cause those who see it to hold their breath.

"Bicycle Polo."—An especially active scene which is well photographed and the film runs smoothly. It is of the nature of a record, showing how the game is played on bicycles and illustrates some excellent riding. To lovers of sports this film presents numerous attractions. It pleases everyone who sees it.

"The Jealous Old Maid."—A comic which borders upon the coarse, though perhaps does not descend to it in any one point. The photography is not of the best, the acting and the staging below the average of the Vitagraph Company. If they had not restricted their stage to such small dimensions, they could have interpreted the subject in a far better manner. Both the girl and the old maid should have drifted farther on the water before being rescued and the boys and fishermen should not have been so well prepared for both rescues. The actions are too precipitated and lack realism.

"The Inn of Death."—This dramatic film contains some pretty good scenes and the little girl proves the best actor. The subject proper is a hard one and it is a pity to display the evil dispositions of mankind instead of showing good and kind acts. As moving pictures are a great educator, we should be more particular in the selection of subjects.

"Blood Will Tell."—A very well produced, highly dramatic film, but such subjects of young men robbing the strong safes of their fathers, are getting a little old and are not of the very best example. The manufacturers should bear in mind that they do not show their pictures to only grown persons or ministers, able to discern the bad from the good, but that pictures are shown to many young folks, many of them perhaps in a pinch for ready cash, and such films are naturally a bad temptation to them. The photography in the opening scene of this film is the best ever seen in motion pictures.

"The Heart's Bidding."—Another story of the apparent unfaithfulness of a husband and the flight of the wife with her children. In the main the subject is well managed, though the action seems a bit too strong in some places. The reconnciliation, following the chance meeting of the couple, is affecting enough to cause the audience to use its handkerchiefs. Perhaps no greater praise could be accorded it. No matter what one may think of a film, when it arouses the emotions of the audience it has fulfilled its purpose and will prove a winner.

"Tale of a Thanksgiving Turkey" is an Essanay comedy that shows a number of laughable situations arising from the determination of a penniless couple to enjoy a Thanksgiving feast at the expense of pawning their clothes.

"The Guerillas."—This subject is so much out of the line c the work generally handled by the Biograph Company tha they would have been excused if it had not come up to thei usual standard. The fact is that it surpasses any of thei studio productions in photography and realism, while th plot is so well drawn and the various scenes so skillfull staged and handled that it brings the warmest applause fron the spectators. The man behind the camera who made th pictures representing the spirited horsemanship and the battle scene deserves to be congratulated on the success of hi work. "The Guerilla" is a film that will draw the crowds.

"Colonial Virginia," a historical subject by Edison, was wel received by the audience. It is a class of subject that is welcome change from the usual thing, but needs to be presented with a lecture for the spectators to fully understan and appreciate the scenes that are presented.

"Donkey Skin" is the title of a fairy tale that is presente by Pathe in their usual elegant style.

"Taming of the Shrew."—A rather confused film, presente on an overcrowded stage. I cannot say that this film was wel received by the audience, as it is a rather brutal subject i which the lash has too much play. The last scene calls for special mention, as the most beautiful composition with ver fine photographic effects.

"Not Yet, But Soon."—The Diamond trade-mark shoul not appear on this film, as it is not likely that the manufacturers are so short of good subjects to produce such a picture. I is so poorly acted that the masher, if he is a masher, takes o his own accord the position to be properly kicked by the husband. The chief merit of this film is its brevity.

"If It Don't Concern You, Let It Alone."—A steady goo laugh at the man who has a notion that he must touch at ever thing he sees, and his great curiosity is always rewarded in th wrong way.

"The Fisherman's Life."—Well photographed and fairl well acted, though possibly a trifle overdone in places. So fa as representing life on a fishing boat is concerned, the film is good one. Some might take exception to the story, even thoug it comes out well in the end. On the other hand it must b stated that the film makes a profound impression on the audienc

"Cinderella."—An excellent production of the old fairy tal which has delighted children and grown-ups for many generations. The photography and action are alike good, while th staging seems to be in keeping with the spirit of the piece. Som of the instances are especially well managed. The coloring adroitly done. It received the applause of the audience at thre different places where it was seen during the week.

"Motoring Under Difficulties."—A comic exaggeration c the trials of a motoring party. The photography and action ar alike good. It seems as though in places the enthusiasts ar worked a trifle too hard, yet the film raises a hearty laug and that is its purpose. It is good, clean fun, anyhow.

"We Close at Noon."—A Pathe comic in which a departmen store is made the basis for an unruly boy's pranks. Whil it may be funny, many in the audience expressed the ide that it would be better not to represent the destruction c property for something funny. The mechanical work on th film is above the average and for the subject the action i quite satisfactory. The boy in the shower bath, with a umbrella, is the best scene and creates laughter.

"Reception of the American Fleet in Australia."—In som instances the audience cheered wildly, and these cheers wer very natural, as the film well displays our powerful fleet and i treated in the best manner.

"Barrels to Sell."—An old comic still going the rounds introduces the same old chase idea, varied a bit by having barrels do much of the chasing. Some of the incidents are funn because they are perfectly natural, but the jumping of the barrel from the water back to the bridge again is not the right kin of action to go with the rest. Aside from these minor deficiencies this film is good and raises more than one laugh.

"Wonderful Fertilizer."—An amusing film of a tree growing fast and causing many incidents in the different apartments of a little girl drinking some of the fertilizer and growing s high as to pierce the clouds. This film is spoiled by the sacrilegious representation of St. Peter with the big key and of som angels pushing back the little girl to earth.

"Will They Ever Get to Town?"—A film which introduce numerous funny incidents to block the excited flight of a family to town to get a fortune. When they finally land in dump the effect is startling and raises the laugh among th audience which has been held back by the over-acted an silly situations. The donkey is the best actor in the piece.

NOTES AND COMMENTS.

The standard of the films released during the week fell elow that of the previous week, but the average quality was ore evenly maintained, with few exceptions.

We have it on very good authority that the film manufacturers ave decided to vigorously prosecute anyone who is caught duping eir productions. A restraining order has already been issued gainst certain parties in Philadelphia

Rev. Madison C. Peters, the well-known preacher and author, has embarked in the illustrated lecture field. Every unday evening in the Belasco Theater, New York, he lectures on popular subjects, illustrated with motion pictures, large and appreciative audiences.

S. Lubin, wife and daughter, arrived in New York this eek on the Kronprinzessin Cecile after a four week's ab-ence. Mr. Lubin says that his trip was taken simply as a eeded holiday and has no business significance, but we may e sure that he lost no opportunity to become acquainted ith the European manufacturers and gather up ideas for ew film subjects.

The Sterling Film Company is a new concern making a bid or business under the management of I. Bernstein, formerly anager of the Improved Film Supply Company. The terling Company have offices in the Reliance Building, 32 nion Square, New York.

The Independent Film Service, of Philadelphia, Pa., G. H. Valker manager, has removed from the Mint Arcade to the enckla Building, Eleventh and Market streets. Business good with them and Mr. Walker is looking for a location o establish a branch office in the West.

The World Film Mfg. Co., of Baker City, Ore., ask us to tate that their output has been delayed on account of moving nto new premises.

The Great Northern Film Co. are sending out some very ne films in which the action is natural and the photographic uality of the highest order. Advance information says look out or some headliners at an early date. The distinct style of the Great Northern Films makes them a desirable addition to a rogram.

The Cheerful Idiot seems to have got loose. From Brooklyn, Rochester and other cities and towns, reports come to and of shows that have been broken up and in some cases erious injury done to some of the patrons, by miscreants who have scattered a species of snuff powder in the room. f any of these rogues are caught, the punishment should be orporal and not merely fine or imprisonment.

New York City.—Manager Ganes, of the Manhattan Theater, extended an invitation to the jackies at the Navy Yard o visit his theater and see Pathe's fine picture of the reception of the American fleet in Australia. They came, they aw and they thoroughly enjoyed the spectacle and made nany audible comments on the show. The incident in the ilm which received the most applause was the march past of the regiment of Highlanders. The military precision and itness of this kilted regiment was a fine subject for the camera and well rendered.

$233.33 a Minute.—A story is going the rounds of the papers that Eva Tanguay was paid $3,500 for fifteen minutes' work by the Cameraphone Company. Evidently Miss Tanguay has no slouch for a press agent. We know that the Cameraphone Company secures the services of good actors for their productions, as is evidenced by their popularity wherever shown, and good actors command good salaries, but we have too high a respect for the business manager of the Cameraphone Company to swallow whole the tale of the press agent.

Chicago Curbs Nickel Shows.—The council judiciary committee recommended two ordinances last week intended to prevent indiscriminate location of 5-cent theaters over the city.

Lang's Patent Film Rewinder is a substantial article that we have seen in operation in several film exchanges and operating booths. It consists of two uprights which can be clamped by convenient screws, at any distance apart, on the edge of a table or shelf, and the winding gears are operated by a crank handle or may be connected to a motor if desired. A rewinder is a necessity in every exhibiting room and if your renter cannot supply you with a Lang rewinder, the C. J. Lang Manufacturing Company, Olean, N. Y., will send one for five dollars.

STRAWS SHOW WHICH WAY THE WIND BLOWS.

Deacon Prouty, of Spencer, Mass., is gunning after the moving picture shows with a petition asking for signatures to compel the authorities of Spencer to refuse a license to the Park Theater to give Sunday night shows.

The Aurora, Ill., city council decided that the moving picture theaters in that city were safe, but decided to impose further restrictions in conformity with the wishes of adjacent business men to have their insurance rates lowered

The San Francisco Chronicle makes itself ridiculous by printing in large type, "Moving Pictures Make Him a Bandit" over the report that a Los Angeles youth has been arrested for a series of crimes In this case the evidence showed that the boy was left to shift for himself at the age of thirteen and that the authorities found him to be mentally deficient. The editor of the Chronicle shows his unfitness for his position, ignorance or animus, in saying that this youth was led to his bandit life by "constantly attending the crime-breeding moving picture shows."

Building Inspector Sutter, of Peoria, Ill., has taken sudden action against the theaters of that city. The Nickelodeon has been ordered closed until the entrance is provided with a hand rail to prevent crowding. The Crescent ordered closed until rear exit is cleared. Liberty, Lyric, Orpheum and Crescent have all come in for their share of improvements, some closed until improvements are made, others allowed to remain open if the conditions asked for are immediately complied with.

Judge Scott, of Paterson, N. J., mercilessly scored the moving picture shows that "vividly depict crime and murder" when a fourteen-year-old boy was brought up on a charge of waywardness. His mother claimed that he spent all his time and money in these shows and often spoke of the ease with which criminals dodged the police and broke out of jail.

A jury acquitted R. J. Stinett, proprietor of the Lyric Theater, Dallas, Tex., of the charge of violating the Sunday law by giving a vaudeville performance on that day. The lawyers for the defense proved that no admission price was charged for the vaudeville performance, but that patrons of the moving picture show were invited to remain and see the vaudeville performance after the pictures, free of charge. There was nothing on the statutes prohibiting a moving picture show in that State on Sundays and the fact that no charge was made for admission to the vaudeville performance removed it from the provision making it a violation of the Sunday law. Judge and jury sided with the defendant.

To test the Sunday laws in Beaumont, Tex., a moving picture show opened up last Sunday. No admission price was demanded, but a "collection box" was conspicuously displayed. No arrests were made.

IS THIS THE WORK OF THE PRESS AGENT?

Who says the 5 and 10-cent vaudeville houses are not producers of sentiment? Listen to this. At the Cameraphone, where a combination moving picture apparatus and graphophone give the patrons an intense form of art, there was recently depicted on the screen a young woman who danced and sang to perfection. In the midst of her second song, a fox terrier raced down the aisle to the curtain and commenced to bark furiously. A moment later a man rushed into the theater looking for the dog. He observed the girl on the screen, and showed as much agitation as the canine. Grabbing Guy Smith, the manager of the bijou playhouse, by the arm, he started to drown him with a torrent of questions. Then the excitement was explained. It appears that about a year ago a lovers' quarrel had parted the girl on the screen and the man with the dog. He had hunted the country over for her, but she had changed her name, and he could not find her. He had given her the dog as a love token. Finally he secured the name of the film maker from Smith, and without more ado, made a bee line for a telegraph office to seek for information concerning his lost sweetheart.—San Francisco News Letter.

Rochester, N. Y.—Mr. H. F. Wick, proprietor of Merryland Theater, made a bet against the re-election of Governor Hughes. He paid his bet on Wednesday evening of this week by arraying himself in jockey costume of red and white and driving a white and black team drawing a gaily decorated sulky containing Mr. S. Howell, to whom he lost the bet.

NOTES OF THE TRADE.

Mt. Clemens, Mich.—The building on North Front street is being converted into a moving picture theater.

Jermyn, Pa.—The Dreamland moving picture theater opened to the public in the Edmunds building under the proprietorship of Louis Matule.

Portland, Ill., is to have a new moving picture theater, the Nickelodeon, in the Rimmele building. Mr. William Dawson is the proprietor of the enterprise.

Richmond, Va.—A new moving picture palace is to be erected by John and Emanuel Redmond at 500 East Broad street, at an estimated cost of $4,000.

San Diego, Cal., is booked for another ten-cent theater, which is to be located at the corner of Fifth and B streets, at a cost of $2,000.

Santa Rosa, Cal.—The Catholic Ladies' Aid Society will open a moving picture theater. The proceeds will be devoted to the Society's charity fund.

Fremont, Neb.—The Jewel moving picture show in the Miller building, at Fourth and Main streets, has quit and will be moved to David City.

Burlington, Vt.—A permit was granted to F. C. Smith, J. J. Kennedy and D. J. Nieburg, to operate a moving picture theater at 16 and 18 Church street.

Omaha, Neb.—The careless use of a match in a film rental office in this city resulted in the loss of several reels of films. No other damage was reported.

Greensboro, N. C.—The Star moving picture theater on North Elm street near City Hall has changed its ownership. W. L. Griffin will assume charge of it and rechristen it the Palace.

Butte, Mont.—Undaunted by the number of theaters which are now doing business in Butte, another moving picture theater opened on Montana street with a select line of vaudeville and moving pictures.

Everett, Wash.—Manager Frazier, of the new Grand Theater, has opened his handsome little place of amusement on Hewitt avenue, between Colby and Hoyt avenues, with the prospects of immediate success.

Waterloo, Iowa.—The Electric Theater opened under new management and new name. M. De Grosz, assisted by L. O. Hieber, will be the associates in the management of the playhouse, which will be known as the Majestic.

Lowell, Mass.—The Academy of Music has undergone a change of policy and has introduced high-class moving pictures and vaudeville. Joseph F. Flynn, who has taken the lease of the theater, has elected William O'Neill as manager.

Salem, Oregon.—E. C. Brooks has bought the Midway Theater and changed the name to the Electric. He succeeds J. F. Goode as owner, and is interested in a string of moving picture shows.

Charleston, Ind.—The Charleston Amusement Company will give nightly exhibitions of moving pictures at McQueen's Hall. Admission 5 and 10 cents.

Independence, Kan.—The Hebrank building on South Penn avenue is being remodeled for a new Star Theater, the opening of which will take place in the near future under the management of C. A. Rogers.

Berkeley, Cal.—A moving picture theater has just been completed on Shattuck avenue near Kittredge street. The place has been remodeled throughout and fittings of the most up-to-date kind have been installed.

Brooklyn, N. Y.—One of the largest and costliest theaters of this country for the display of moving pictures is now being constructed at Bedford avenue and the Eastern Parkway. The theater will have a seating capacity of 1,800.

Tecumseh, Mich.—Edward Marks, manager of the new Bradley Opera House, has discontinued the operation of moving pictures which were shown at his theater during the Summer.

St. Petersburg, Fla.—C. H. Hinke, of New Haven, Conn., will establish the third moving picture show in St. Petersburg. He has leased a building on Main street and will fit it up for a first-class moving picture show, to open the latter part of the month.

Colorado Springs, Colo.—Messrs. Moore & Greaves, owners of the Crystal Theater, have secured the services of C. M. Cummings as manager. Mr. Cummings' policy is to run a first-class show, with admission price to adults, 10 cents; children 5 cents.

Toronto, Canada.—Moving pictures as adjuncts to evangelistic work are proving a great attraction at the Salvation Army meetings and also at J. M. Wilkinson's service on Sunday evening in the Grand Opera House and R. C. Evans' meetings in the Majestic Theater.

Kingston, N. Y.—The Novelty Theater, on Wall street, it is reported, has been taken over again by M. E. Higgins, one of the original owners, Manager Hollister having retired.

This house, which was built to give Wilner & Vincent's Bijou a fight, has had a checkered career. Manager Higgins was in New York this last week arranging for service.

Seattle, Wash.—Charles Mitchell, the reported manager of a moving picture show, has been arrested on the complaint of Charles Witte, a youth who says that he paid $125 to Mitchell for a fourth interest in the concern and in return received only a small consignment of old films and no further accounting.

Los Angeles, Cal.—Mrs. L. J. W. Tilton, who backed Chauncey G. Pulsifer in a moving picture enterprise on his representation that the returns would flow in at the rate of $400 per month, sues him for misappropriation and for an accounting. It seems that he reports the receipts to be between $12 and $20 per day, while the daily expense is $30.

Aberdeen, S. D.—A number of business men of Aberdeen have organized a corporation having for its object the extension of a series of picture shows throughout the State. The nucleus of the corporation is the Idle Hour Theater of this city, but it is expected that in time the company will have practical control of the moving picture show business in the State.

Streator, Ill.—The Swanson talking pictures are bringing record-breaking crowds to the Plumb Opera House. The company consists of eight persons, including the machine operator, pianist, singer, manager and actors to imitate the parts behind the screen. They will stay in Streator as long as patronage justifies, which tends to a long run, judging by the attendance.

Baltimore, Md.—A new moving picture theater is to be built at 334 North Howard street by Joseph Archer. The building has a frontage of 23.7 feet with a depth of 78 feet, and the alterations provide for the removal of the present front on the first floor and installing an artistic facade of ornamental stamped metal. Seating accommodations will be provided for 500 persons in the auditorium and it is otherwise to be handsomely fitted up.

Leavenworth, Kan.—The Casino Theater, 423 Delaware street, under the management of Mr. Mensing, is proving that a finely appointed place that is well conducted will draw patronage from the more wealthy classes who do not, as a rule, patronize moving picture shows, except on "slumming" expeditions. It is said that there is not a theater in any city that has a more beautiful exterior and interior or that shows a better class of pictures. It has become the habit of the ladies who come down town on shopping expeditions to spend an hour in the Casino, and they are evidently pleased, as they bring their friends along next time.

Kingston, N. Y.—The Board of Fire Commissioners, also the Board of Fire Insurance Underwriters of this city, have put their ban on the Kingston Opera House as a fire trap. This probably winds up the career of one of the most famous Country Opera Houses in the State of New York. It was built right after the Civil War and was known for years as Kingston Music Hall. For many years, however, it has been known as The Kingston Opera House. It is a second floor theater and will seat about one thousand people. It has a good stage, well supplied with scenery, and many famous performers have appeared there; among them were William H. Griffiths, Joseph Jefferson, John Brougham, John T. Raymond, Denman Thompson, Dan Sully, Tony Pastor, Kate Claxton, Ada Rehan, Ada Gray, Mrs. Langtry, Rose Eytinge, Fanny Davenport, and hundreds of other famous performers now passed into history. The building belongs to State Senator John N. Cordts, and it is rumored that it is to be transformed into a ground floor opera house as soon as the leases of the stores on the street level expire. It is also rumored that it is to be transformed into a department store and that efforts will be made to build a modern opera house near the geographical center of the city near the new post-office.

AMONG THE SLIDE MAKERS.

"When I Marry You," a waltz melody by Bryan & Gumble; "Naughty Eyes," by Sylvester and Wenrich; "No Moon Like a Honeymoon," by Malone and Gumble; "I Used to Be Afraid to Go Home in the Dark," by Williams, Van Alstyne and Burt, and "When Jack Comes Sailing Home," by Nora Bayes Norworth, are recent publications of Jerome H. Remick & Co.

The Henry B. Ingram Company has purchased a large number of sets of song slide negatives from Mr. John Walters, of Bath Beach. Many of them are for famous songs that have not heretofore been illustrated.

New slides for the songs "I Never Cared for Anyone the Way I Care for You," "Where the Suwanee River Winds Its Silvery Way," "When the Robins Nest Again," "I'm Happy When the Band Plays Dixie," "Where a Baby Runs to Meet You and Kiss You, That Is Home," "When the Fields Are Red with Clover," and "Some Day, My Lad, You'll Be a Hero, Too," are being put out by the Henry B. Ingram Company, Inc., 42 West TwentyEeghth street, New York.

New lantern slides are being advertised by new slide making companies every week in New York. Every one of them are cutting the price of slides and soon slides will be so cheap that the slide makers will be glad to give them away. Nevertheless the makers who stick to the price with a fair profit attacked are still getting the business. Slide buyers are getting suspicious of price cutters.

Appropriate slides for sacred songs for the holiday season are announced by Jerome H. Remick & Co. for the following publications: "The Holy Light," by Reginald DeKoven; "The Land of My Dreams," by Arthur Trevelyan, and "In the Realms of Eternity," by Arthur J. Lamb and J. Acton Dailey.

Mr. Albert Tears, a music publisher on East Houston street, says that one year ago he paid a certain slide maker $15.00 to illustrate a song for him, and was to pay $10.00 more on the completion of the first set of slides. Since that he has seen nothing of his money and he has not received the slides. Mr. Tears has been advised by his lawyer to get out a warrant against the party for swindling. The guilty slide maker is doubtless one of the men who has pushed his way into a business that he never learned and who has been one of the men who helped to cut the prices below the possibility of doing good work. Yet film and slide agencies will patronize these men because they can save a few cents in preference to going to practical men for their goods.

Mr. Walter Lewis is illustrating several songs for the publishing house of Helf & Hager.

AN ARC REGULATOR FOR ALTERNATING CURRENTS.

All operators who have to use alternating current know what trouble it is to keep a steady light, therefore any simple device which ensures this, without taking their attention away from the picture on the screen, should have more than passing attention. The Gilles Arc Regulator is an inexpensive device that can be attached easily to any lamp and is guaranteed by the makers to hold the arc on the front of the carbons and give a steady, clear light, free from shadows. This is obtained by magnetizing the field in which the arc is burned, as in the case of the flaming arc, and the intense and steady light of the flaming arc over ordinary street lamps is well known. It is claimed that the Gilles Arc Regulator is self-regulating and consumes no extra current, and it would seem to be a necessary part of the exhibitor's outfit. If your dealer cannot supply you write to Richard L. Gilles, Electrical Contractor, Helena, Mont.

NEW INTERCHANGEABLE SPROCKET.

Word comes from Dubuque, Iowa, that Mr. P. M. Rose, a mechanic of that city, has invented a feed sprocket that can be adapted to any make of machine, that will greatly lessen the cost of repairs. It is said that if a tooth in the new sprocket wears out or breaks, another tooth can easily be inserted and that it is never necessary to change the hull. If the only advantage is the saving in cost between one tooth and the cost of a new sprocket, it would seem that Mr. Rose is to be congratulated on his success as a promoter in forming a corporation of Dubuque business men to manufacture the part in that city.

RESULT OF TAKING CARE OF YOUR PICTURE MACHINE.

The Palace Motion Picture Theater, of 307 Ninth street, N. W., Washington, D. C., can boast of the unique distinction of running a show daily, from 11 A. M. to 11 P. M., for a period of one year without a breakdown or accident of any description. This proud record of the theater is due to the skill and careful operation of Mr. Sydney J. Jacobson, one of the old timers of the Edison works. The Palace is controlled by the Interstate Amusement Company, of which Mr. A. C. Mayer is general manager.

THE CIGARETTE SMOKER AGAIN.

A correspondent sends us the information that films to the value of $400 were destroyed in a theater in Pleasant Hill, Mo., by the careless handling of a match used to light a cigarette. Although the theater was well filled at the time, none of the audience were injured, but several of the theater employees were badly burned in trying to save the films. It is unpleasant to have to record these instances of carelessness, but we wish that every theater manager would enforce a rule prohibiting the handling of matches or smoking by any one in or around the operating booth.

WITTMAN WON IN THE FIRST ROUND.

Hamilton, O.—After being out just 20 minutes, the jury returned a verdict in favor of Lou Wittman for $25. Wittman sued the Toledo Film Company for $250, alleging breach of contract. The defendants counter-sued for $441. The defendants will appeal the case to the Common Pleas Court.

The suit is the outcome of an agreement by the film rental company to furnish films to the Standard Theater Company not over eight days old or forfeit $25 for each film furnished over eight days after the release date. The theater people claim that they can prove that the exchange has been furnishing them with films anywhere from three to nineteen months old, and as they are paying a rate agreed upon for new subjects, they expect to get what they pay for.

The editor of the Atchison, Kan., Globe says: "We enjoy moving pictures, and regard them as wonderful, but most operators show their pictures too rapidly. If a man, in a moving picture, kisses a woman, he rushes at her full speed, kisses her like a flash of lightning, and races away. Everything in moving pictures happens so rapidly that those taking part run at full speed? Why shouldn't characters in moving pictures move at a natural pace? Why is the operator so anxious to get to the end of the reel?"

[The reason for these absurdities is the reckless craving on the part of the exhibitor to give as many "shows" as possible within the hour, and at the same time give a bigger show than his neighbor.—Ed. M. P. W.]

FILM MANUFACTURING PLANT AT SALT LAKE.

Salt Lake City, October 30.—The Rocky Mountain Moving Picture Company's plant in this city is now in active operation and 1,000 feet of positives are being turned out daily; 20,000 feet of negatives are already on hand.

Among the pictures already taken is a panoramic view of this city, 3,000 feet in length, showing the principal buildings, street scenes, the Mormon temple, tabernacle, temple grounds and other scenes in the business section. These are already on exhibition at a local theater and will be sent out all over the country, in this way advertising the city in a manner never before attempted. There are other views of no less interest, among the number being a view of the first house ever built in the State of Utah, and others showing the immense Newhouse buildings, giving people who have never been in this city an idea of the progress made here. There are pictures of the bathing at Saltair, the State fair, and the company will have films made shortly of the mining districts, smelters and the like also, for the enlightenment of the outside world.

The company has made arrangements for space at the coming exposition at Seattle, and if this State has a building there they will occupy a part of it. The Rocky Mountain Moving Picture Company is capitalized at $10,000. O. T. Sampson, of this city, is president; D. P. Pratt, secretary; J. M. Collins, general manager. The photograph department is in charge of Walter Parkes, an expert in the moving picture business.

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Double Your Afternoon Business
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Your standing order now — THE BOOSTER CO, 65 East 14th St., N' Y. City.

Childrens' Matinee at the Star Theatre, Painesville, Ohio.

CHILDREN AND MOVING PICTURES.

An unfounded rumor that the principal of a school in an Ohio town had dismissed the pupils in order to let them attend a moving picture show, stirred up an investigation by the authorities. In commenting on the affair, the editor of the Orville, O., Courier says:

"We all know that children are always eager to see the moving pictures. And right here is the point the well meaning gentleman stumbled over. There is no invention for the amusement of mankind that has taken hold of the heart of childhood so strongly as the moving picture. To the little one words have small appeal. You first start to educate him with objects and pictures. His little mind is affected most strongly with life and action.

"In some of the larger cities they are beginning to wake up to the possibilities of the moving picture as an educator of the children. Little plays from old fairy stories that carry a lesson easily grasped, scenes from foreign lands of interest to children and other subjects are thrown upon the screens at free entertainments in crowded districts. They are always attended to overflowing.

"What lesson does it teach? First of all, as the shortest route to a man's heart is through his stomach, so also to the child's mind is through his eye. It would have been a good investment had the Board of Education selected and paid for films suitable for children and invited them there. The influence, while it may not become immediately apparent, is bound to have an effect for good and many a little intellect brightened and strengthened through it.

"If such an arrangement could be made no better aid to education could be found than for towns and cities to form a circuit and once a week or once a month give free entertainments to its scholars. They could be made highly instructive as well as entertaining."

NEW COMPANIES INCORPORATED.

Rockford, Mo.—The Rockford Amusement Company, capital stock $3,500.

Chicago, Ill.—Mytinger & Niehoff Company, $1,000, to deal in moving picture machines and accessories.

Chicago, Ill.—Chicago Film Exchange. Capital stock increased to $150,000.

Richmond, Va.—The Manchester Amusement Company, $10,000 capital stock, to operate theaters and other amusement places.

Hamilton, O.—The Hamilton Amusement Company has been incorporated for $20,000 to build and operate on South Third street what is proposed to be one of the finest motion

MACHINE STOLEN.

Lake Charles, Ia.—The Majestic Moving Picture Theater was robbed last week of a $150 Edison kinetoscope, a number of electric light bulbs and a quantity of electric wire. Upon investigation it was found that the intruder had entered the building from a rear window, making his egress by the same way.

CORRESPONDENCE.

WHAT ARE "OLD" SUBJECTS?

Hamilton, O., November 27, 1908.

Editor Moving Picture World.

Gentlemen:—The suit against a rental house has been deided in our favor. This suit is the outcome of a member of the F. S. A. who agreed to furnish films to us not over eight days old or forfeit $25 for each film over eight days old. The last week they furnished us films from three months o nineteen months old, and we have the proof. We have always been, and are to-day, loyal to the F. S. A., but we pay our bills and expect to get what we pay for.

We do not object to old subjects as long as they are in good condition and appropriately in season.

The idea is preposterous to think that our patrons would come to see "The Little Girl Who Did Not Believe in Santa Claus" in the month of May, 1908, when it was released December, 1907; "Ladies of the Whip," 14½ months old; "Two Little Scamps," 15½ months old; "Merry Frolics of Satan," 19 months old. That is the kind of films they sent us for eight days old. Thanking you in advance, we are

Respectfully yours,
STANDARD THEATER CO.,
L. J. Wittman, Manager, Princess Theater.

[The exhibitor in this case (see "Notes of the Trade") s justified in demanding the fulfilment of the agreement. At the same time the renter has our sympathy, because we know that they, like other renters, are contending with a tough proposition. Aside from the agreement, which is the contention in this case, there is no reason why any exhibitor should protest against the use of old subjects, provided that the films are in good condition and the subjects have not previously been shown in his locality. Even if old in point of release date, they would still be new to theatergoers. Many exhibitors are unreasonable in their demands for new subjects. All that they should insist upon is subjects that are new to their clientele and films that are in good condition. Any renter who has regard for his business will co-operate with the exhibitor to that extent.—Ed.]

THEY DO THINGS IN PHILADELPHIA.

Swaab's Film Service, 338 Spruce Street,
Philadelphia, Pa., November 11, 1908.

Editor Moving Picture World.

Dear Sir:—My attention was called to an article in the current issue of your paper entitled "Marvelous and Notable Success—A Wonderful Machine," the second paragraph of which tells of a stereopticon used on election night with slides 5 by 5½ inches, the same coated with red opaque and on which the bulletins were written with a pointed instrument. Without having seen the instrument or having any information that such would be used in New York, I was employed by the Public Ledger of this city, owned by the proprietor of the New York Times, to supply a lantern for that class of work, which I did. We operated that lantern across Broad street, this city, a distance of one hundred and fifteen feet, and the screen was hung on the building opposite, about the third floor, yet the wording was so distinct that it could be easily read from the pavement, and the instrument was voted a novelty by all who saw it.

I do not write this for notoriety, nor to boast of having discovered something, but I merely wish to show you that although Philadelphia is called "slow" by New Yorkers, there is nothing we cannot accomplish here if it can be done.

I learn that the rental business in New York to a certain extent is demoralized. I know that the local has gone where the woodbine twineth, and it may appear strange that the only local in existence to-day is the Philadelphia, and we are working in harmony to our utmost to meet with the views of our clients, and make every attempt to assist each other rather than to obstruct. This is a lesson the smart fellows of New York and elsewhere might take to heart.

Conditions in this city are nothing to boast of, but I am of a firm belief that matters are rounding into better shape, and that when the wheels of prosperity have attained their full momentum we will get a goodly share.

With best wishes for the success of your journal, I remain,

Yours very truly,
LEWIS M. SWAAB.

Editor Moving Picture World:

Dear Sir:—For the information of your readers I beg to announce that Mr. H. B. Coles is no longer connected with my office as salesman and special representative. Prospective purchasers of the "Hallberg Economizer" will therefore please correspond directly with the undersigned for prices, terms, etc.

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Wm. J. Hibbert, 1450 California street, Denver, Colo., licensed operator and mechanic. Ten years experience in the amusement business.

Wm. H. Mallon, expert operator, Genl. Del., Times Square P. O. Station, New York City.

J. Lucas, Jr., 174 Wentworth street, Charleston, S. C.

Roy J. Cady, Arcade Hotel, Decatur, Ill.

Herbert A. Brown, 108 Ottawa street, Lansing, Mich.

Rex Durand, Lansing, Mich. (References.)

G. E. Barton, Coatesville, Pa., operator or manager.

Wm. J. Schouler, 24 Bourne St., Providence, R. I.

Ed. Moore, 214 E. Main street, Coatesville, Pa.

F. L. Giddings, York, Neb.

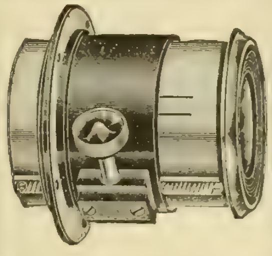
J. Francis Mocklin, expert operator and repairer, Gen. Del., Harrisburg, Pa.

Louis L. Bundy, Bloomsburg, Pa. Operator or manager.

J. C. R. Miller, Palermo, N. D., experienced operator;

J. W. Hoffman, 710 Market street, Sandusky, Ohio.

Kunzman & Ging, amusement managers, promoters, operators, installers and lecturers. General office, Bijou Amusement Co., Sandusky, Ohio.



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Latest Films of All Makers.

We have been asked so often to print the release date of the films that we have adopted a new form of listing the films as published. We would like to have the opinion of our readers as to whether the new form is more satisfactory than the old. Our effort will be to keep it up-to-date and complete as possible, and to that end we ask the co-operation of the film manufacturers and importers.

If the films of any manufacturer are not correctly listed it is because they have neglected to furnish the information requested.

Edison Licensees.

Subject.	Class.	Length.	Maker.	Released.
Puss in Boots	Comedy.	738 ft.	Pathe.	Nov. 16
Bicycle Polo	Comedy.	246 ft.	Pathe.	Nov. 16
The New Stenographer	Comedy.	900 ft.	Edison.	Nov. 17
Colonial Virginia	Historical.	985 ft.	Edison.	Nov. 17
The Elf King	Spectacular.	935 ft.	Vitagraph.	Nov. 17
Tale of a Thanksgiving Turkey		615 ft.	Essanay.	Nov. 18
The Hoodoo Lounge		315 ft.	Essanay.	Nov. 18
Donkey's Skin	Comedy.	1016 ft.	Pathe.	Nov. 18
The Hidden Treasure	Dramatic.	950 ft.	Selig.	Nov. 19
The Engineer	Dramatic.	935 ft.	Lubin.	Nov. 19
The Lady or the Tiger	Dramatic.	900 ft.	Edison.	Nov. 20
Hannah Dustin	Historical.	825 ft.	Kalem.	Nov. 20
The New Stenographer	Comedy.	900 ft.	Edison.	Nov. 20
Race Prejudice	Dramatic.	289 ft.	Pathe.	Nov. 20
Wood Floating and Pulp Industry	Industrial.	705 ft.	Pathe.	Nov. 20
Old College Chums	Comedy.	538 ft.	Pathe.	Nov. 21
Cave of the Spooks	Comic.	351 ft.	Pathe.	Nov. 21
The Shoemaker of Coepenick	Dramatic.	510 ft.	Vitagraph.	Nov. 21
A Tale of the Crusades	Dramatic.	455 ft.	Vitagraph.	Nov. 21
The Impersonator's Jokes	Comedy.	550 ft.	Essanay	Nov. 25
An All-Wool Garment	Comedy.	400 ft.	Essanay.	Nov. 25
A Ragged Hero	Dramatic.	855 ft.	Kalem.	Nov. —
The Thanksgiving Turkey	Comedy.	320 ft.	Lubin.	Nov. 26
Persistency Wins	Comedy.	600 ft.	Lubin.	Nov. 26

Biograph Licensees.

Subject.	Class.	Length.	Maker.	Released.
The Pyrenees (Radios)		434 ft.	Kleine.	Nov. 9-17
Roman Colonel's Bravado (R. & R.)		**720 ft.**	**Kleine.**	Nov. 9-17
Carbonari (Italia)		577 ft.	Kleine.	Nov. 9-17
At Night (Italia)		654 ft.	Kleine.	Nov. 9-17
Feeding a Serpent (Gaumont)		184 ft.	Kleine.	Nov. 9-17
Out to Nurse (Gaumont)		564 ft.	Kleine.	Nov. 9-17
A Woman's Aid (Gaumont)		400 ft.	Kleine.	Nov. 9-17
The First Servant (Gaumont)		524 ft.	Kleine.	Nov. 9-17
No Race Suicide (Gaumont)		404 ft.	Kleine.	Nov. 9-17
Looking for the Bald Heads (Gaumont)		564 ft.	Kleine.	Nov. 9-17
The Grandfather's Tobacco (Gaumont)		517 ft.	Kleine.	Nov. 9-17
Monty Buys a Motor (Urban)		534 ft.	Kleine.	Nov. 9-17
The Quick Change Mesmerist (Urban)		334 ft.	Kleine.	Nov. 9-17
The Scare Crow (Urban)		534 ft.	Kleine.	Nov. 9-17
When Women Rule	Comedy.	600 ft.	W.B.&E.	Nov. 12
Jack in Letter Box	Comedy.	300 ft.	W.B.&E.	Nov. 12
The Jester's Daughter (Ambrosio)		780 ft.	Kleine.	Nov. 17-28
A Serious Joke (Lux)		284 ft.	Kleine.	Nov. 17-28
Caesar Up-to-Date (Lux)		517 ft.	Kleine.	Nov. 17-28
Tarn Mountains (Radios)		267 ft.	Kleine.	Nov. 17-28
The Young Poacher (Radios)		480 ft.	Kleine.	Nov. 17-28
A Visit to Compiegne and Pierrefond (Urban)		200 ft.	Kleine.	Nov. 17-28
Waterproof Willie (Urban)		310 ft.	Kleine.	Nov. 17-28
Champion Globe Trotter (Urban)		334 ft.	Kleine.	Nov. 17-28
Disappearing Watch (Urban)		400 ft.	Kleine.	Nov. 17-28
The Doctor's Wife (Gaumont)		750 ft.	Kleine.	Nov. 17-28
The Prize Camel (Gaumont)		424 ft.	Kleine.	Nov. 17-28
Having the Time of Their Lives (Gaumont)		344 ft.	Kleine.	Nov. 17-28
The Ingrate	Historical.	893 ft.	Biograph.	Nov. 20
The Song of the Shirt	Drama.	638 ft.	Biograph.	Nov. 17

Independent.

Subject	Class	Length	Maker	Released
Desperate Character	Dramatic.	850 ft.	Crescent.	Oct. 28
Gust of Wind	Comedy.		F.I.&T.Co.	Nov. 6
Pirate's Honor	Dramatic.		F.I.&T.Co.	Nov. 6
The Doll Maker's Daughter	Comedy.	825 ft.	Centaur.	Nov. 16

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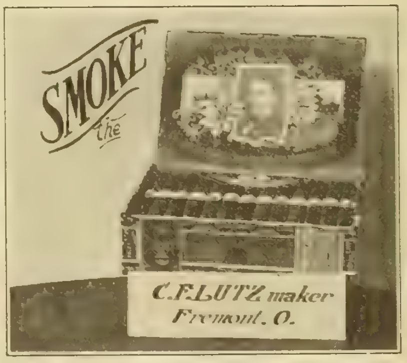

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COLONIAL VIRGINIA. The great value of mov-g pictures is well illustrated in "Colonial Vir-nia," for here we see the Colonists, "in their bits as they lived."

In April, 1607, three ships arrived in Chesa-ake Bay, bearing a party of fortune seekers, in-nding gentlemen and mechanics. The first nding was made at Cape Henry, Virginia. One onth later we find them arriving at the spot here Jamestown now stands. An amusing in-dent occurs here. The Indians were enjoying an ster roast on the beach, and the arrival of the rangers caused their hurried departure. The nglishmen thereupon enoyed their first oyster ast in America.

Next we see the Colonists in their first Legis-tive Assembly, and two unruly members ejected. little later, we find the Colonists made happy the arrival of a shipload of buxom English aidens. A holiday is taken to entertain the dies, and lay the foundations for future marriages.

Next we see an event of a different character, ith an ending, years later, but little foreseen by e Colonists, that is, the institution of the first merican slave market.

Next we see the destruction of Jamesown, by e. A very realistic picture. An interesting scene ows a irginia Colonist visiting England, and troducing tobacco to Sir Walter Raleigh. Our icture ends showing a Colonial ball many years ter, when Virginia was a well established and ccessful colony. Length, 985 feet.

THE NEW STENOGRAPHER. The best laid lans of mice and men "gang aft a gley"—so urns tells us and so Joy & Hope find when they lot against a woman.

The theatrical firm of Joy & Hope advertise for stenographer. Joy receives a telegram at break-st from a well meaning friend stating that he saw e advertisement, and would send him a "peach." f course, Mrs. Joy must see the message, and im-ediately Joy's trouble begins. He arrives at the ffice to find it besieged by stenographers of all inds. Hope is barricaded in an inner office, and a oliceman on guard. The "peach" arrives and is dmitted. Mrs. Joy is a good "second"—but is held the outer office by the policeman, who takes her or another applicant. She finally forces her way nto the office. Her detention allows Joy & Hope breathing spell. They hit upon a plan to evade unishment. Hope borrows the waist and skirt of he "peach"—dons them, with a handy wig, and as Irs. Joy enters, is busy manipulating the keys. he girl is hidden in another room. Mrs. Joy looks he supposed stenographer over, finds "her" harm-ess, and is about to depart, satisfied, through the ther door, when Joy bars the way. She is sus-icious at once, forces her way in and brings forth he trembling girl, paralyzing both partners, who re unable to explain. Mrs. Joy goes to the sup-osed stenographer for sympathy, weeps on "her" houlder, and persuades "her" to accompany her ome. The deceit must be carried out "to the bit-er end," so Hope goes home with Mrs. Joy. Joy ollows to find his wife in dishabille, and Hope ery nervous. Finally Mrs. Joy dons a new bath-ng suit, to show its beauties to her new friend, the stenographer. Joy is kept busy trying to prevent iscovery. Hope tries to escape and in the struggle, the wig comes off, and the false stenographer stands revealed. Length, 900 feet.

ESSANAY FILM MFG. CO.

IMPERSONATOR'S JOKES.—"The Impersonator's Jokes" will undoubtedly add to our reputation as "the house of comedy hits." A fair decision from any one will give us the name of being the greatest comedy producers in the moving picture industry. It is a well known fact that such pictures as "The Soul Kiss" and others turned out by us have created more laughter and innocent fun than any humorous pictures produced. We now offer "The Impersonator's Jokes," an innocent fun-making travesty.

We open our picture with the Impersonator being ejected from his boarding house for failure to pay rent, and being of an easy-going spirit, he packs his belongings, consisting of wigs, beards, clothes, etc., such as he uses to do his impersonations. He starts out to have a little sport, and incidently collects a few spare nickels in this manner. An automobile owner has just left his machine, to go into a friend's home. The Impersonator comes along, takes a look at the man, makes up his mind he will have a machine ride, and quickly makes himself up to look like the owner. He then walks out of the house, jumps into the machine, and the unsuspecting chauffeur takes orders from the Impersonator, thinking he is his employer. When the owner comes out, sees his machine leaving in the distance, he gives chase, and the Impersonator, after having his ride, leaves the machine. Next he impersonates a dude, thereby getting the benefit of two sweethearts kissing. His fun continues in this manner, until he sees a notice in the paper that a foreign nobleman is going to be honored at a reception. He impersonates the gentleman, thus getting the honor of the multi-

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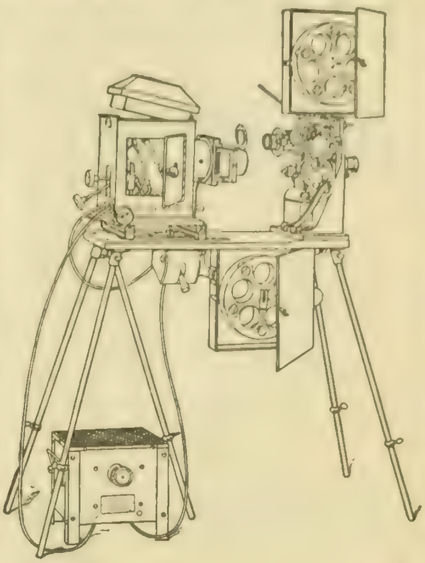

EDISON FILMS

NEW FEATURE SUBJECTS:

SHIPMENT NOVEMBER 17, 1908

COLONIAL VIRGINIA. Historical

A graphic tracing of famous scenes and incidents connected with the founding of Jamestown and early life in Virginia. Scenes we have all pictured in our minds since school days, are made real in this film. The Landing of the Colonists, the Indians Oyster Roast, Arrival of Shipload of Marriageable English Maidens the First Legislation Assembly, the Burning of Jamestown the introduction of tobacco to Sir Walter Raleigh and to England and finally a typical Colonial Ball.

No. 6397. Code, VENDITABO. Approx. Length, 985 Feet.

SEND FOR DESCRIPTIVE CIRCULAR No. 402.

SHIPMENT NOVEMBER 20, 1908

THE NEW STENOGRAPHER. Comedy.

The theatrical firm of Joy & Hope advertise for a stenographer. The new stenographer is a "peach." But there is a Mrs. Joy, and she is "wise." This is the material from which issues a series of side splitting situations in which the wit of Mrs. Joy quite annilhates the deceptive arts of Messrs. Joy & Hope.

No. 6395. Code, VENDIMIADO. Approx. Length, 900 feet.

SEND FOR DESCRIPTIVE CIRCULAR No. 402 A.

NEXT WEEK'S SUBJECTS:

SHIPMENT NOVEMBER 24, 1908.

THE LADY OR THE TIGER. Dramatic

No. 6396. Code, VENDIMIAS. Approx. Length, 900 feet.

SHIPMENT NOVEMBER 27, 1908

THE KING'S PARDON. Dramatic

No. 6398. Code, VENDITAMUS Approx. Length, 900 feet.

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tude who think they are showering their plaudits upon a celebrity when he is only the Impersonator. While they are seated at the banquet, a telegram comes from the real nobleman saying it will be impossible for him to attend and immediately every one jumps upon the poor Impersonator, tearing off his beard and wig, giving him a quick exit by the boot and shoe route. Length, 550 feet.

AN ALL WOOL GARMENT.—This film, our latest comedy sensation, tells the story of a business man who changes his Summer underwear to Winter garments. After putting on his woolen union suit he discovers that in the weaving certain particles have adhered to the wool which causes an itching sensation, compelling him to scratch. He visits his office. While attempting to transact business he finds the irritation too much for him and tries to relieve himself. His scratching becomes contagious, and his clerks are afflicted in a like manner. He enters a street car. All the passengers are afflicted in the same manner, and he is forcibly ejected. He visits a theater, club room, and various other places, and the instant he starts scratching he is imitated by the different characters. At last in desperation, he rushes down the street and is confronted by a sign which is placed over some cotton underwear: "If wool scratches, use cotton." Without waiting to purchase, he grabs a suit, and the irritated storekeeper gives chase. This film is all action and not a dull moment. The comedy is of the same high standard as all of the Essanay films. We are positive it will prove a great laugh. Length, 400 feet.

KALEM COMPANY.

DAVID AND GOLIATH and **JERUSALEM IN THE TIME OF CHRIST.**—In this picture we have endeavored to present scenes with which you all have been familiar since your babyhood—pictures depicting the life of David, the Sweet Singer, the Chosen of God, and scenes from the life of our Saviour, together with views of the Holy City of Jerusalem, covering a period of a hundred and fifty years, from the entrance of Herod, B. C. 70, to the capitulation to Titus. A. D. 75.

DAVID AND GOLIATH.—

Scene I. David Anointed by Samuel.—Here we have David, the shepherd boy, tending his sheep, all unmindful of the high honors which await him. But God has sent Samuel, Judge of the Israelites, to seek out David, and anoint him King. So Samuel finds him, surrounded by his flocks, and does God's bidding. "And the Spirit of the Lord came upon David from that day forward." David does not become King at once, but returns to his flocks and tends them for some time longer.

Scene II. David Learns of the Slaughter of His Flock.—The shepherds have gathered around the Sweet Singer, entranced by his music. Others from afar have heard the sound of his voice, and draw near, listening reverentially to the psalms he sings. Now into their midst bursts a neighboring tender of flocks, pale and trembling, and in terror-stricken voice tells of the bear which is slaughtering David's lambs. Fearless, David springs to his feet to go and rescue them. But first he kneels, and asks protection of his Father; then, despite the protests of his companions, he departs. Fearfully the shepherds gaze after him, admiring his bravery, and praying for his safe return.

Scene III. David Enters the Bear's Den.—This rocky cave is the lair of the bear which has been terrorizing the shepherds for miles around. About it are strewn the carcasses of its victims. Now our shepherd boy approaches and boldly enters the cave. In terror his companions await his return—if return he does. The seconds pass—they hear the sound of the conflict within, and raise their hands in prayer that he may conquer. The prayers are heeded—with joyful cries they greet him as he emerges the victor, the little kid in his arms.

Scene IV. David and Goliath.—The Israelites and the Philistines have been at war. On the ground are strewn the dead and dying of the last battle. And to this battlefield comes David, searching if any of his brothers are among the slain. Not finding them, he is about to depart, when the giant, Goliath, who each day challenges the Israelites to meet him in single combat, steps out with his accustomed bravado. Not one among the vast army dares meet him, but David, knowing no fear, and knowing the Lord is with him, comes forward and accepts. Goliath laughs an angry laugh—that such as this dare take up his offer. Far back of him, David sees his country's army, not one of whom but believes him to be a foolhardy boy. But this does not shake David's confidence in himself. He will not fight with swords, clad in an armor of mail, but goes for the only weapons he knows how to use. To the brookside he comes, and selects five smooth round stones, and, armed only with these and his faithful sling shot, he returns to meet his enemy. With a derisive laugh Goliath turns to him, but David's sling flies out, and, pierced through the forehead, the giant falls, while David seizes his sword and severs the great hairy head from the body.

Scene V. David Chosen of Saul.—Saul, the present King of Israel, has sent for David, that he may hear his songs, and bestow upon him his favors. Here we have the court eagerly awaiting his coming. But in spite of his honors, David is still th simple little shepherd boy, and sings his song as sweetly and sincerely as he did in the field with only his flocks to hear. As he kneels befor the King, Saul places about his neck a golde chain, adopting him into his own household. An now David sings—a song of praise to his Father who has bestowed upon him such blessings, an who eventually will raise him to the throne wher now Saul is seated, making him ruler over Israel

JERUSALEM IN THE TIME OF CHRIST—Unde Roman Rule B. C. 70.—The following scenes depic life in Jerusalem, covering the period of time from 70 B. C. to 75 A. D.

Scene I. Entrance of Herod, the Roman Ruler to Jerusalem.—This is the Gate of Joppa, the principal entrance through the walls of Jerusalem Clustered about, intent on selling their wares, we see merchants of Arabia, India and Turkey—fo Jerusalem is a very cosmopolitan city—a city o many nations. Now, however, excitement prevails Soldiers enter hurriedly and announce the approac of the new ruler, Herod, appointed by Rome. Soldiers lead the way, followed by courtiers and the High Priests. Now come the dancing girls, lending color to the scene, and now, mounted high o their camels, the King and Queen. More courtier and ladies, and staid senators. And now the populace join in, and proceed with them to the roya palace.

Scene II. Diversions of the Court of Herod.—Here we have assembled the court of Herod, awaiting the appearance of their majesties. They ar preceded by the dancing girls, who bow low a the royal couple seat themselves, and then, at th command to dance, proceed to arouse the stagnate emotions of the Romans. Then come the gladiators and at the given command they engage in a fierc combat, until the less skillful falls, pierced by hi opponent's blade. He is not dead, but the cour will grant no quarter—death is his lot; and as the turn "thumbs down," the victor plunges his swor into the vanquished one's body.

The Christian Era.

Scene III. Christ on the Mountain.—To a far-o mountain top, away from His disciples, Christ ha gone alone to hold communion with God.

Scene IV.—The Healing of the Two Blind Beggars.—This scene shows a road leading into Jerusalem. Christ and His disciples are on their wa thither. Already the news of His miracles is about and everywhere great throngs welcome Him an beseech Him to exert His wonderful powers fo healing. Now appear two poor blind beggars, eac trying to lead the other. They seat themselves b the highway to ask for alms of the passersby. No a crowd of citizens signal the approach of th wonderful Stranger, who can perform such miracles. One of these runs to the poor blind me and excitedly tells them of their chances for bein healed. Now, seated on the white ass His disciple have bought Him, the Saviour appears—calm an holy and robed in white, He inspires the respect o every one in that motley crowd. Weeping an pleading, the beggars approach and prostrate themselves before Him, the crowds giving way, an standing awestruck as the Master gives heed and raising His eyes to heaven, performs the miracl restoring their sight. See their mad gratitude, a they fall upon their faces in the dust and kis the hem of His garment. But the Master does no tarry, and with His twelve disciples, surrounde by an awestruck, wondering crowd, He proceeds toward the Holy City.

(Change of reels.)

We are now coming to Christ's entry into Jerusalem—to the miracles He performs there—and t His final sad departure, as, crowned with thorns He is led to Calvary. You will remember that H has not visited Jerusalem since as a boy He wa brought to the Feast of the Passover by Josep and Mary, and after being lost for three days was found by them, preaching to the wise me in the Temple. But Jesus' heart had always hungered for the Holy City, and He had longed fo the time to come when He might go thither an expound His teachings to His people. Heretofor His work has been among the people of Gallilee Judea and the surrounding countries. About Hin He has gathered the twelve chosen Disciples, ha performed His miracles, and taught the word o the Gospel to vast multitudes who have accepte Him and what He has told them. And now th time has come for Him to go into Jerusalem. Already the word has gone before, and the people are expecting this Prophet of Nazareth and Gallilee So with His disciples and followed by the multitude, He prepares to enter within the walls.

Scene V.—Christ's Triumphal Entry into Jerusalem.—Here we have the gateway of the city. The usual merchants are about, vending their wares. Now there arrives one of the disturbers who are so much a part of the life of Jerusalem. The subject of his harangue is this new "King of the Jews," who is on his way thither. The populace picture a king clad in royal raiment, and surrounded by a vast army, coming to take possession of the city as its ruler. Their anger against Him gives way to astonishment as, seated on an ass, and surrounded only by a joyous multitude singing hosannas and hymns of praise, and casting before His pathway their cloaks and robes and garlands of flowers. He enters His beloved city. They, too, join the throng that follows Him to the Temple.

ene VI. Christ Drives the Money Changers n the Temple Steps. This is the magnificent ple built by King Herod. It is still the place worship, but its steps have become a common ket place, and desecrated by merchants and rs alike. See them vending their wares in holiest of places wrangling and quarreling prices, and driving their bargains. Here is a chant from Arabia, seated on his camel. He, joins in the bartering. Even the shepherds their goats through the archways. Now the h Priest appears, and all bow in reverence as bestows his blessing—then back again to their ainings. Christ and His disciples, intent upon ship at the Temple, enter upon the scene. At t of such desecration of the Temple, He is or stricken. In anger, He turns to the dis- es, and at His word they spring to rout the nders, overturning their wares and causing wild usion. Christ Himself seizes a lash and whips n from the steps, they flying in terror before blows and His righteous anger.

ene VII. Christ and Mary Magdala.—"Let him ng you who is without sin, cast the first stone." ist has gathered about Him a throng, and is ching to them in the simple language they best erstand. All are listening eagerly to the words t fall from His lips. They have caught the also, of a poor fallen woman—one of those tures most despised and looked down upon in city. Indeed, the sight of her is apt to pro- e violence. But she forgets her danger in lis- ng to the Nazarene—words that seem to breathe ation even to her. Nearer and nearer she es, drawn by His voice, and then, in a paroxysm shame and grief, she throws herself at His feet. v first the crowd see her, and, angered that one lowly dare look upon the Master, raise clubs stones to hurl at her. She in terror grovels the dust at His feet, but Christ, with hand up- ed to stop them, speaks: "Let him among you is without sin, cast the first stone." Slowly hands come down, and gently the Master raises lowly one, asking the Father to forgive her— n tells her to "Go, and sin no more." See the ltant look on her face as, scarce able to believe ll that her sins are forgiven her, she kisses the of His garment—and then, face uplighted with ew hope, she departs "to sin no more."

cene VIII. Christ Raises the Widow's Son.— re we have another one of the many gateways Jerusalem. And, wending its way towards that e is a funeral train. The only son of a poor low is on his way to his last resting place. The ther, bowed with grief, is being comforted by nds. Christ, approaching with His disciples, uses an instant, and, moved by some impulse, ws back the covering from the dead boy's face. nething in the quiet, dead features holds Him, l He gazes long and earnestly. Now the mother ses her face, a struggling hope lighting it. This the Nazarene—the One who restores the sight of blind and the health of the sick—perhaps His ver is so great He may even give her back her . She appeals to Him and He gives heed. A p stillness falls upon the crowd and all await athlessly the result of the Master's prayer. t see! As He raises the wasted body, the blood urses once more through his veins—the boy moves d looks wonderingly about—then with a glad cry mother folds him to her heart, and both raise eir hands in gratitude to the One who has ought the miracle.

Scene IX. Christ On His Way to Calvary.—The el sentence has been passed by Pilate—Christ s been condemned to be crucified. Along this ad they will pass on their way to the crucifixion, d thither Mary, His mother, has come to take r farewell of her son. With her are Mary agdala and His best beloved disciple, John. Staggering under the weight of the cross, on His head e crown of thorns, and about Him the hooting ing mob, she sees Him for the last time. Now, able to go farther, He clasps her in His arms, en gives her into the keeping of John. Now ary Magdala kneels before Him, kissing the hem His robe, and He bestows on her a final bless- g. But the mob has grown impatient—angrily e guards order Him on—and with a prayer for rength, the Saviour again takes up the burden of is cross and drags His faltering feet to Calvary.

Jerusalem the Wicked—A. D. 65.

Scene X. The Court of Cestius. Here we have e court of Cestius, the Procurator, appointed by ome to rule over Jerusalem. Under his rule the ity, always wicked, has grown more so. Deprav- y rules the court, where licentiousness and riotous ving prevail to an appalling degree. Cestius is ated upon his throne, surrounded by his favorite ourtiers. The feast is over, and all are now eeling the effects of the wine. At his call, his avorite slave appears with a great goblet, and he ids her call his dancers. So she does. But her oyal master is still unsatisfied—she must dance for im and his companions. Greedily he watches her s she sways back and forth in the sensuous dance; rawn by the dark beauty and grace, he approaches earer and nearer and as she spins round in the inal steps, catches her in his arms and presses mad kisses upon her red lips, amid the plaudits of er company.

Scene XI. Invasion of Jerusalem by Titus, A. D. 70.—Always a bone of contention with Rome, Jerusalem was consequently the seat of many invasions by that country. Sometimes repulsing, more often capitulating, she was never at peace never sure of her safety. Until this year, however, she had remained a City Beautiful, clustering around her Temple and dearly beloved by her people. But a terrible change was coming—her doom was sealed. In this year A. D. 70, Titus, sent by Rome, led an invasion against her which was destined to lay low her beautiful buildings, destroy her Temple, slay her inhabitants, and by a terrible spreading conflagration bring destruction upon the entire city. Now we have a view of the Gate of Joppa, through which the invaders break. Immediately intense excitement prevails—men clamber up and down the walls—chariots dash by with their excited drivers—the inhabitants, from Jewish merchant to staid senator, casting aside all fear, pluck weapons from the hands of falling soldiers and take up the defence of the city. The women run shrieking and terror stricken to remote places, well knowing the fate, worse than death that awaits them. Now flames are seen breaking through the carnage, and boiling oil, thrown by the enemy's machines, is scattered to add to the general destruction. As the flames gain in headway, the Jews know all is over. To the last man, they fight however, but it is all in vain—the enemy is too strong, the flames impossible to check. The Romans are the victors. Before many hours all that will be left of the once beautiful city will be a mass of ruins—a heap of dead bodies. Jerusalem the beautiful Jerusalem the city beloved of our Savior, will have passed from the face of the earth. In time to come, another city will be reared on its site, but the Jerusalem of Christ is gone forever.

A RAGGED HERO.—The real hero of the drama is a horse, a prize-winning beauty from the recent New York Horse Show. The animal belongs to Miss Morgan, daughter of a New York multimillionaire. The hero who gives the play its title, however, is a poor little waif who was betriended in time of need by Miss Morgan and who had an opportunity to show his gratitude in a sensational way. For Miss Morgan has repulsed the advances of a wealthy young neighbor and he in revenge hired a tramp to burn Miss Morgan's stable. The rescue of the valuable animal and equipages from the flames by the boy Ted forms the leading scene of the play.

Scene I. The Pride of the Stable.

Scene II. Ted Finds a Friend.

Scene III. A Villain Repulsed.—This is the front entrance of the Lodge. The young man who rides up is the villain. He is a suitor for Miss Morgan's hand, but she knows his character and has no use for him. She attempts to be friendly, however, but he tries to take advantage of her friendliness and rudely kisses her. She is overwelmed with indignation and indignantly orders him off the place. A groom is called and is told to see that the order is executed. The young man leaves in a rage and Miss Morgan knows that she is sure to have trouble with him, for he is rich and influential as well as desperate.

Scene IV. Miss Morgan Starts for a Ride.—Here comes Ted by the garden wall. He is hurrying to open the big gate before Miss Morgan arrives. Now Ted reaches the gate and stands admiringly while his benefactor rides away. But Ted has no home at the Morgan place yet, and once more starts off on his wanderings.

Scene V. The Villain Outwitted.—The villain, not satisfied with his one repulse, has come to the road he knows Miss Morgan will take and intends to again approach her. He hides his horse as she gallops by and then sets out after her.

Now he has caught up with her and rudely riding by her side demands that Miss Morgan listen to him. But she is a girl of courage as well as beauty, and again spurns him.

As they ride along side by side and Miss Morgan attempts to be rid of him, he seizes the bridle of her horse, but she strikes him over the head with her riding crop and he falls to the road.

Scene VI. Miss Morgan's Return.—The groom is all unconscious of his mistress's danger as he cares for her other horse, and is more than amazed when she comes back all trembling with excitement. She dismounts and goes thoughtfully back to the house, while the perplexed groom takes her horse and leads him back to his stall.

Scene VII. The Plot.—This is Ted's father, a drunken ne'er-do-well, who lives largely off the proceeds of Ted's begging. And when the poor boy returns empty-handed the huge brute attacks him without mercy and perhaps would have done him severe injury had it not been for a sudden interruption. The villain has heard the outcry and rushes in. As he sees the wretch he knows he has found a tool for his nefarious purposes. He unfolds a plot to burn Miss Morgan's stable, gives the man a roll of bills and goes away. But Ted has overheard the plot, and though weak and almost dead with abuse, he means to try and prevent the outrage.

Scene VIII. Burning the Stable—Ted Proves a Hero.—The two rascals approach the stable. The coast is clear. A firebrand is lighted and Ted's father rushes into the barn and starts a conflagration. As the smoke and flames pour forth the two rush away, leaving the horses to their fate. But the fire is discovered. Grooms rush in and lead out the valuable animals. Miss Morgan has

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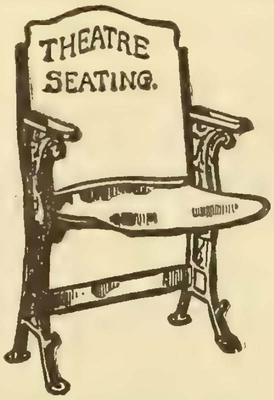
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heard the outcries and arrives on the scene. She is distracted at the thought of her beautiful horse in the burning stable. Ted arrives just in time. One of the grooms is overcome with smoke. Ted rushes into the burning barn, ties a bag over the horse's head and leads it out safely through the flames. Miss Morgan's pet is saved and Ted has found a home for life. Length, 855 feet.

KLEINE OPTICAL CO.

ROMAN COLONEL'S BRAVADO (Raleigh & Roberts).—A romance of the jungle. The daughter of a pensioned marine officer is in love with a fisherman. The social chasm existing between the two lovers is appreciated only too keenly by the noble fisherman.

The officer's consent to a betrothal is sought, but not secured, as he has loftier ideals in store for his daughter.

A Roman colonel has won the esteem and regard of the father and he presses his suit for the hand of the daughter, but without success.

At this point a very interesting incident occurs and influences the destiny of our hero. A panther is reported at large, and to insure safety an aggressive hunt is soon under way. In the excitement that follows the colonel shows his cowardice. The fisherman, courageous and brave, possessed of every trait of true manhood, proves the master of the occasion and is rewarded by the consent of the parents of his sweetheart to an early marriage. A story of pathos and excitement. Length, 720 feet.

THE SWIMMING LESSON (Lux).—A great comedy hit. Convinced of the propriety and hygienic advantages of sea bathing, a man of considerable means, but rather unsophisticated, persuades his wife to join him in a visit to the beach.

Adorned in bathing costumes of rich hues, the two make their appearance and are soon at the water's edge. Here their trouble begins, and with difficulty the wife, exceptionally corpulent, is rescued from the breakers and returned to her home, where the two solemnly vow never again to venture from terra firma. Length, 344 feet.

A LOVE AFFAIR IN TOYLAND (Gaumont).—For a short comedy of rare merit this subject is unexcelled. A chalkline series of grotesque caricatures enacted in the land of puppets. A fickle maiden gets herself into numerous embarrassing complications with her host of admirers, but the artist with lightning rapidity overcomes all obstacles and brings the maiden out victorious. Certain to create unchecked amusement. Length, 240 feet.

THE PRIZE CAMEL (Gaumont).—The winning number at a lottery brings the holder as his prize a camel. Many grotesque escapades are experienced by the owner in his efforts to ride the animal.

When finally he meets an Arab he cheerfully presents him with the camel, and the latter, highly elated, mounts and rides away on his newly acquired steed.

A comedy of exceptional merit. Length, 424 feet.

THE DOCTOR'S WIFE (Gaumont).—An eminent physician finds himself seriously handicapped in the performance of his duties by his capricious and jealous wife.

In a very serious case the doctor has the patient, a young woman, taken to the private ward in his home, and his wife plots to cause the eviction of the latter. This is accomplished by secreting a valuable bracelet in the bed of the patient, giving the appearance of dishonesty. Later the wife confesses her guilt to her husband, who promptly demands an apology to the young woman, who is now back in the public ward of a hospital.

Excellent photographic quality and well dramatized. Length, 750 feet.

THE DISAPPEARING WATCH (Urban-Eclipse).—Eight minutes of rollicking farce, ridiculous situations, most original incidents—including a Roentgen ray experiment and a complicated surgical operation of a very unusual character; a clever dog, his unlucky owner, a couple of precocious children and a loafer, make the sum of one of the best comic and magic pictures of the year. Length, 400 feet.

THE CHAMPION GLOBE TROTTER (Urban-Eclipse).—Not a play upon the titles of certain London evening newspapers, but a clever farce on novel lines, with humor and mystery in every incident.

The Globe Trotter is a clever gymnast who, with his assistant, is victimized by a mesmerist and made to perform feats connected with his own athletic calling which would make his fortune upon any stage in the world. Length, 334 feet.

WATERPROOF WILLIE (Urban-Eclipse).—A ludicrous and most original fancy, perfectly and realistically carried out. The troubles of Willie, with whom personal cleanliness amounts to a passion, are faithfully depicted. He yearns to perform a full toilet, but the water necessary to this purpose always fails him. It pours into the basin, streams even from the ceiling, flows in rivers, gathers in ponds and is ejected from a garden hose, but not for Willie! He remains totally unaffected except by comic despair, and the fun is communicated to the audience. Length, 310 feet.

S. LUBIN.

THE ENGINEER.—Spite Work.—Mike under the influence of liquor calls on a friend to loan him some money, which is refused. Mike goes away, takes from the clothes line a set of underwear and some towels.

"**No Drunkards Wanted.**"—The factory. A steady foreman is wanted. Mike applies to Jack, who is the engineer. He is again refused. Mike walks out but swears to get revenge.

"**For Pity's Sake.**"—The manager's office. Mike applies for work telling a heart-rending tale. The manager rings for Jack. While waiting he opens the safe. Mike, a notorious crook, writes down the combination of the safe. Jack enters; seeing Mike, he whispers in the manager's ear not to engage a drunkard. The manager tells him to give him a trial, for pity's sake.

The Work of a Rogue.—The engine room. While Jack is absent Mike steals some of his tools, wraps them in a towel and hides them away. After closing hours he sneaks into the manager's office and waits until night, when he opens th safe and steals all available cash. The towel and tools he leaves lying before the safe.

Falsely Accused.—The following day. Jack and Mike working. The manager enters accompanied by detectives. Jack is arrested and accused of the robbery, his towel and tools being witnesses of the deed.

A Queer Letter.—Mike is now boss of the engine room. To make the charges against Jack still stronger he clips words out of a newspaper and pastes them together into a letter which he sends to the manager.

A Mute Witness.—The factory yard, the watchman is burning papers, among these a newspaper out of which a great many words are cut. The manager just now passes and seeing the newspape he remembers the letter he received. As the newspaper came from the engine room a suspicion is cast upon the new engineer.

"**Honesty Is the Best Reward.**"—The detective the manager and Jack's wife come to the engin room. Mike is under the influence of liquor. Th detective accuses him of being a thief. He look into his pockets and finds some of the stolen money Jack is released and Mike is put in his place The manager offers Jack reward for the injustic done to him, but Jack refuses, saying: "Honest is the best reward." Length, 935 feet.

MADAM FLIRT AND HER ADOPTED UNCLE—Madam Flirt has a manicure parlor and he trade is quite large, especially among the elderl men. One in particular wishes to become clos related to her and offers to become her uncle Her letter of acceptation is intercepted by th wife, who follows her husband to meet her ne niece. Mr. Baldhead's troubles begin right the and they only end after a series of mishaps an hairbreadth escapes. Length, 445 feet.

THROUGH AN ORANGE GROVE.—Pictures depicting nature are always interesting, more s the one which we present herein. The film leads u through an orange grove. There we see how th oranges are picked from the trees. We then follo the wagon to the packing house where the orange are assorted and packed. An altogether instructiv and interesting film. Length, 400 feet.

PATHE FRERES.

PUSS IN BOOTS.—This interesting little fair tale as depicted in this beautifully colored fil shows us the old miller dividing his fortune amon his three sons. All of his earthly possessions onl comprise a mill, donkey and a cat. The elde sons receive the mill and the donkey, while th youngest boy, Arthur, receives the puss, and i very much disappointed with his share of th lot—never dreaming that in the end the cat woul be the means of bringing him good fortune. H takes his legacy and goes up to the mill and while there alone, the puss is transformed int a supernatural being, the size of a man and wit the intellect of a man. He is fitted out with beautiful mantle and a new pair of boots, an becomes the sole companion of lonesome Arthur. They go on a pilfering expedition and are fortunat in trapping some rare game, which Puss take and presents to the King with the compliment of his master.

Next, he and Arthur are walking through th woods when they see the Princess and her suit out driving, and Puss hits upon a scheme whereb his master can gain the recognition of the beautiful girl. He makes the youth jump into th water and feign drowning, while he rushes o to spread the alarm. Meeting the royal party h tells them of the terrible fate of his master and they all hasten to lend a helping hand. Whe they rescue the young rascal the Princess give orders to have him placed in her carriage, an here Arthur has an opportunity to tell her o his love, and is finally successful in winning he hand.

The next picture is after the betrothal, an Arthur and his lady love are driving over th vast estates; they go on to the castle wher orders are given for the wedding feast.

In the last view we see the triumph of Puss

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who is Supervisor in Chief at the royal wedding of his master and the Princess. Length, 738 feet.

BICYCLE POLO. The idea of playing polo on bicycles is very uncommon, and as a result there are a great many lovers of out-door sport who have never had the opportunity of witnessing this peculiar game. In this picture we see the American and English teams made up of two players to a side competing for the honors, and it is interesting to note the skillful way that they manipulate the ball with the wheels of their bicycles and some very clever trick riding is necessary in order to keep their gravity and at the same time score a point. As the game proceeds it becomes very exciting, for in their efforts to hit the ball they lose their balance and go sprawling, but are soon mounted again and ready for business.

The last picture shows the American team winning and we get a view at close range of the contestants after the battle and they all seem the worse for the wear. Length, 246 feet.

DONKEY'S SKIN. In this beautiful little fairy story we see a rich old fellow who is the possesser of a magic donkey, and when he is currycombed he sheds gold in profusion and keeps his master well supplied in wealth. The old fellow has a beautiful daughter and is desirous of marrying her to a man of his choice, but the latter is so ugly that when he is presented to the girl she turns away in horror, and will have nothing to do with him. He shows her beautiful gowns and tries in every manner (with the assistance of her father) to win her, but she is steadfast in her resolutions and finally turns him out. When she is left alone she opens the casket which contains the dresses, and out steps a beautiful Fairy Queen, who promises to befriend her. She advises the girl not to marry till her father gives her the donkey's skin, and then urging her to keep up her courage, the good Queen disappears.

The next picture shows us the death of the poor old donkey and when the skin is ready the girl is presented with it; and from that time on is known only by the name of "Donkey Skin." The Queen appears to her again and when the maiden casts the skin from her the Queen picks it up and throws it over her shoulders, telling her to go out into the world and seek her fortune, and that in time she will marry a Prince.

We next see her as she leaves the palace of her father and goes away to a farm, where she meets some good peasants, who take her in and give her employment. One day while she is tending a herd of sheep she is surprised to see a splendid looking young man coming on horseback towards her. It is Prince Charming whom the Fairy Queen sends to woo her. After promising to come to repeat his visit he takes leave and the maiden goes back to the cottage. In the next picture we see Prince Charming coming with a large staff of attendants to make love to her. He peeks through the keyhole of her room, and sees her making preparations for her coming wedding, and he does not disturb her, but returns home.

The last thing that she does is to bake a wedding cake and, under the guidance of the Fairy, she puts her ring in it. The cake is brought to the Prince and when he eats a piece he discovers the ring and is told that he will marry the one that it fits. We see him trying it on every lady in the court, but it will not fit any. Finally "Donkey Skin" is presented and when he tries it on her, to his deep satisfaction, it fits her perfectly. The concluding picture shows us the betrothal and the happy couple are surrounded by their friends, receiving the blessings of the bride's father. Length, 1,016 feet.

RACE PREJUDICE.—We see a gypsies' camp by the roadside and a pretty girl busily engaged with her chores, while a man companion sits looking leisurely on. Presently an old peasant and his son appear and the former orders the gypsies to move along, as they are trespassing on his property. The son of the peasant is in love with the gypsy girl and during the course of the controversy he has a few words with her. After a while the peasant and his son leave, having obtained no satisfaction, and the gypsy fellow then turns on the girl and upbraids her for daring to speak to the young man.

The peasant goes to the sheriff and reports the matter and the latter comes with him to the scene and after a lengthy argument he makes it plain to the gypsy that he must change his abode. The old man, satisfied now that he has won his point, returns to his cottage, followed by the enraged gypsy, who swears vengeance. In the mean time the girl meets the youth on the road and they go for a stroll through the woods, where he tells her of his love. Soon, however, they meet the enraged gypsy and, when he sees the young couple together, he rushes at the young man, and, tearing him from his companion's side, is about to kill him in his fury when the girl wrenches the dagger out of his hand and plunges it into his heart, leaving his dead body by the roadside, while she strolls away with her lover. Length, 289 feet.

WOOD FLOATING AND PULP INDUSTRY.—This educational picture shows us the great enter-

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prise in Canada, of manufacturing paper from wood pulp. We see the large timber being cut, and thrown into a swift-moving stream and conveyed for miles, finally stopping at the pulp mill, where it is placed with the reserve stock till taken to the grinders, where they make the pulp. We get a good view of the grinders, where the logs are thrown in and by the force of compression comes out a powder, which is floated to the purifying vats, where it is made into a sort of a paste. Next it is put under the compress rollers, where we see it made into paper, and torn off in large strips and folded. and then put through the wringing process, which is also done by compression. Finally, it is tied up in large bales and prepared for shipment, and we see the flat cars leaving the mill loaded with the rough paper. Length, 705 feet.

OLD COLLEGE CHUMS.—A prosperous looking fellow is sauntering down the street when he meets a sandwich man, whom he immediately recognizes as an old college chum that he has not seen in years. After stopping to talk over old times, the more fortunate of the two invites the other to his home, and we see the ill-assorted pair as they make their way to the beautifully appointed mansion in a fashionable quarter of the town. Arriving at the place the sandwich man is introduced to his chum's wife and mother-in-law. and from that moment on there seems to be trouble in the air. The unfortunate fellow's early training has evidently been neglected, and it is extremely funny to see some of the outlandish things he does in polite society.

In the first place he becomes very friendly with the old lady, but she, good creature, overlooks his familiarity, although horrified beyond measure. They then show him to the bath room, where he is to freshen up in order to appear a little respectable at dinner. He turns on the water and floods the place and smears the soap all over everything, then going into the bedroom to comb his hair he leaves the room in a terribly upset condition. Presently he saunters down to dinner, and his conduct at the table horrifies his hosts, for he devours everything in sight and does not leave a particle for any one else. After dinner he goes out into the chicken coop and makes a raid on the hens' nests, smashing all the eggs. By this time his hosts' patience has become exhausted, and the affair reaches a climax when he goes upstairs and pours water out on the heads of the ladies who are seated on the lawn. His chum grabs him and kicks him out of the place and the family, glad to be rid of such an unmannerly guest, return to their quiet mode of living, while the sandwich man goes back to take up his former occupation. Length, 538 feet.

CAVE OF THE SPOOKS.—In this weird picture we take a pleasure trip into the infernal regions and are entertained by his Satanic Majesty and all the spooks that are connected with his household. In the first place, we enter a dark cave where we see two pretty women come out of caskets and wave their hands and immediately a bevy of spooks appear and after dancing around they are transformed into skeletons, who pose in some wonderful tableaux.

Then they dance around in the fire and brimstone, when all at once they are transformed into a bevy of beautiful maidens who dance a charming flower ballet and then vanish, leaving the grotto a burning furnace with the forms of men passing to and fro in the ghostly shadows of the place.

Finally, all appear again and the scene is a blaze of light with his Satanic Majesty in the background surrounded by his favorite subjects forming a beautiful tableau, while the two women return to their caskets and all disappear, leaving the place alone and deserted. Length, 351 feet.

SELIG POLYSCOPE CO.

THE HIDDEN TREASURE.—A glimpse of old Spain—when "might was right" and the chivalric swords of the knights of old were ever wont to leap from their scabbards in defense of beauty and defiance of oppression—forms the basis of this latest offering of the Selig Polyscope Company.

The opening scene of the picture shows the interior of a wayside inn where are gathered some brigands (hardy knights of the road), who are discussing the incidents of their last camp upon the King's highway.

Don Jose de Sanchez, a poor but brave young nobleman, alights from his steed to refresh himself and partake of the hospitality of the innkeeper's cheer. The leader of the brigands, who is inclined to be quarrelsome, resents the presence of Don Jose and a fight is nearly precipitated, the trouble being averted, however, by the entrance of a servant bearing a message from Maratana, the lady love of our handsome hero, asking him to accompany her on the following day to her father's castle, where the consent of her proud and haughty parents to their marriage must be obtained. Delighted at the prospect of a happy consummation of his suit, Don Jose hastily departs from the inn and rides away intent upon his most agreeable errand.

Near this wayside inn resides an old miser, whose hoard of gold was thought to be of fabulous proportions, and many times had the brigands who were carousing at the inn discussed the feasibility of following the old miser to his ham and locating the piles of gold that were said be concealed in a most mysterious manner. Fea ful of the ultimate success of the robbers in the undertaking to part him from his beloved gol the old miser resolves to move the treasure to remote and secluded spot, known only to himsel Not far distant from his house is a mammo cave, through which flows an underground rive and in its black depths the miser conceals h wealth.

Happy in the thought of its security, he e ters his boat and rows up the dark stream the entrance to the cave, and securing his pac mule he sets out upon his return to his wretche home. His path lies through the lonely wood and unconscious of danger lurking near, he pr ceeds cheerfully on his way. Suddenly from o a clump of trees a dozen horsemen dash into view and quickly surrounding him the brigands poun upon him and demand to know where he has hidde his gold. In desperation the poor wretch brea from their midst and runs screaming towards th highway.

Now it happens that Don Jose and his lad love, together with two servants, are passin nearby on their journey, and seeing the fleein miser Don Jose dismounts from his horse ar stands ready to defend him. Throwing himse at our hero's feet, the frightened old man be for protection. On come the pursuing brigand but by this time Don Jose's servants have the swords drawn and are prepared to back up the master.

In an instant Don Jose's dreaded sword is pla ing like lightning around the breast of the su prised brigand chief, and in less time than it tak to tell it, the robbers are dispersed and the mis looked to. But the old man is almost dead fro fright and a wound inflicted by his enemies. Su porting him to his feet, he is carefully lift upon the back of one of the horses and convey to the nearest inn. Here, realizing that he dying, and grateful to his defenders' the mis dictates his will, leaving the hidden treasure Don Jose and describing the place where it located. Then sinking into unconsciousness he carried to a bedchamber in the hostelry, where l soon passes away.

Proceeding to the castle Don Jose delivers h fair charge, the lovely Maratana, into her father arms. He then asks her parents' consent to the marriage, which is refused: "You are too poo sir. My daughter was reared in luxury and sh must wed a nobleman of wealth and power. "Agreed," cried the undaunted Don Jose. "I sha bring her wealth as well as a noble name." Th producing the miser's will he tells the father the great treasure that is now his. The incredulo old nobleman laughs at the young lover's clai but finally gives his consent to his daughter's ma riage if Don Jose can prove his right to aspi so high. "Then your lovely daughter is mine cries the delighted young man as he dashes aw to find the hidden treasure.

How he secured the miser's boat and enter the dark and mysterious cave of the undergrou river; how the robbers followed and attacked h in the depths of the cavern; how in a brillia sword fight he overcomes his foes and succee in unearthing, single handed, the great treasur how he conveyed it to the castle of his prospecti father-in-law and received as his reward the ha of the beautiful Maratana are all vividly show in scenes of rare beauty and thrilling situatio Length, 950 feet.

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Times are hard with the Parson, but he doesn intend to let that keep him from having a turk for Thanksgiving, so we see him approaching D Stevens' chicken coop, where the biggest gobbler the town is kept, and after carefully approachi the coop he starts to climb in, when to his amaz ment he meets one of his parishoners, Rastus, clim ing out with the turk in his possession, whom l severely lectures on the sin of stealing. Becomi repentant, Rastus turns over the turkey to th Parson.

The Parson relents of his severity with Rast and sends him an invitation to Thanksgiving dinne which Rastus joyfully accepts.

Then we see the Parson preparing the dinner an putting the turkey in the oven, which is taxed t its utmost capacity.

The ladies are setting the table as the compan arrives, whom they greet with great enthusias and all sit down to eat as the Parson brings ou the bird from the oven, but, alas! the bird wa older than he looked and the Parson calls on Rast to help carve, which brings out the funniest piec of farce comedy ever seen in a moving picture, an the picture ends with Rastus finishing up one the legs, which he seems to enjoy in spite of it apparent toughness. Length, 350 feet.

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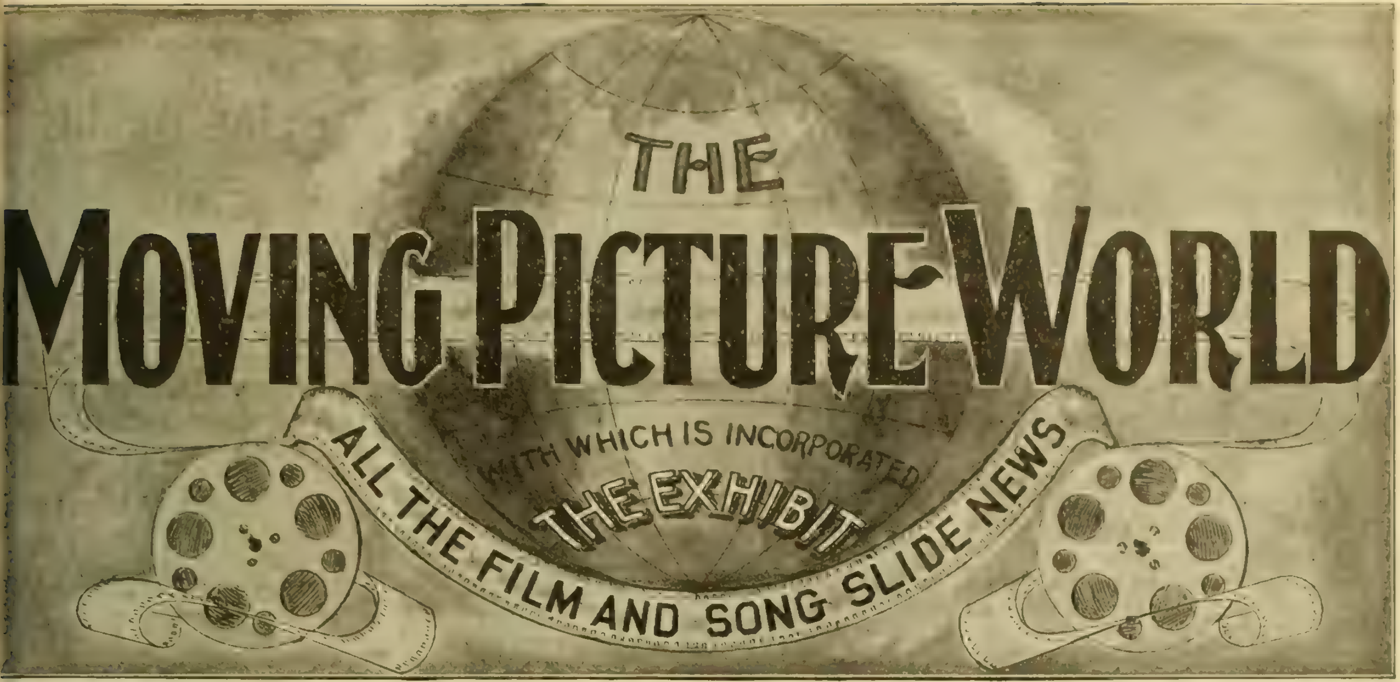
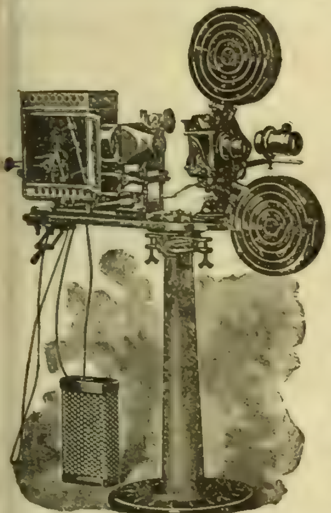


THE MOVING PICTURE WORLD

WITH WHICH IS INCORPORATED THE EXHIBIT

ALL THE FILM AND SONG SLIDE NEWS

THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 125 E. 23d STREET, NEW YORK



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Vol. 3 NOVEMBER 28 No. 22

Editorial.

All eyes are turned toward the New Year, the opening of which promises to be a momentous period for those vitally interested in the various branches of the film business. Important meetings were to have been held next month by both the Edison licensed manufacturers and Film Service Association members, but all have been crowded over into January, when both organizations will meet to consider new business arrangements. No intimation is given as to the import of the meetings. Urgent calls for attendance have been issued and it is expected that every film exchange, as well as all the manufacturers throughout the United States, will be represented. The meeting is to be held in New York City on January 9, 1909. It is certain that a number of changes will be made by the manufacturers affecting the present conditions of the business, but nothing can be learned as to what they will be. The hope is expressed that they will prove of mutual benefit to all concerned—the greatest good to the greatest number.

Reports of a most pleasing character are being received from exhibitors in all parts of the country relative to the revival of business. This is particularly the case with those conducting large places. All complaints have apparently vanished so far as they are concerned and in very many instances the reports state "business was never better." This is a pleasing contrast to conditions of about a month ago.

The film renters are not as enthusiastic in their reports, but a steady improvement is noted. This branch is not keeping strides with the other on account of keen competition. It appears that the rental exchanges are doing more business than they have for many months past, but the cutting of rental prices has prevented a corresponding favorable showing in cash balances. Exhibiting places have greatly multiplied throughout the country during the past six or eight weeks and they should eventually bring the realizations of the film exchanges up to a more satisfactory point, notwithstanding the claim that film exchanges are also rapidly increasing in number. It is also noted that the majority of the new film exchanges are branches of those already in the business. Many of them are not conducted openly as branches, but they are such. This has been definitely learned during the past few weeks. Concerns of this character are prolific in the West and all appear to be making money in spite of sharp competition.

Our man-about-town reports that "talking pictures" are losing their hold on popular favor. He qualifies this with the statement that where some effort is being made to give the genuine article, or a fair representation of it, the pictures are meeting with some degree of appreciation. He refers more particularly to the nickelodeons that butcher the talking parts. The places that call upon the "bouncer" to get behind the sheet and do the speaking. Imagine an individual with a fog-horn voice that was trained on a fishmonger's wagon trying to imitate the voice of a child in appeal. Then imagine, if you can, some matron with a deplorable lack of pronunciation of the English language on account of a plaster-sticking foreign accent trying to give voice to a merry maiden in a boarding school. These are not exaggerated instances. They are based on actual impositions. In some places, either through ignorant calculation of the public's intelligence, or an utter disregard for it in the scramble for box office receipts, the talking parts of the pictures are simply atrocious. It is enough to make one appeal to the District Attorney and see if warrants cannot be issued against the managers for false pretense. A well known actor who happened to pass a nickelodeon that was running a moving picture dramatic production in which he took the leading part went into the place. When he heard an individual who should have been on a pedler's wagon talk to the part the actor became hysterical. When order was restored and the audience learned the true facts they stood ready with a verdict of justifiable homicide, regardless of what the actor might do.

As an act of charity, if for nothing else, two-thirds of the places should cut out the talking pictures. Give the pictures a chance and don't jeopardize the business of people who are making a legitimate attempt to give the real article.

AMONG THE RENTERS.

It is gratifying to be able to announce a revival of business. The Western men seem to be waking up. Several of them have increased their orders for new subjects. We trust this evidence of revival will be followed by similar developments in other parts of the country. The trade has not been in a bad condition, but its stationary aspect has not been very encouraging. Let the renters of the East bestir themselves like their Western brethren are doing.

A well-known Association film renter stated a few days ago that all indications point to a gradual dropping away of the small rental exchanges and exhibitors. The former can only be saved by action on the part of the manufacturers and film service association whereby the price of films will be lowered in some proportion to help meet the cut in rental prices. Little hope seems to be held out for this. It has been intimated by some manufacturers and many renters that the existing conditions are preferable to the past. The dying off of the "small fry," as they call them, is looked to as a purifying process that will eventually place the business on a higher plane. It is asserted that many of the smaller factors that now seem to feel the brunt of the fierce competition were responsible for the cutting down of the price scales. They forced the larger concerns to meet them and the latter have done so at a loss in many instances, but appear now to be gaining an advantage which the smaller concern cannot attain for want of the financial requisites to enable them to keep up the fight. It is claimed by many that the larger film exchanges really do not want a reduction in the price of films. They consider this the best medium by which to control the small renter. Some color of truth is given to this by the fact that, at the present time, a reduction in the price of film is not being agitated as much as it was two months ago.

LITTLE ANNOYANCES.

As one goes about in the moving picture theaters of New York, one soon discovers that in the main they are admirably managed. The convenience and comfort of patrons is jealously guarded and the employees treat everyone with uniform courtesy.

Here and there some little thing crops out which annoys some of the patrons and which might be changed for the better without much extra exertion. For example, in one theater the employees allow those standing in the rear to talk. While this does no harm during the running of a film, it does spoil the vaudeville for those who sit in the rear seats. It would be easy to suppress it, and probably it will be suppressed as soon as attention is drawn to it.

In another theater the women who attend insist upon wearing their hats. This might not be an objection if they all sat in the back rows. Unfortunately, however, they do not all sit in the back rows. Some of them sit close down front and those behind see nothing. The employees could suggest more forcibly than the slides do, perhaps, how necessary it is that those big hats be removed if the man behind is to have a chance to see anything.

These are both little things, but they are annoying, and managers can't be too careful everywhere to prevent these little things. Where the chance patron finds these disagreeable little things he will pass to the next one in the future. The result will be reduced patronage if the annoyances continue.

The Western Amusement Supply Company, 1038 Golden Gate avenue, San Francisco, Cal., has succeeded to the business of the New York Motion Picture Company. Owing to increased business they have doubled their premises and now have one of the finest salesrooms and renting establishments west of Chicago. The Western Amusement Supply Company is affiliated with the Amusement Supply Company of Chicago and is the Pacific Coast representative of the Theater Film Service Company, also of Chicago. Mr. F. C. Aiken, the vice-president of the Film Service Association, is the president of the Western Amusement Supply Company, and Mr. A. J. Clapham, of San Francisco, is the vice-president and treasurer and resident general manager. The new company is the Pacific Coast agents for the Motiograph and during the past few months they have installed this machine in many of the best theaters in the West.

Have you subscribed for the WORLD? Only $2.00 per year.

THE PLACE AND PROVINCE OF HUMOR IN THE MOVING PICTURE.

By W. Stephen Bush.

Humor is the twin sister of Hope. It is the tireless sentinel that guards the soul against the grim fiends, Despair and Melancholy. The man who promises to make us laugh is always sure of his audience. As the homely phrase puts it: "A little nonsense now and then is relished by the best of men." When glorious Athens was on the eve of its downfall its greatest orator could get no hearing from his countrymen, when he raised his voice in warning. The men stood in the market place and when Demosthenes urged upon them the dangers to their liberties, they would yawn and in the dialect of the day exclaim: "There goes old 'Dem' again, talking about liberty." To gain their attention he one day changed his theme and cried out: "Men of Athens, I come to tell you to-day the story of the shadow of an ass." Instantly he had a crowd around him. Thus it will be to the end of time. The tariff and the monetary standard will draw its hundreds, but the funny story will draw its thousands. There is no help for it. I care not from what materials you collect your audiences, whether they are composed of newsboys or bankers, of hucksters or of lords, of longshoremen or Assyriologists, Laughter will be king. Humor levels caste. It is, like sleep, "balm of hurt minds."

When the Moving Picture made its bow to the public, it took care to be introduced by Humor. In this way it was sure of attention from the first and it has held this attention ever since. The only drawback is this: The public, having been so long and often invited to laugh at the things thrown on the screen by the operator, is inclined to laugh too much, and if you laugh at a thing all the time you begin to despise it, or at least hold it in light esteem. Thus a portion, at least, of the public have come to look upon the moving picture as a mere toy, and it will take some time to induce the people to take a juster and more correct view of the situation. The work of conversion, however, is fully under way, the greatness of the field is being more and more recognized, and like a tree in bloom the art is branching out in all directions.

There never can be and there never will be too many *good* funny pictures. Time was when a chase, a fall into water, the upsetting of wagons and pushcarts, the stumbling over sticks and fences, made up a very considerable portion of the funny moving picture, and the present dearth of *good recent* funny pictures is mainly due to the fact that the manufacturers realize that something newer and better in the quality of fun is expected and they seem, for some reason or other, not ready to meet these new requirements.

It is quite true that humor, unless it is the common horse-play variety, is much harder to express in motions of the face and body than sorrow or grief. Paintings of humorous subjects form a very small percentage of the products of the brush and canvas, and the same holds true of sculpture. More than two dozen of British artists have tried their talents in depicting the humor of Dickens and none of them has been able to catch the spirit of the great writer. It may be doubted whether anything funnier than the "Pickwick Papers" was ever committed to paper, and yet the successful illustrations are few and far between. I am inclined to think that a good stage manager could improve with the moving picture over the illustrators, and that with materials of but average quality. The costuming of the thing would be the most delicate part of the work. Judging from the past performances of most Edison licensees and some of the others, this feature ought to be successfully handled. A film dealing with the adventures of "Pickwick" need not by any means follow the author slavishly, but some of that worthy gentleman's adventures certainly would make people laugh if they saw them worked out in moving pictures. The humor of Dickens as shown in his "Pickwick Papers" is just the right kind for presentation in moving pictures—easily understood, broad without being offensive, clever without being intricate.

The French superiority in pantomime ought to stand them in good stead, and both Pathe and Gaumont have given us fine samples of comic pictures that make us laugh, without the slapstick or horseplay. They will some day try Molière in moving pictures, for some of his plays, at least, seem adaptable for moving pictures, and difficult as some parts would surely prove to be, I believe that no difficulty can be too great for these clever Frenchmen.

Children in their faces and their gestures express humor far more vividly than older people, and far more naturally. We have now some pictures very successfully built up on this theory, but the field is by no means exhausted and such pictures are always welcome. Another branch of humor that will tell well in moving pictures is the burlesque, the parody and travesty. An American maker some little time ago showed the fine possibilities in this field by putting out a film called "On the Stage." I have seen audiences of all kinds cry with laughter over this picture, and with effects to correspond in their exaggeration with the exaggeration in the picture even the men working the effects behind the screen were convulsed with laughter. A member of the entertainment committee of a great social organization which believes in the moving picture and its future, made the remark recently that he would never be afraid to show a very good funny picture more than once, no matter how old it might be. Practical experts, among them managers of film exchanges, hold to the same belief. A few days ago an exhibitor, very much against his will, was persuaded by the manager of an exchange to take an old comic, and when he came back the next day he was thoroughly converted, saying: "It went better than a good many of the new ones."

"DUPING" AGAIN.

The Edison Manufacturing Company was granted an injunction by Justice McPherson on Monday of this week against the International Film Manufacturing Company, of Philadelphia, Pa. (G. W. and C. A. Bradenburgh, proprietors) restraining them from the "duping" of films.

The foregoing item of news from our Philadelphia correspondent prompts us to repeat the protest that we have repeatedly voiced against the "duping" practice. Aside from the injustice to the manufacturer, who has spent much money to stage a feature subject, the whole trade suffers. An exhibitor in this city recently arranged to present Kalem's "Jerusalem" and went to great expense to advertise it in his neighborhood. The film received from his renter was such a wretched duped copy that the spectators left in disgust and the film had to be withdrawn, the advertising going for naught. The exhibitor hied to the Kalem office to protest against the sending out of such stuff and was as indignant to learn that he had been duped as the Kalem Company were to learn that the excellent photographic quality of their work was being travestied. A miserable copy of Essanay's fine "David Garrick" film has also been seen in circulation. The responsibility for this ignominious practice may be traced to certain renters who adopt this means of obtaining copies of new feature subjects which they are otherwise unable to obtain or unwilling to purchase at the publisher's price. They are equally liable under the law with the actual "duper" as well as the exhibitor who may be an innocent victim.

THE HIPPODROME, ROCHESTER, N. Y.

We present a picture of the Hippodrome, at Rochester, N. Y., and its staff. This theater was formerly conducted in two departments, having moving pictures on one side and vaudeville on the other. Extensive alterations are now under way, which will unite the two sections into one. When completed the Hippodrome will have a seating capacity of 500, and promises to be one of the prettiest picture houses in the State. The proprietor is Mr. George E. Simpson, whose genial personality has won him hosts of friends. No less can be said of Mr. John J. Farren, who recently severed his connection with the Bijou Dream to assume the management of the Hippodrome.

A MODEL SHOW.

Walking down Sixth avenue a few evenings since, we noticed a mob in Fourteenth street and turned aside to learn the cause. This was found to be the ticket office of the old Fourteenth Street Theater, from which a double line of would-be ticket buyers extended half way down the block and across the street. It would have been a long wait to see what was the attraction, if the genial manager, Mr. Bert Rosenquest, had not invited us to step inside and ushered us to the first available seat. For an hour or more we sat and enjoyed what we considered to be the best moving picture show that we have ever seen, together with some excellent vaudeville and illustrated songs. The feature film of the evening was Biograph's "The Ingrate," which received unwonted applause; an excellent Rossi film, entitled "The Rivals," and several others of high merit. Jack Driscoll, as singer, seemed to win the plaudits of the people as few singers in moving pictures do, and the vaudeville acts were all of a class that is seen in the best variety theaters. The usual program at this place is three reels of strictly first run film, with one song and four vaudeville acts—all for ten cents—and although the seating capacity is 1,600, and standing room is utilized as far as practicable, there is almost always a waiting line at the door. It is not alone the quality of the show that attracts patrons to this place. Seldom, if ever, is more courteous treatment shown to the patrons of a moving picture show than was witnessed here, and this was on a night when the resources of the place were taxed to the limit. On such occasions other places run what are known as "chasers" and do all they can to get the people out so as to seat a fresh crowd. Quality is never sacrificed at the Fourteenth Street Theater, although the show is cut down on rush occasions. For 26 years this theater has been owned by the well-known theatrical manager, J. Wesley Rosenquest, and his son, Mr. Bert Rosenquest, is the business manager. Generally known as the home of melodrama, moving pictures were inaugurated at the close of the last Winter season and continued through the Summer. An attempt was made for a few weeks this Fall to revive the drama, but the patrons demanded the motion pictures and they are now a permanent institution. We were invited to step behind the scenes and see the equipment for producing the effects and were impressed with the size of the stage and the thoroughness of the equipment.

* * *

It is certainly encouraging to see motion pictures become such a success in so prominent a theater, and it goes to prove that they are the most popular amusement of the day when properly handled. To give the public what they want and to give it of the best quality, is the secret of success in this, as it would be in any theater.

Comments on Film Subjects.

The preparation of these film comments has entailed upon us an enormous amount of work and we are indeed grateful to those theater managers and owners who have offered to send us their opinions on some subjects. Their opinions will no doubt be of value to other exhibitors and among the comments in this number are a few from two theater managers. We invite others to contribute and suggest brevity.

Readers of these comments should consider the purpose of the criticisms. The Moving Picture World believes that the only way to make a show which the public will patronize constantly is to obtain the very best films possible and display them with good machinery and good operators in good rooms. When this is done the exhibitor has done all he can. If, then, he would succeed and build up a permanent patronage he must select only those films which especially appeal to the public. These comments are written by those who see the films, sit among the audience and hear their comments, and the criticisms are written from that standpoint, and, so far as is possible, are unbiased. If a film looks good the statement is made. If it looks bad, it is so stated. In this way the manufacturers and the showmen themselves will better know what the public, which is paying its money, wants.

"Colonial Life in Virginia."—This series of pictures is admirably staged and acted, with possibly one exception, and they leave a vivid impression upon one's mind of life in those days. One can offer no criticism of these pictures. They are all that they purport to be and the work is so well done that the pictures actually represent what they claim to do. It is not too much to say that such films as this ought to be more numerous. They would attract a desirable class of patrons to the theater showing them and the profits would be immeasureably increased. A good serious film of this sort, a fairy tale like "Donkey Skin" and a comic like the story of the turkey would be strong features in any programme and everyone who attended would be certain to tell their friends of the excellent pictures seen at your theater.

"A Pair of Spectacles."—While there are some interesting features about this story, it is, perhaps, a bit disappointing. It might be said that any young man has such a pair of spectacles if he will listen to what older ones tell him and the man who will not listen will surely find himself in the same kind of trouble that this young man was warned of in this miraculous fashion. Why representatives of any church should be travestied is beyond comprehension. Further, one could not help but think that the possession of spectacles which show things as they really are is to be deplored. It could do no good.

"A Venetian Tragedy."—This film is good as showing something of what life was in Venice in the olden days. The photography is good, the conception and staging are good and the action is suited to the subject. But the last scene, after the lover is killed and thrown out of the window and the woman discloses herself dressed in comic opera costume and the outraged husband or prior lover falls on his knees at her feet is not clear. One wonders what it means and as the film ends right there the explanation is not made.

"The New Stenographer."—Once in a while the showmen cut out the titles of films or the operators run the machine so fast as to make impossible the reading of a title. I wish it would have been the case with the above named film and I would not have been forced to pinch myself to be sure that I was not dreaming, when I saw the trade-mark of the manufacturers.

"Mary Stuart."—One of the finest productions of the season, staged and acted with the greatest care, and of fine coloring. The best acted scene is the one of the trial, when Mary snubs Queen Elizabeth; both women are grand in their respective parts. The audience was captivated and many will be pleased to see again this splendid film. If the manufacturers could give us more of these historical films they would teach history in a very interesting and effective way and parents would gladly open the purse string to send the children to shows where they can learn something; only let the historical facts be more accurate than in the one jus referred to.

"Annette Kellermann."—A lecture on the Australian athletic girl, illustrated with moving pictures, showing Miss Kellermann swimming in the English Channel and in several extraordinary diving acts. This film created a great interest and it was difficult to say if the enthusiasm was more on the part of the ladies or of the men. Surely the ladies were much flattered in seeing one of their sisters win so many records.

"Cave of the Spooks."—One of the trick films of the Rooster trade-mark but of little interest and rather below the average productions of the same manufacturers. This film has illustrated once more that the American public does not care much for spooks. coffins and skeletons.

"The Button of Invisibility."—A comic full of bright action and surprising features. The photography is rather poor and the distortion in some instances is positively painful. Bu the film is funny and never fails to raise a hearty laugh in the audience. When the dog gets at the button and is suddenly .whisked off to bed the consternation of those who do not understand the possibilities of this magic button is complete.

"A Great Shock."—One of the electric films which send everybody hurrying away as though on the wings of the wind. Its merit lies chiefly in its brevity, though perhap it is quite as good as the average of this sort of thing.

"Tale of a Thanksgiving Turkey."—A comic of the highes type in which good acting, coupled with good photography combine to make a series of scenes well worth while. The setting is admirable and the acting is all that could be desired, while the amusing complications and situations combine to make a story which keeps the audience laughing al the time it is running. Just at this season this film should b a money maker for the houses which put it on.

"Donkey Skin."—One of those delightful renditions of a old fairy story which are certain to please. The setting i admirable. Some of the scenes are marvels of splendor an the acting is all that could be desired. Donkey Skin herself is quite as lovable in the pictures as she is in th story and her final betrothal to Prince Charming brings round of applause from the audience. One doesn't need t say more. When a series of pictures wins vigorous applause it accomplishes its purpose. This film deserves a goo run.

"For Sake of the Uniform."—Full of pathos and dramati situations which are well worked out and fairly well acted The scenes representing the army do not seem quite convincing, but the rest is all that could be made. Nearly a the individuals perform their parts without much difficulty The scene at the gaming table and the death bed scene ar both extremely realistic. The photography is good in th main and the film runs smoothly.

"The Story of Samson."—A wonderfully beautiful and rea istic reproduction of the Bible story of Samson. The stag setting is unusually well handled. The acting is good, an in no instance overdone, while the coloring leaves nothin to be desired. The strongest scene, where the crippled Samson is forced to submit to having his eyes burned out, mad the audience sit still in breathless horror. The scene wher he is lashed into turning the huge wheel is another whic causes the audience to make signs of deep sympathy. Th close never fails to bring a round of vigorous applause. Som in the audience at one theater were heard to say that it was th finest film seen in many a day.

"The Clown Doctor."—A simple story of child life and unfettered faith which ends in a way to bring tears to the eye of those who see it. The photography and acting are goo and the film works smoothly.

"A Strenuous Wedding."—A comic which presents some c the modern ideas of marriage in burlesque form. The actio is good. The photography is not so good, but the film i good enough to raise a laugh.

"A Good Joke; But Why Don't He Laugh?"—One of th knock-about comedy films which introduces features not usually found in such presentations. It raises a laugh an that is the main proposition in a comic film. No one nee ask more.

"From Barrel to Barrel."—The recorded experiences of a individual who imbibes too freely and starts on a journey during which he encounters various sorts of barrels, alway with disastrous and somewhat humorous results.

"Susan Tastes the Wine."—A comic which raises a laugh and exhibits the dilemma of a couple whose servant insists upon drinking too much of the wine she is supposed to serve.

"The Swimming Lesson."—A comic which has some really comical features. The couple who essay swimming in the ocean and have to be carried away are sufficiently funny to make the audience laugh.

"At Night."—A heart story of the poor which ends more satisfactorily than most of them do. The photography and action are alike good and the scenes do not seem at all improbable. It should serve the purpose of showing the misery of some of the unfortunates whom fate has cast ashore in a great city.

"The Two Rivals."—A pathetic dramatic film in which the perfidy of man and the devotion of woman is clearly portrayed. One can scarcely understand why the teller of the story allowed the woman to be killed in the last scene. It would have added strength to it to let her live and care for her blinded husband. As it ends now the sensation is disagreeable. One wonders what is to become of him blind and alone. If the last scene could be changed so that she might take him away after he has received his cross for bravery it would be a much happier ending. It is a strong story, well told. The pictures are clear and the action seems perfectly natural.

"Hon. Senator Hayrick."—At least one must assume that this is the title. It is one of those films which carries no title. It is a comic which has all the action of the usual comic, but seems overdone and in many respects unsatisfactory. The photography is spotty and not always clear. But it raised a laugh, which is perhaps sufficient to keep it running.

"Everything Sticks But Glue."—A comic with numerous amusing situations and complications. The photography is good and the action is lively enough to satisfy the most exacting. There were many hearty laughs before the film ran its course. The woman running about with her hands stuck fast to a bit of stove pipe is funny enough to raise a laugh in any audience.

"The Boston Tea Party."—A fairly successful rendering of the historic party which dumped the cargo of tea into Boston harbor a century or so ago. Something has been added to the original story to make it somewhat romantic, but perhaps has added to its human interest. On the whole it is a good film, with the exception of one or two scenes which are too dark. In fact, in a number of places the photography is poor and leaves much to the imagination. The action is spirited, however, and the original story is followed closely enough to make it reasonably clear what it means. It received some vigorous applause in one theater, but was passed in silence in another.

"Wood Pulp Industry" (Pathe).—A very interesting production, conveying to the audience a knowledge of this great Canadian industry. Such films show the possibility of the moving pictures as a perfect educator. Many young folks who are too lazy to read good books, and who have seen the above named film, have learned how paper is made and this in the most interesting way. Yet our manufacturers must not abuse a good thing, as too many industrial films would make a show rather tiresome. This film is an excellent specimen of photography.

"Hidden Treasure."—Another well worked film from the Selig Polyscope Company, with their good photography and some very fine scenic effects. As this film was the third one in the same show ending with a murder, we cannot say that we did appreciate the subject. We are sorry that manufacturers, able to produce such good work, would not try to uplift and give a brighter side to humanity by showing some good deeds.

"Tale of the Crusades."—A well staged and well acted subject. The coloring is delicate and probably as nearly authentic as it is possible to reproduce now. The makers have restrained the long runs which so often mar films in which there is horseback riding and have left the runs about the right length to hold the interest. When the messenger rides away with his new found sweetheart it never fails to arouse applause. The ending is a trifle weak. The pursuers ride close up to the fleeing couple and then disappear. It creates the impression that they are going to fall upon the little group of Crusaders. And when the scene closes without anything of the kind occurring there is a sense of something missing. Unquestionably the public who see these films dearly love to see a scrimmage and in a case like this they feel as though they had lost some of the fun when none results.

"The Shoemaker of Coepenick."—A comic which has elements of novelty and some amusing situations, yet it is more a comedy drama than a comic film. The poor shoemaker was thrown into prison as a punishment for a joke, but was afterward pardoned. But the film leaves him in prison, even though the first announcement says he was pardoned. It might work better to put the announcement of the pardon at the end of the film. It is not quite clear why he should be pardoned until after the film has been run out. The uniforms and representations of German soldiers are absurd.

"Old College Chums."—A Pathe film which affords the actors opportunity to offer some substantial whacks at the co-called fraternal feeling existing, or said to exist, between men who attended the same college or were in the same class. The acting is good, but the photography is poor in some parts. It raises numerous laughs, however, and therefore fulfills its mission.

"Taming of the Shrew."—Too much praise cannot be bestowed on this picture. To tell the story of the taming of the shrew in moving pictures is a task from which the cleverest of film makers might shrink without discredit, for it is a tale of emotion mainly with but a few dramatic situations, and these very difficult to render. No actor or actress has ever dared to enter the charmed circle without trembling and none except the divinely gifted have acquitted themselves in a manner worthy of the great poet. After seeing the play in moving pictures my first duty is to speak in unreserved praise of the lady who took the part of the shrew, and the gentleman who portrayed Petruchio. There is not a false move anywhere. The staging is good and the costuming nearly faultless, high praise for such a play. A word of acknowledgment is also due to the adapter, who has done his work well. As the subject is here presented it would please an audience of Shakespearean scholars and at the same time delight the humblest intelligence. The power of Shakespeare lies in his appeal to the human heart and it makes no difference whether that heart beats under the 'longshoreman's coat or under a multicolored vest of satin or velvet.—(Bush.)

"Song of the Shirt."—Another of Hood's poems in moving pictures. The poetry of Hood is rich with possibilities for the film makers, a fact pointed out recently in these columns. This is a good film. The acting, on the whole, is deserving of praise and the staging is excellent. I am sorry to state that the last scenes are a bit overdrawn and the notion that all people who have money must needs be dehumanized the film makers must have borrowed from the cheap melodrama; they never found it in Hood.—(Bush.)

"When the Cat's Away."—If this film is intended to teach a moral lesson it may be said that it falls short of its intentions. If it is intended for a comic it misses fire by a long distance. It is an unsatisfactory film from whatever point it is viewed.

"L'Arlesienne."—A reproduction of Alphonse Daudet's drama of that name. A well staged, well acted drama which never fails to win liberal applause. It is one of the best dramas of the week. The photography is good and the stage settings are to be commended as being in entire accord with the spirit of the piece. It holds the audience spellbound until the hero plunges to his death following the phantoms of the L'Arlesienne and her lover.

"The Amorous Soldier."—A comic which wins a laugh, but has no special claims to consideration. The photography is good and there is little to complain of in the staging and acting, yet it does not appeal as some of the comics do.

"The Vendetta."—A Spanish drama in which there is much of the life of Spain reproduced. The staging and acting are good, the one fault being the long runs of the principal actor and the gendarmes who are pursuing him. If manufacturers would leave out these long runs, particularly in their more ambitious films, it would give pictures far more satisfactory to the audiences. This one receives its share of applause, but the point criticised mars it seriously.

"Wages of Sin."—This film is well staged and the acting is good. It is one of those highly emotional dramas which holds the audience until the end. And the end is death in its most hideous form. It is well staged and the acting for the most part is good, but the effect is anything but pleasant, which is, perhaps, a strong feature.

"A Quiet Hotel."—A comic which is centered around a difficulty in a hotel which affords opportunity for a number of amusing incidents before the building is finally cleared of guests. It is no better or worse than the average run of comics. It gets its share of applause and raises laughs among the audience.

"For Love of Country" is one of those historical sketches for which the Kalem Company are now becoming famous. This one promises to be as popular as any of its predecessors. The action and scenery are natural and the photography clear throughout. It is a desirable addition to a program.

"Dickens in Moving Pictures."—Curiously enough, two of our readers mentioned this week in their correspondence that Dickens furnished a number of desirable plots for motion pictures, and almost in the same mail the word comes from the Essanay Company that they are about to offer a series of pictures from the works of Dickens. "Christmas Carol" will be the first and will be issued about December 9th.

"The Ingrate."—Following closely on their great success, "The Guerilla," the Biograph Company come out with "The Ingrate," a dramatic subject of thrilling interest. It is handled to perfection, is of superb photographic quality, and gets the applause of the spectators.

"Satan at Play."—One of the magic films which has many humorous situations. When Satan takes back to his under world the woman he succeeded in attracting above ground and she suddenly changes to his own spouse whom he supposed he had left behind while he was taking a holiday in Paris, arouses applause. The staging and acting are both good and the photography is excellent.

THE WEEK'S PICTURES.

Perhaps it is not well to say that the average of the pictures shown in the numerous theaters during the week are below the average of the previous week, because there are one or two notable exceptions, like the "Mary Stuart" film, which had nothing to compare with it the week previous. In artistic quality, in conception and finish few films during the present season have surpassed it and few, indeed, have equalled it.

The comics have been of a rather better class and the others have not been too poor to consider, but there have been few notable successes produced. In most instances the audiences have applauded them in a half-hearted way, but only in rare instances have they made it distinctly manifest how pleased they were.

On the other hand, it can be said that the films have not fallen below the average of the previous week in point of interest. Good houses have been the rule all the week and the audiences have been pleased. In this respect, at least, the films have performed their part in entertaining.

It is difficult to secure and develop subjects which will always reach the pitch that some successes reach, yet the more manufacturers strive for that degree of perfection the more patronage the theaters showing the films will receive and the more satisfied the public will be. The standard is set high, but it will be worth while for any manufacturer to seek to attain it.

GETTING THE BUSINESS.

A film renter sends us the following letter, which he received from one of his customers, and asks for our opinion on such practice:

> "I had a call yesterday from Mr. Lesser (a renter of Independent films), who, after finding out that I was perfectly satisfied with your service and he could do no business with me, announced that unless I accepted his service, he would put an opposition shop with his service in town against me. I told him to go ahead and after further persiflage he went away and spent the forenoon looking up a location. He spoke for, or rather championed, Turner & Dahnken's service so highly, that I am half inclined to believe he is in league with them. Should he start up here I shall rely on you folks to help me beat him down by giving the best and newest features the Association print. He got a theater at Pacific Grove through his threats to start an opposition."

This method of securing customers is carried out all over the country, and this is not the first complaint that has reached us by any means. It is sharp practice, but the man is acting within his rights even if his methods are unpopular. If he carries out his threat and opens a theater with opposition service which meets with better success, he has succeeded in justifying his arguments. More than likely the bluff will not be carried out; if it is, and the theater is wisely conducted, your customer need have no fear from good competition, unless the locality will not support another show.

NOTES OF THE TRADE.

Wabasha, Minn.—An electric theater has opened in the Carrels' building with moving pictures and illustrated songs.

Meridian, Idaho.—The Stone Moving Picture Co. opened a moving picture theater in the I. O. F. building with a good attendance.

Cleveland, Ohio.—A new theater known as the "Cameraphone" opened at 260 Superior avenue, under the proprietorship of J. H. Campbell.

Argentine, Kan.—The new Drollinger building on Metropolitan avenue, which is being erected, will be occupied by a moving picture theater.

Elroy, Wis.—The Electric Theater opened under new management, Murray Huntley and J. H. Forbes having purchased it from L. Millard.

Jamestown, N. Y.—M. Peterson and M. L. Woods have leased a store on West Third street, which will be immediately fitted up for a five-cent theater.

Astoria, L. I.—A new moving picture theater, the "Meriden," opened at Newton and Flushing avenues, under the management of P. F. McMahon and J. Holly.

St. Charles, Mo.—The Electric Theater, formerly owned by F. Murry, has changed hands and is now under the proprietorship of J. W. Moore and J. McIntire.

St. Louis, Mo.—The building at No. 506 North Euclid avenue, owned by J. Robertson, is being converted into a moving picture theater at a cost of $1,200.

Boston, Mass.—A great amusement enterprise of a type new to Boston opened to the public in the Park Square Coliseum. It will be known as the Winter Garden.

Superior, Wis.—After a prolonged period of quietude the Star Theater, 522 Tower avenue, opened for the public, under the management of Mr. Butler, of the Zenith Film Co.

New York City.—Plans have been filed for remodeling the ground floor of a tenement house at 2035 Second avenue, to be occupied as a moving picture show by I. Schwartz.

South Bend, Ind.—Messrs. Hueblin & Huber have leased a room on East Second street and have begun remodeling the place to be the home of a moving picture theater.

Manson, Iowa.—G. W. Seger has purchased A. M. Cox's interest in the Electric Theater and will hereafter conduct it alone. Mr. Cox will engage in the business elsewhere.

Louisville, Ky.—The Highland Amusement Co. filed a charter with a capital of $2,500. The incorporators are J. F. Smiley, H. G. Brooks, R. Bristol, T. Greiner and A. W. Kramer.

Havana, Ill.—The Stephen Luk picture show opened on Main street with good results. The management have arranged their house very conveniently for the accommodation of their patrons.

West End, Mass.—The Royal is the name of the new moving picture theater which is under way on Cedar street, north of Kempton street. Oza Jessier and Arthur Dumaine are the men behind the venture.

Hamilton, Ohio.—What is said to be one of the finest moving picture theaters in the United States will be constructed on South Third street by the Hamilton Amusement Company, which is incorporated for $20,000.

Telluridge, Colo.—W. H. Requa, who has been conducting a moving picture show at the Metropolitan Rink for some time, has discontinued the same and left for Ouray, where he intends opening a similar place of amusement.

Louisville, Ky.—A new moving picture theater, the Majestic, is to be added to Louisville's already large list. A ten-year lease has been taken on the property at 544 Fourth avenue and a theater is to be erected at a cost of $15,000.

Coffeyville, Kans.—The city council has passed an ordinance allowing moving picture shows to keep open on Sundays and now the ministers of the various churches have united in denouncing the council and are preparing to make a test case.

Oakland, Cal.—What was formerly the Cameraphone Theater on Broadway and Twelfth street had been closed for a few days, during which time it was thoroughly overhauled and decorated, and opened under Guy C. Smith as the Camera Theater.

Colchester, Ill.—Messrs. Skinner & Thompson, managers of the Dreamland Theater of Macomb, will open a branch

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eater in Colchester, which will be managed by Clarence aguire. This is the first amusement of this kind in Colester and will no doubt be successful.

Wausau, Wis.—Mr. Leo Dwyer, of Cleveland, Ohio, has sumed charge of the Majestic Theater of Wausau, and s intentions are to exhibit nothing but the best moving ctures and illustrated songs. He was formerly manager the "Wonderland," the leading moving picture house in leveland.

Pt. Huron, Mich.—A new change in the affairs of the ajestic Theater, just consummated, promises to put the pular playhouse on a bigger and better footing than ever. be Shapiro, who already manages two theaters in Maumee ity, has leased the theater and his motto is to keep it up-date.

San Francisco, Cal.—Turner & Dahnkin, film renters and eatrical supply dealers, have a warrant out for the arrest George Bender, the junior partner in a traveling exhibiting mpany, for getting $800 worth of goods from them on lse pretences.

The Police Committee and Board of Supervisors have nanimously agreed upon a dead line for nickelodeons. Hereafter none of these places may be operated within 200 feet om the front entrance of a church or school or within 100 et from any portion of these structures.

Detroit, Mich.—The opening of the Majestic Theater, at 31-33 Woodward avenue, Thanksgiving Day, November 26, arks a new era in the moving picture business. One of the rgest houses of its kind, its success will be watched with een interest by those connected with the business. In order compete with their opposition running only moving pictres, the question of film service was brought up. Messrs. aille & Kunsky after carefully debating upon the quantities nd qualities of the various film exchanges, decided on the ld reliable National of Detroit, with whom they have been ssociated for some time, and awarded them an exclusive ontract for the film service. With this new addition the ational Film Company are now supplying the two finest heaters in Detroit, the Princess and the Majestic. Messrs. aille & Kunsky are to be congratulated for their exactitude being able to open one of the finest and best equipped audeville and moving picture houses of the Middle West.

The Peerless Dissolver Company, 20 Newberry Building. ave placed on the market a dissolving apparatus which they laim will do the trick as well with a single lantern as with two-lantern dissolver.

WANT BLUE LAW FOR BROOKLYN.

At the opening of the fifth and final session of the Kings ounty Sunday School Convention in the Central Congregaional Church, Thursday evening, resolutions were presented y Charles E. Francis, and passed, including the following gainst sacred concerts, etc.:

"Resolved, That we now earnestly and strenuously protest gainst the more modern manner of the desecration of the Lord's Day, especially against the alleged sacred concerts, moving picture shows and other similar devices, adopted sometimes in the name of art or science, but more frequently as a source of pecuniary profit."

VATICAN'S BAN PUT ON PHOTOGRAPHERS.

Moving Picture Suit Causes Trouble to Pope and Cardinal.

Rome, Nov. 21.—Pope Pius X. has ordered that the taking of cinematograph views shall no longer be allowed at the Vatican or at St. Peter's, a similar restriction applying to photographs. The reason for the withdrawal of the permission is an action in the civil courts, in which the Pope and Cardinal Merry del Val are to some extent involved.

The Pope had permitted Signor De Fedecericis, a photographer, to take bioscope views of all the great religious ceremonies at St. Peter's and the Vatican, and the films were sold to a cinematograph company. Signor De Fedecericis died and his heirs instituted the legal proceedings referred to against the cinematograph company.

THE MOVING PICTURE BUSINESS IN CINCINNATI.

In the past few years interest in moving pictures has increased to an astonishing extent, due mainly to the high grade of moving pictures which are being exhibited, the aim being to show nothing but the highest grade of scenic, historical, Biblical, educational and comedy. This in itself has resulted in an enormous development of the moving picture shows to-day.

In Cincinnati alone there are thirty theaters using moving pictures, which are all liberally patronized. The amount of money invested in moving pictures is enormous, the Southern Film Exchange, 148 West Fifth street, this city, having alone an investment in moving pictures of over $150,000, their stock covering almost every film subject which has been manufactured.

They supply most of the houses in this section, and their films are exhibited in all parts of the country. The management of the Southern Film Exchange attributes the enormous increase in the business to the wonderful progress made in the manufacturing of these pictures, the general trend being to supply pictures which meet the demands of audiences in all sections of the country. It is astonishing to see the workings of the Southern Film Exchange, every employee seeming to be on a high tension during business hours, express packages are being received and forwarded every minute of the day, the entire three floors occupied by this company seeming to be an entire mass of human energy, the customers handled by them being numbered by the hundreds. The Southern Film Exchange claim that the business is only in its infancy.—Cincinnati Commercial Tribune.

Auburn Amusement Co., Auburn, N. Y.; theatricals, operate theater; capital, $5,000. Incorporators: Eugene L. Falk, Bredley H. Phillips, Edward C. Schlenker, Buffalo.

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THE WEEK'S ILLUSTRATED SONGS.

Unquestionably the songs presented this week have been better than those presented last, taken as a whole. And one can say very emphatically that the illustrations shown have more nearly illustrated the songs than many of those seen last week. This is a distinct gain and deserves commendation.

In some theaters the singers are the same. In others they have changed, but there is little fault to find with the singers themselves. Their selections are not always happy, but even though this is true some in the audience always enjoy the songs and they are entitled to the gratification of their tastes.

Few of the songs sung this week have carried the swing and dash which delights any audience, even though their sentiments have been good and the illustrations have been above the average.

Technically the slides used to illustrate these songs are beyond criticism. The set which illustrates the song "I'm in Love with the Man in the Moon" has some wonderfully beautiful effects in the series. The same may be said of the set illustrating "When the Parson Said the Words that Made Us One." It is a pleasure to look at such pictures, regardless of the added enjoyment from hearing the song.

THE OFFERINGS IN VAUDEVILLE.

Some of the strictures passed upon the vaudeville last week will apply with equal force this week. On the other hand there are some acts which are especially good. Perhaps the average is well maintained and while one doesn't like to say harsh things, it is apparent that in some of the theaters where vaudeville is made a part of the program the management has yet to learn that unless the acts are better there will be a reduced patronage.

A good vaudeville will draw, but a poor one will do the reverse. Many believe that vaudeville should not be mixed with motion pictures, but the decision of this vexed question is up to each manager. He can do as he chooses, but he should not in the interest of his business and its success and his own resulting profit, choose some of the acts which are put on as vaudeville.

Barn storming is not acting, and the sooner some of the managers discover this and proceed to either cut them ou entirely or else improve the quality, the sooner will motio pictures and vaudeville make a winning combination in thei houses.

MISSOURI TO CENSOR PICTURE SHOWS.

State Senator Thomas E. Kinney will introduce in th General Assembly this Winter a measure for the regulatio of penny arcades and moving picture shows, which wil provide for the inspection of all films before they are use and will impose a heavy penalty for all violations. Senato Kinney said that the object of his measure will be to pro tect the children and public generally from the exhibitio of vicious or objectionable pictures.

"Yes, I have the bill prepared and it will be presente early in the session," said Senator Kinney. "Moving pic tures are being carried to an extreme, and some of the are in need of moral revamping. Of course, the law no covers anything really vicious, but there should be a super vision of such pictures as are shown to children beyond tha contemplated by present statutes.

"These pictures showing a man going out one door afte kissing his wife good-by and another man running awa with her before his return and a thousand other subject while not absolutely vicious, are harmful and anything bu elevating to children.

"My plan is to have an inspector clothed with power t pass upon the morality of the subjects before the films ar shown in the moving picture performances. It would be a ideal situation to have every picture point a moral lesso None should be immoral in its scope."

Favette, Ohio.—Herbert Pawling is to erect a moving pic ture theater in the Chambard Building.

Lake Charles, Ia.—The Majestic Moving Picture Theate was robbed last week of a $150 Edison kinetoscope, a numbe of electric light bulbs and a quantity of electric wire. Upo investigation it was found that the intruder had entered th building from a rear window, making his egress by the sam way.

ENCOURAGING NEWS FROM LOUISVILLE, KY.

There are almost a score of picture shows in Louisville. Some of them, of course, are on a small scale, while in one, the **Hopkins**, Louisville boasts of the biggest picture theater anywhere.

And it is nothing out of the ordinary to see the house filled to capacity.

Another of the larger picture shows is the **Princess Theater**, on Jefferson street, between Third and Fourth avenues. Here a business house was remodeled at a big expense for picture-show requirements. That the investment proved profitable is demonstrated by the fact that the promoters are now converting another big business house (on Fourth avenue) into a moving picture show. Still another evidence of the prosperity of the house is the fact that the capacity of the place is tested many nights during the week.

The **Bijou Theater** is another of the big ones, and is located on Fourth avenue, between Market and Jefferson streets. It is open at all times from 10 o'clock in the morning until 10 o'clock at night and does a large business.

The **Victoria Theater**, on Market street, between Third and Fourth avenues, is also one of the important picture theaters. It has proved to be an attractive place of amusement and has thrived wonderfully under the present management.

There are other picture shows on Fourth avenue and on Market street and in other parts of the city. At the Mary Anderson Theater, the Imperial Theater, at Sixth and Walnut streets, which opened this week, and at the Buckingham Theater, moving pictures are always a part, and a popular part, of the programme.

Since the **Dreamland** was opened, less than three years ago, the moving picture business in Louisville has developed rapidly. For months Dreamland had the field to itself. To attract attention to the place the manager installed a big phonograph that could be heard for blocks away. At first the venture did not prove profitable. The location, which is on Market street, near Fifth street, is in the heart of the retail district, and, the rental being high, everyone predicted its failure, but Dreamland is still running and indeed paying handsome returns on the investment.

It seems as if all Louisville now has the moving picture craze. Our country cousins have it, too, for on coming to town they seek the moving picture shows. Every week moving picture show parties are given, and an evening spent in visiting the various places.

That the business has thrived and is continuing to thrive in Louisville is plain to be seen. One concern has leased a Fourth avenue business house, paying rental at the rate of $6,000 a year and signing a contract for five years.

FILM REALISM.

An amusing incident occurred in a New York theater the past week. In one of the pictures the wine which was offered to one of the men in the scene was drugged. The woman who offered it to him took the powder from her corsage and poured it into the glass. Then she turned and handed the glass to him.

So realistic was the scene and so closely did some in the audience follow it that more than one involuntarily exclaimed "Don't drink that." Surely manufacturers could not go farther than this in film realism. When they can induce those in their audience to warn characters not to do something they have accomplished what is most desirable. They have made the pictures speak. And the incident illustrates the close attention which is paid to a larger proportion of the films thrown on the screen. Even though they are mute the audience is as still as though the actors were actually speaking.

Recent song successes now provided with slides by Jerome H. Remick & Co. are "There Never Was a Girl Like You," "I Want Someone to Call Me Dearie," "And More Yet Besides," "When You Love a Summer Girl," "A Night, a Girl, a Moon," "Under the Evening Star," "The Little Old Red Schoolhouse on the Hill" and "Don't Go Away."

THE ANNUAL MEETING of the Film Service Association will be held in New York City on January 9.. As important business will be transacted and several vital questions come up for consideration, it is desired that every member of the Association be present or represented.. This meeting should have occurred on December 12, but as the questions to be considered would not be in shape by that time, and their import would have necessitated calling another meeting within a month, the Executive Committee wisely postponed the regular annual meeting.

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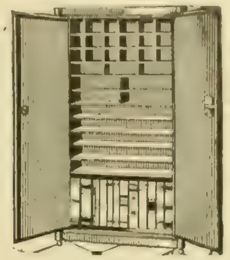

The Construction is double walls of steel, with two-inch air chamber, lined with asbestos. There are no heat conducting connections between the double wall combination locks.

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SITUATIONS WANTED.

Good Operators out of work may have their names listed free in this column

Notify us when you have secured a position.

Experienced Operators.

H. Hudson, 158 Earl street, Kingston, Ont., Canada. References, David Heller, 938 North Fifth street, Philadelphia, Pa. Experienced operator.

Fred W. Tross, Orpheum Theater, Lockport, N. Y. Four years' experience.

R. Ed. Johnston, P. O. Box 409, Reading, Pa. Three years' experience.

Henry G. Stevens, Dugan Hotel, Owego, N. Y.

John Hill, 1205 South Forty-ninth street, Philadelphia, Pa. Licensed operator, 4 years' experience; can do wiring.

Geo. W. Coventry, Unique Theatre, Greenville, S. C.

L. D. Brown, Plattsburg, N. Y., experienced operator or manager. Repairs made on all makes of machines.

Erwin F. Lechler, 212 Kingsland avenue, Brooklyn, N. Y.

Wm. J. Hibbert, 1450 California street, Denver, Colo., licensed operator and mechanic. Ten years experience in the amusement business.

Wm. H. Mallon, expert operator, Genl. Del., Times Square P. O. Station, New York City.

J. Lucas, Jr., 174 Wentworth street, Charleston, S. C.

Roy J. Cady, Arcade Hotel, Decatur, Ill.

Herbert A. Brown, 108 Ottawa street, Lansing, Mich.

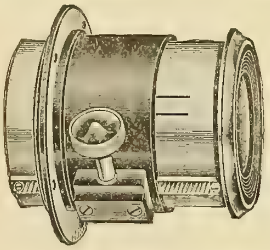
Rex Durand, Lansing, Mich. (References.)

G. E. Barton, Coatesville, Pa., operator or manager.

Wm. J. Schouler, 24 Bourne St., Providence, R. I.

Ed. Moore, 214 E. Main street, Coatesville, Pa.

J. Francis Mocklin, expert operator and repairer, Gen. Del., Harrisburg, Pa.



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We can furnish a limited number of copies of "A COWBOY ESCAPADE" at 8 cents per foot, before shipping the negative abroad Nov. 30th. Order now. It was the most pleasing film of Western life put out this year by any maker.

CENTAUR FILM CO.
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CORRESPONDENCE.

WATCH YOUR TITLES.

New York, November 23, 1908.

Editor Moving Picture World:

Dear Sir—In most instances the titles of moving picture films, as well as the sub-titles, are shown long enough and are clear enough for the audience to gain a clear idea of the film. But there have been a number of aggravating instances the past week where no title was shown.

Unless the title of a series is given it is difficult indeed to understand what it is all about. One excellent film, for example, was seen during the week which was untitled. A sub-title was given, but that didn't make anything clear, except the one scene to which it referred. The actual subject of that story is a blank to at least one audience.

The same thing occurs frequently when there are two or more films on a reel. The titles of the second and third films will be lost, or will not be shown long enough to enable the audience to read it. The first time the writer saw "The Female Spy" the title was not shown and the whole series was a blank so far as knowing what it meant was concerned. And there have been numerous instances of this sort which have detracted materially from the interest of really meritorious films. It should be easy enough to correct this difficulty and it would add to the interest of the films to do it.

A VISITOR.

[It is very unlikely that the films are sent out without titles and the explanation is that the operators have utilized the title in threading up and starting the machine, instead of using blanks for that purpose.—Ed.]

FROM AN EXHIBITOR.

Sandusky, Ohio, November 23, 1908.

Moving Picture World:

Dear Sirs—Having read your comment about the makers of films and the renters, I think there should be some arrangements made whereby both Independent and Association films could be shown in the same house. I also think that Selig and Essanay should make one more reel each week. By doing that it will help the exhibitor a great deal and avoid shortness of subject. Yours truly,

CHAS. REARK.

INFORMATION WANTED.

Bellaire, Ohio, November 20, 1908.

Moving Picture World,

Gentlemen—Are the talking moving pictures a success? What makes of the talking machines are considered the best? Are there any manufacturers that make all the props for working the effects in ordinary pictures? If so, please give us their address. Please answer this through the Moving Picture World, as we are readers of it. G. D. S.

[There are three makes of talking picture machines on the American market all of which have been giving more or less satisfaction wherever exhibited. The Cameraphone may be leased from the Cameraphone Company, Eleventh avenue and Forty-third street, New York. The Chronophone is sold by the Gaumont Company, 124 East Twenty-fifth street, New York. The Synchroscope is sold by Carl Laemmle, 196 Lake street, Chicago, Ill. As to the relative merits of each we are not prepared to express an opinion. The props for working the sound effects for moving pictures may be obtained from Yerkes & Co., 53 West Twenty-eighth street, New York City.—Ed.]

A NEW GET-RICH-QUICK SCHEME.

New York, November 14, 1908.

Editor Moving Picture World:

Dear Sir—The fascinations of the moving picture business were strikingly exemplified very recently by an occurrence that challenges the interest and admiration of the most severe and indifferent. The case to which I refer stamps the business as unique in its particular sphere. People of every station of life, every nationality, every degree of intelligence and accomplishment, figure in the moving pictures in some manner or another. If not found as owners, managers, operators, or in some other capacity before the screen, then you find them on the screen, and not infrequently behind it. The boom the business has enjoyed has also made it as the candle to the moth to many adventurers and others to whom more questionable titles may be very justifiably applied.

Some men in New York City, who are by no means unknown in moving picture circles, concluded that there was good plucking of the innocents with properly exercised ingenuity and use of advertising mediums; so they launched a "green goods" scheme and almost at the very start caught the attention of a retired business man, who, like the thousands of others, felt tempted to become a factor in the moving picture world. He had contracted "Picturitis" and was content to receive a moderate income on his investment if he could but get into the game. He swallowed the bait of the two Gothamites, hook and all. An intervening party, to whom the title of stool-pigeon might very appropriately be applied, won his confidence and brought about a consummation of the plans.

With an adroitness that would make the green goods man of former days look like a novice the go-between brought the respective principals together in the most unsuspicious manner possible. The parties advertising had a large stock of films which they were willing to sacrifice (?) at $50.00 per reel. The go-between, in all his vast experience in the picture business, had **never before seen such a golden opportunity.** A film-renting co-partnership was to be formed, Mr. Go-between and Mr. Easymark being the principals, and a bargain made for six thousand dollars' worth of the advertised films. Easymark was to put up $3,000 of good United States money. His "partner" displayed a roll supposed to contain an equal amount, but which in reality consisted of only stage money. The bargain lot of films were to be turned over to the new firm, who would open an exchange. Business would come slowly, conditions favoring the "go-between," and he would be quick to take advantage of them. He would tell his partner that, to get business, new films were required. He had no more money to invest and it was up to Mr Easymark to put up more coin and save the venture. At this stage of the game Easymark would be expected to decline to plunge deeper. Following up this program, the go-between would have a telegram sent to him from the West offering him a lucrative position, and he would give his partner the alternative of buying out his share, or making a joint sale of the business to other parties. The latter plan being agreed upon, as Easymark knew nothing about the business, and did not wish to carry it along single-handed, a buyer of the stock on hand would be secured at ten dollars per reel, at which price the films would revert back into the hands of the original owners and give them a clean profit of forty dollars per reel within a short time after they parted with them, which certainly has the rental business beaten to a frazzle. There was a time when such transactions would be called bunco schemes, but in these days they are classed as high financiering.

Yours truly,
J. H. KELLY.

To the Editor of the Moving Picture World:

Dear Sir—Any film maker who undertakes to portray a religious subject in moving pictures deserves to be encouraged, though his effort result in utter failure. He may not be running well but he is running in a good direction. It is a pleasure to state that the attempts to illustrate Biblical subjects have on the whole been fairly successful. Two recent films, "Samson and Delilah" and "Salome,'" are entitled to some praise, although the Pathe production ends in a way which is entirely at variance with Jewish doctrine and tradition, while the Vitagraph film is injured by a most ridiculous anachronism—the disciples of John the Baptist are made to carry crosses and bless themselves with the sign of the cross—more than two years before the crucifixion.

W. S. BUSH.

Jersey City, N. J., October 26, 1908.

Editor Moving Pictre World:

Dear Sir.—Amongst the many suggestive films there is none to compare with the one entitled "The Sensational Sheath Gown." It is enough to shock the modesty of any decent person, not saying anything about the contamination it has toward children and young people, who are the most frequenters of nickelodeons.

The idea of having an army of old fools follow Miss Sensational Sheath Gown, dodging, swaying, kneeling, and, in fact, performing all sorts of stunts with the view of getting a good glimpse of her exposed anatomy, is certainly a scene which is not fit for a low Bowery place of amusement or smoker to exhibit, let alone in places where there are gathered families of decency.

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CONSUMES no extra current. Prevents your Carbons from pitting or burning sideways, keeps them perfectly even and clean. Hundreds of them in use and not a complaint.

STATE make of machine and amperes used. References Union Bank and Trust Company, Helena, Montana. Don't be satisfied **with that muddy, yellow light but order a regulator today.**

PRICE $10.00 or send $5.00 and it will be sent subject to your examination and balance on acceptance.

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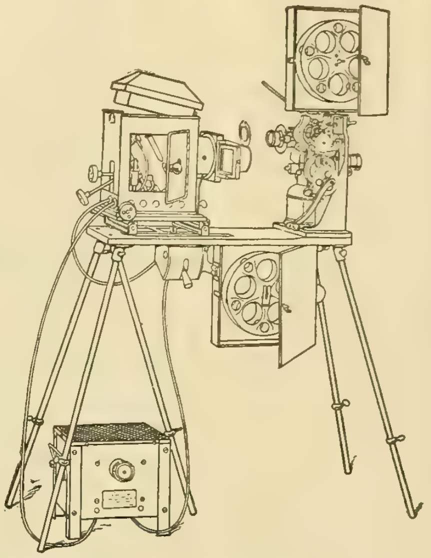

EDISON FILMS

NEW FEATURE SUBJECTS:

SHIPMENT NOVEMBER 24, 1908

THE LADY OR THE TIGER. Dramatic.

A thrilling realism of a Sylvanian tradition in which the King tests his daughter's devotion to her lover—Prince Dalny—by an ingenuous but heartrending plot. Innocently condemned to marry another or to die, the Prince is about to choose his fate when the Princess, with the courage of despair leaps into the arena to die with her betrothed rather than lose him to another woman; but by a signal from the King the cell doors are opened—one revealing emptiness, the other a caged tiger. A kind-hearted old King after all.

No. 6396. Code, VENDIMIAS. Approx. Length, 900 feet.

SEND FOR DESCRIPTIVE SUPPLEMENT No. 403.

SHIPMENT NOVEMBER 27, 1908

THE KING'S PARDON. Dramatic.

A typical picture of the Cavalier Period in England is shown in this romance of two brothers whose devotion was proven by the hand of Destiny, although since boyhood the paths of their lives were widely separated. From across seas the elder brother arrived in the niche of time and saved his brother (falsely accused of murder) from execution by presenting a pardon from the King. On the day set for execution the real culprit had confessed his guilt.

No. 6398. Code, VENDITAMUS Approx. Length, 900 feet.

SEND FOR DESCRIPTIVE CIRCULAR No. 403 A.

NEXT WEEK'S SUBJECTS:
SHIPMENT DECEMBER 1, 1908.

LORD FEATHERTOP. Dramatic
No. 6399. Code, VENDITARIA. Approx. Length, 900 feet.

SHIPMENT DECEMBER 4, 1908

MISS SHERLOCK HOLMES. Dramatic.
No. 6400. Code, VENDITION. Approx. Length, 600 Feet.

THE OLD MAIDS' TEMPERANCE CLUB. Comedy.
No. 6401 Code, VENDITRIX. Approx. Length 300 feet

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Stories of the Films.

BIOGRAPH COMPANY.

A WOMAN'S WAY.—Romance of the Canadian woods. There is nothing that can be compared with capriciousness of woman. Ofttimes her "no" means "yes," and her "yes," "no." When you request, they refuse; when you forbid, they are sure to do it. But one of the most peculiar changes of front occurs during the action of this Biograph subject. The pretty daughter of a French-Canadian backwoodsman incites the love of a trapper, who is so smitten with the beauty of this wood nymph that he purchases her into marriage from her father. The transaction meets with repugnance from the girl. She was entirely cotented with conditions—a child of nature, carefree. However, she finds her pleading of no avail, and so pretends to accept the situation. The trapper and Canadian go into the cabin to seal the bargain with a drink, and while inside the girl closes and fastens the door on them and makes her way through the woods to escape. The door fastening proves but a slight handicap, and the trapper is soon in pursuit. The girl comes upon a camping party who give her protection, driving the trapper off at point of gun. The next day, however, the trapper returns and surprising the girl, carries her off in a canoe, beating her into submission. Her cries alarm the campers and the men start off to her rescue. Although armed with guns, they dare not fire for fear of hitting the girl. Finally the trapper, after cuffing and kicking the poor girl, ties her to a tree, intimating that there she will remain until she promises tractability. While in this situation the rescuers approach stealthily and cover the trapper with a pistol, force him off while they release the poor girl. The trappe shows fight and is knocked down and about to b set upon by the men, but the girl seeing he tormentor's plight, at once changes heart, an picking up the pistol turns it on the would-b deliverers, who retire in amazement. The girl the throws herself into the trapper's arms. Womar lovely woman, you are certainly a peculiar commodity. The scenes of the subject are extremel picturesque, with their beauty enhanced by appropriate tinting. Length, 676 feet.

EDISON MFG. CO.

THE LADY OR THE TIGER.—The King of Sy vania has issued an edict against conspirator Prince Dalny, in love with the king's daughte Wanda, visiting a group of former classmates igno ant of their designs, is made captive, tried ar sentenced to death.

Wanda pleads for his life, but the only concessi she can obtain is that the prince shall choose b tween two cell doors; behind the one to be placed beautiful woman, behind the other a man-eati tiger. If he chooses the woman, marriage; if t tiger, death.

Wanda is distraught, but her favorite mai whose lover is captain of the arena guards, a ranges to learn from him in which cell shall placed the tiger, that Wanda may signal the prin from the royal box.

The day arrives. The unusual spectacle draws vast assemblage. Wanda, about to give the sign to her lover suddenly realizes that if she saves hi from the tiger he is lost to her through a forc marriage, leaps into the arena to open the tige cell door, and die with him.

A signal from the king causes the guards prevent the rash impulse. The king descends in the arena, causes the doors to be opened—a shows the tiger secure behind cage bars in on the other EMPTY. Length, 900 feet.

THE KING'S PARDON.—A romantic picture the Cavalier period in England. It tells of t devotion of two brothers, left alone early in li separating and going different ways. One goes sea, meets many strange adventures. The young brother enters a merchant's service in Londo and rises to a position of trust. A robbery tak place and the younger brother, the first to rea the scene, is falsely accused of murder.

He is tried and condemned to death. The re culprit meets with disaster, comes to grief, and brought to a hospital in a dying condition. In h last moments a confession is wrung from h which clears the innocent brother; but it now b comes a question of reaching the king's palace time.

A messenger hastens forward, receives the pa don, but on his way back is thrown from his hors and lies unconscious in the road. As fate wou have it, the elder brother has, in the meantim arrived home, and joyfully hastens to find his bo hood playmate.

He is met with the sad intelligence of t trouble which has befallen his brother. On h way to London he comes upon the unconscio king's messenger—becomes a good Samaritan, a is rewarded by being entrusted with the king pardon. He reaches his brother's side at t critical moment, produces the papers, and a doub joyful recognition takes place. Length, 900 feet.

ESSANAY FILM MFG. CO.

THE SOMNAMBULIST. "The Somnambulist" is the title of one of our latest dramatic films, and tells the story of a bank teller who is compelled to take a large sum of money to his home, owing to the fact that the vaults in the bank were closed accidentally and he was unaware of the combination. After placing the money under his pillow he retires, the responsibility evidently weighing upon his mind during his sleep, he hides the money behind a picture, and upon awakening in the morning discovers the money missing and believes he has been robbed. His wife prevails upon him to write a letter of explanation to the bank president, which she herself delivers. The president refuses to accept the explanation and has the teller arrested. While he is awaiting trial his wife visits him in his cell and finding him asleep, is about to wake him when he arises from his cot and she discovers he is in a somnambulistic state. She hastily calls the warden and prevails upon him to allow her husband to leave the prison in that condition. They follow him through the streets to his home, and he re-enacts a scene of hiding the money and immediately retires to his bed. They discover behind the picture the lost treasure which is returned by the warden to the bank cashier, and the president, realizing the injustice done the teller, reinstates him in his former position. Length, 825 feet.

AN OBSTINATE TOOTH. A man who is troubled with a very bad tooth, tries in various ways to get rid of it, with no success. He attaches one end of a sring to a door knob, fastening the other end to the troublesome tooth, slams the door shut, with no result. He goes to a dentist, who after five or six attempts, in despair calls upon his assistants for aid, and their combined strength fails to remove the tooth. He eventually hits upon a plan, realizing that only sheer force will rid him of his molar. He hires an automobile, fastens one end of a stout cord to the machine, the other around his tooth, and with a puff and a hard pull the tooth is removed. A short subject with a hearty laugh. Length, 165 feet.

DICKENS IN PICTURES.

When Charles Dickens finished his "Sketches of Boz," and set them before his fellow Londoners, the surprise and delight they occasioned so filled their minds that they did not realize that a new and brilliant analyst of life and character had entered the list of the world's great writers. It was easy enough at that period to classify him as a journalist painter of types and scenes, but he was more—he was a word photographer of moods and action, a philosophical narrator of life, as they soon discovered by the quickly followed masterpieces that came from his pen. Englishmen overseas in the Colonies or in foreign lands, eagerly awaited the arrival of a new work by young Dickens, for did he not place before them all London, until a Dickens' geography and dictionary became an indispensable thing to everyone in Britain who longed to enlighten foreigners on the beauties of his great writer. The foreigner occasionally asked if the stage would not prove a better medium to explain Dickensonian locality than a geography. Why not dramatize Dickens? Alas, it was done, but never satisfactorily, for the art of Dickens did not lend itself to that of the playwriter. It was too swift, too photographic. Its kaleidoscopic changes eluded the playwriter's grasp: in other words, its proper scenic presentation belongs to the art of the camera. The new art of photographic action is the domain wherein the pictorial possibilities of Dickens shall achieve its finest results. Convinced of this, after repeated experiments, the Essanay Film Manufacturing Company are about to offer a series of pictures from the works of Charles Dickens: the first of this series to be placed upon the market will be the beautiful "Christmas Carol." Following this, our patrons may look forward to other films presenting the works of this great author, whose art so satisfactorily lends itself to the art of moving photography.

KALEM COMPANY.

HANNAH DUSTIN.—Scene I. Pequots in War Paint.

Scene II. The Indian Attack—Dustin's Escape—Capture of Mrs. Dustin.—Here we have the Dustin cabin, just outside of Haverhill on the bank of the river. Mrs. Dustin, the heroine of our story, is sitting in the armchair enjoying the sun. The older children are playing about happily and the nurse looks after her charge, all unconscious of danger. The mother has the babe in her arms. But now the father rushes in in wild alarm. While at work in the fields he has seen the Indians approaching. What is he to do with so many innocent lives to guard? He gathers his little brood about him and starts to flee, hoping that Mrs. Dustin may be able to keep up until they reach the blockhouse.

But Dustin had hardly gotten away from the house when the Indians poured in and part of them started in pursuit of Dustin and the children. Alone and half-crazed with the thought of his dear wife left behind, Dustin managed to hold back the savages until the whole of his little brood reached safety, for the savages, fearing his gun and having already lost several of their band, abandoned the chase.

But in the meantime what had happened at the cabin? As Hannah and Mrs. Neff were preparing for flight the Indians burst in and the helpless women captured. The baby was hurled into the river and the women laden with bundles of loot from the house and led away, while the cabin itself was set on fire and destroyed.

Scene III. Indian Depredation. And so in the lurid light of her burning home and her baby ruthlessly murdered, Hannah was taken into the wilderness, staggering and falling at almost every step.

Scene IV. The Refinement of Indian Cruelty.—For many weary weeks that followed Hannah and Mrs. Neff were in the hands of the Indians who improved every opportunity to terrorize and abuse the two women. Frequently they were led to believe that they were to be tortured and the Indians took fiendish delight in going through the hideous performance in pantomime. Among the Indians was the white boy who had befriended Hannah and on whom she depended for her one hope of rescue. Hannah wished to find out just what blow would surely kill and by a trick the boy got the Indians to demonstrate it while Hannah eagerly watched. It was with this blow on the temple that Hannah Dustin earned her liberty.

Scene V. Hannah's Heroism.—Early next morning, the savages by this time having grown careless, Hannah and Mrs. Neff were ready to put their plan into operation. While the sentry dozed, the two women stealthily stole tomahawks from the sleeping Indians and with superhuman strength crushed the skulls of their captors and hastened away. But Indians from neighboring tepees soon discovered the deed and gave the alarm, and in a few minutes they were pursued. Now it was necessary for them to get to the river and away if they were to escape to Haverhill.

Scene VI. Hannah Finds the Canoe.—Hannah had fortunately headed toward a cover when an Indian had just landed with his canoe. Mrs. Neff was an expert with the paddle and the Indian's rifle was there ready for action. The two women quickly jumped in and with a stroke or two of the paddle they were away. But the pursuing buck was now at the water's edge, and saw them paddling desperately away. He quickly secured another canoe which was hidden in the bushes and started after them.

Scene VII. Hannah Uses the Rifle.—Down the stream the two women headed, Mrs. Neff paddling for dear life and Hannah with the rifle, watching her opportunity. The Indian fired, but missed, and as the canoe swung around Hannah got a clear aim and dropped her man. The Indian fell over into the water and disappeared and from then on the two women were able to elude their pursuers, and by the end of the week were in sight of the blockhouse at Haverhill. That they were able to evade the Indians was nothing short of miraculous.

Scene VIII. The Family Reunited. Length, 825 feet.

FOR LOVE OF COUNTRY.—A story of American patriotism in the Colonial wars. The action takes place at the very beginning of the war with England, before the present glorious banner, the Stars and Stripes, had been adopted by our country. Various sections of the country had their own flags, but the best known of them all was the "Pine Tree" flag, that which bore a spreading pine tree as its symbol, and the motto "An Appeal to Heaven."

We tell the story of a patriotic young American whom the British tried to conscript for their army, how he joined the Colonial forces and helped to fight the British and their savage allies, the Indians, how he courageously repelled on Indian attack, was captured, tortured and blinded, but still remained true to his flag and helped to win the liberty which you and I now enjoy.

So you will not see the Star Spangled Banner floating over our brave soldiers in this picture, but in its place the old but no less honored "Pine Tree" flag with its "Appeal to Heaven."

Scene I. Reuben Refuses to Join the Britishers.

Scene II. How the British Bought Scalps From the Indianas.

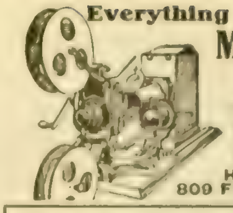
Scene III. An American Out-Post—Reuben's Wife Gives the Alarm.

Scene IV. Reuben Defends the Bridge.

Scene V. Reuben Refuses to Give Information to the Enemy.

Scene VI. Indian Tortune—Reuben Blinded—The Rescue. We are near the Indian encampment. Some of the old bucks are teaching the youngsters how to use the bow and arrow. But now all is excitement. The prisoner is being brought back for torture. Here he comes, dragged along by thé savages urged by the cruel officer. And now for the last time they ask Reuben to betray his country and again Reuben refuses. Now see their fiendish work. They seize lighted brands from the fire, they thrust the glowing coals into the poor fellow's eyes and alas they will never see God's sunlight again. In agony he screams. But now a shot! another! The Colonists have come to the rescue! They rush the Indian camp. The redskins are driven back—the British officer is captured and poor Reuben, blinded forever, is freed.

Scene VII. His Country's Flag the Only Reward.



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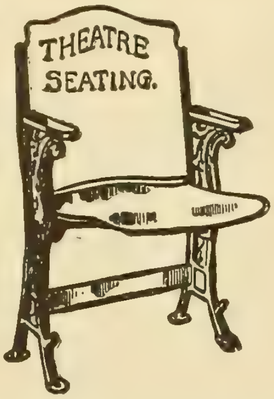

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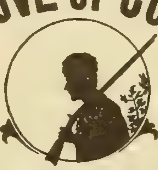

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JACK OF ALL TRADES (Lux).—Inflated with the idea of his ability a vagrant seeks and secures occupations of divers character, but in each instance he proves a failure and is ignominiously discharged. Length, 600 feet.

A CHILD'S DEVOTION (Lux).—A story full of pathos and well dramatized. The little daughter in a family where the parents bend their efforts to crime and degradation is found an exception to the influence exerted upon her and proves the undoing of a plot, causing the apprehension of the malefactors and winning for herself a home, with most promising environment. Length, 660 feet.

LOOKING FOR THE SEA SERPENT (Lux).—A short comedy depicting very amusing scenes in a seacoast town where an object afloat on the water causes consternation to the populace, owing to its semblance to a sea serpent. Length, 240 feet.

MAKING HOME ATTRACTIVE (Lux).—Unable to keep her husband at home, a devoted wife proceeds to put in furnishings that make the home attractive, not only to her husband but to his friends as well. The bar, tables, music, etc., all add to cause the gathering to vow that there is no place like this home. Length, 434 feet.

SHE COULD BE HAPPY WITH EITHER (Itala Rossi).—The groom is late for his wedding and causes consternation to the bride by his tardiness. The rival, however, promptly appearing on the scene, is chosen as a substitute, and the ceremonies proceed.

When, after numerous mishaps, the bridegroom appears at the festivities, a violent encounter is experienced. The luckless fellow must content himself with the scraps left over from the sumptuous supper. Length, 507 feet.

THE BEWILDERED PROFESSOR (Gaumont).—A beautifully hand-colored subject portraying incidents of rare magic quality. Length, 310 feet.

THOMPSON'S NIGHT WITH THE POLICE (Gaumont).—Returning from an evening carousal, Thompson goes astray and falls into the hands of the police, who endeavor to effect his return home guided by the cards found in his possession.

In each case a howl of remonstrance is effected and finally Thompson is unceremoniously dropped into a felon's cell for the night. Length, 567 feet.

S. LUBIN.

THE SEXTON OF LONGWYN.—Money Lender's Office. To Felix the money lender, comes Count Short for a new loan. The money lender refuses to advance more money.

Your Daughter is the Price.—Being in love with the Count's daughter, he tells him that he is willing to make another loan but the Count must give him the hand of his beautiful daughter. The Count consents.

Rejected but Not Subdued.—Felix visits the Count's castle to press his suit. The young Countess rejects him. He smilingly leaves the house. He is not the man to give up so easily his money and the prize.

The Old Sexton.—The young Countess runs to the old sexton, her life-long friend, and tells him of Felix's impudence and of her father's demand to marry the money lender. The sexton tries to console her but is only partly successful.

A Daring Deed.—On her way home the Countess is overpowered by Felix, who puts a cloth over her mouth and drags her into an automobile.

The Midnight Wedding.—They call at the Reverend's house and force him at pistol's point to accompany them to a nearby church. They arrive at the church of the old sexton. They drag the half-conscious girl into the church. The Parson begins the ceremony but the Countess refuses to say the words. Enraged, Felix draws a revolver, but at the same time the old sexton takes hold of the crucifix and knocks Felix down. The chauffeur quickly pulls him out of the church.

A Righted Wrong.—Felix lies in bed recuperating from the blow. His lawyer is called in, he makes a will leaving all his earthly possessions to the Countess to right the great wrong. Length, 635 feet.

HOBO'S DREAM.—A Good Fairy.—While sleeping the good fairy appears before the hobo. She tells him where he will find a great treasure. The hobo gets up, finds the tree and incidentally a big pot full of money.

Ejected.—The hobo, who shared his fortune with a friend, enters a swell restaurant but is ejected. He goes to a tailor, orders a swell suit and returns. This time he is received with open arms.

The Embassy Ball.—The hobo gets an invitation to the ball which he certainly accepts. His suit is sewed up with money and he makes a big hit, especially with the ladies.

The Prize Fight.—The hobo visits a prize fight. Not satisfied with the result, he challenges the winner and knocks him out in one round.

Meeting the Nobility.—The heads of almost all nations meet the hobo. The Frenchman objects to the hobo's remarks and challenges him to a duel.

The Amakening.—Just when the Frenchman sticks his sword into the hobo, he is awakened by the policeman who sticks his club in his side. Length, 675 feet.

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LADY BARBERS. Two old sports having received an invitation to the opening of a ladies' barber shop, decide to patronize the place. They steal away and just have fun with the lady barbers when their wives appear on the scene and put the finishing touch to the shaving. Length, 275 feet.

PATHE FRERES.

MARIE STUART.—This beautifully colored picture shows us the principal events in the life of Mary Queen of Scots. She was the daughter of Jacques the Fifth and Mary Guise and married Francis the Second, King of France. After the death of her husband in 1560, Mary Stuart left France and returned to her former home in Scotland. Her father having died in the meantime, she was made Queen. She was barely nineteen years of age, and her youth as well as her great beauty and charm of manners won for her the hearts of the Scots. She was a devout Roman Catholic and when she ascended the throne she found the country in the hands of the Protestants, who gave their young Queen much trouble. At last they revolted and threw her into prison, where, through the assistance of a maid, she escaped to England and asked her cousin Elizabeth for protection, but the latter betrayed her and had her cast into prison, where, through the assistance of a page, she secures a disguise and escapes through a window. Her maid holds the door while she makes good her escape, and when Elizabeth enters she is so enraged that she immediately sends her soldiers to recapture the unfortunate young Queen.

They follow her for some distance and overtake her on the road and, after a desperate struggle, she is again captured and taken back to prison, where she is condemned to death by her cousin, Queen Elizabeth. We see the trial scene where the unfortunate woman hears her doom, after which she divides her earthly possessions among her faithful servants. Then comes the walk to the death chamber, where she goes with unfaltering steps, showering blessings upon her enemies, and as she kneels before the block her peaceful countenance bears the same sweet smile that never left her through all her trials, and, kissing the cross for the last time, lays her head calmly on the block and immediately all is over. Length, 836 feet.

L'ARLESIENNE.—This magnificent picture depicts the story of L'Arlesienne, as written by the famous French writer, Alfonse Daudet, and is artistically acted by a clever company of artists, who lay the pathetic little story before us, closely following every detail as put forth by the author to make it a powerful drama.

In the first picture we see the young hero, Frederick, leaving his country home and going to the city to attend the bull fight, and while there he meets and woos a beautiful maiden, forgetting his own little sweetheart at home. The charming miss strolls with him and he tells her of his undying love and vows to live for her alone. As he leaves her at her home and strolls away her former lover comes along and, seeing them together, remonstrates with the girl, but she coldly tells him that it is all over between them and that she loves another. The next day Frederick meets the girl again and proposes to her and she accepts him, and immediately he takes her to his home to introduce her to his parents, who are a trifle demure in receiving her, knowing his treatment to his former faithful little sweetheart. Everything bids fair for their happiness when the maiden's cast-off lover appears and sends in for Frederick, and upon meeting him presents him with a letter which he had received from her telling him that he was the only man she ever loved. Frederick takes the letter and when he confronts the girl with it she coolly admits her authorship of the missile, and immediately he becomes distracted and denounces her and orders her from the house. She leaves the place and returns to her former sweetheart, while poor Frederick's life is wrecked, for in his heart he loves her with a supernatural love and everywhere he goes he sees her beaming face before him. Finally his parents induce him to forget his new infatuation and return to his former fiance, which he does, but still at all times he is thinking of his lost one. While strolling with his little sweetheart he seems to see the haunting face again, and frantically runs away, leaving the girl dumbfounded on the road.

He reaches his home and rushes up to his room, followed by his mother and fiance, but he bolts the door and gives vent to his wounded feelings. Suddenly he is seized with a fit of insanity and sees before his eyes the form of his new-made love with his rival. He makes a lunge at the figures, but they disappear, and he dives head foremost through the open window and lands on the ground many feet below. His distracted mother and sweetheart run to his assistance, but too late to lend human aid, and he expires in his heart-broken mother's arms. Length, 1,048 feet.

CRACK RIDERS OF THE RUSSIAN CAVALRY.—In all the countries on the globe they are prone to boast of their cavalry and well they may, but when one sees this picture of the Russians on horseback they must admit that the cavalry of that country is one of the most wonderfully trained body of men in the world. They perform some

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THE SUBSTITUTE.—A young man, who is married and settled down in the city unknown to his rich relations, whom he has never had the pleasure of meeting, receives a letter from the latter, stating that they are coming to the city to pay him a visit, and also saying that they are bringing their daughter, whom he must marry, otherwise he must forfeit the fortune which they are about to give him. He is in a terrible quandary, for if they know that he is already married they will cut him off entirely, so he hits upon a scheme whereby he can retain their good will and gain the desired fortune in the end. He changes places with his servant and hides his dear wife in a room till the storm is passed. When the country folks arrive they are greeted by the man servant and are delighted to see him, and immediately start to make the match with the young girl. The servant carries out the joke in good shape, assuming the part of master of the house and compelling the real master to wait on him and the guests without a word of protest. They have the best in the house and the master sorely supplies them, but he must keep up the hoax, otherwise he is lost. Things reach such a state that the man of the house remonstrates, but is soon put in his place by hard glances from all, and when they sit down to dine he is compelled to wait on them without a murmur. Finally the old lady hears the wife screaming in the room and they start to investigate, and when they find her she admits that she is a friend of the acting servant, and is treated accordingly by all hands. Things reach such a pitch that the police are called in to quell the trouble and the man of the house tries to explain, but has no voice in the affair and he becomes so infuriated that the officers are compelled to arrest him, while the real servant passes off as the master and lets them take him away. Length, 531 feet.

THE VAGABOND.—A poor old vagabond is seen trudging along the country road, footsore and lonesome. He lies down to have a snooze and dreams of former days when the world held brighter prospects for him. Soon a desperate looking fellow approaches and tries to induce him to go to a nearby house and waylay an old farmer and rob him and divide the booty. The old vagabond, having a sense of honor with all his misfortune, blankly refuses to be a part of such a nefarious scheme, and goes straightway to the home of the farmer to warn him of his pending fate at the hands of the cut-throat. The farmer, expecting trouble, is on the lookout and when the poor old fellow comes up to the house he is not admitted, so he starts around to the back door, thinking that his rapping was not heard. The farmer and his son are lying in wait, and as the unfortunate fellow comes close to the entrance he takes aim and shoots him. He falls in his tracks and his slayer is soon at his side ready to finish him, but the poor vagabond explains his mission, and when the man realizes his great mistake he carries him into the house and cares for him. Soon the real culprit comes along, but as he approaches the house the father and son sneak up and capture him, making him a prisoner till the police arrive.

Finally the injured man recovers from the effects of the wound and, after receiving a large sum of money for the service done the old peasant in saving his life, he goes on his way blessing his benefactors. Length, 544 feet.

MERRY WIDOW WALTZ.—A youth enters a cafe and while there he hears the Merry Widow waltz played for the first time and, like a great many more, went into raptures over the beautiful melody. He straightway goes to a music store and buys a copy of the famous waltz, and he is so much taken up with it that he forgets everything else and goes along the street humming the air, and, much to his surprise and amusement, he sees two policemen on their beat start to dance it. He is passing a house and hears a girl playing it on her piano, and the temptation is too much for him and he proceeds to dance, taking a lamp post for a partner. Next he is passing a street piano that is playing the air and a horse attached to a carriage starts to trip the light fantastic to is alluring strains.

Finally he reaches his room and sits down to the piano to try it over and before he has proceeded far everything in the room is dancing around at a great rate. Then, to his surprise, the piano starts to move about, and as he keeps on playing he is swinging around in mid air, still strumming on the instrument. Length, 348 feet.

SELIG POLYSCOPE CO.

ON THANKSGIVING DAY.—Newtown, Connecticut, is a typical New England village—one short block of business buildings constitutes its commercial activity. In the center of the block stands the Newtown Bank, and our story deals with two bank clerks, Roy Edmond and Jack Thornton, the sons of neighboring farmers. Roy is honest, upright and God-fearing, but Jack while away at college has forgotten his Puritan training and acquired dissolute habits and expensive tastes. His meagre salary no longer suffices, and he awaits the opportunity to despoil the bank of which he is a trusted employee.

Roy and Jack are both in love with the village belle, but Roy is the favored one. It is the night before Thanksgiving and the annual ball, the local social event of the year, is advertised. We see the rivals meet pretty Mary in front of the billboard, and they both ask her for the pleasure of her company to the ball. She grants the favor to Roy, who is elated, while Jack shows his chagin.

A busy bank scene is next shown. Jack, on the alert, sees that Roy has left the door to his wired-in desk open, and screened, as he thinks, from all eyes.

Our next scene occurs on the evening of the ball. As the last couple enter, Jack sneaks back and places the stolen bonds in Roy's overcoat pocket, and is again seen by the worthless janitor.

The shortage has been discovered at the bank, and while the ball is at its height the bank president enters with the sheriff, and the missing bonds found in Roy's pocket. Bewildered, Roy makes a sudden break for liberty and dashes out the front door, into the sheriff's buggy and escapes.

Eight months pass and we find the boy an outcast, discouraged and disheartened, living in poverty in New York, where he is found by his father and absolved by the dying confession of his enemy. Length, 1,000 feet.

VITAGRAPH COMPANY.

THE MINER'S DAUGHTER.—Outside a coal mine the men are seen going below to their work. Alice Gilbert, daughter of one of the miners, bids her father good-bye as he goes down the shaft, then returns to her home. Underneath in the mine the men are working with pick and shovel, when one of their number strikes a match, causing an explosion in which Gilbert, among others, is seriously injured. The men are brought up the shaft and are shortly surrounded by members of the miners' families. Alice Gilbert is horrified at the sight of her injured father. Gilbert motions to a fellow workman, Tom Allen, indicating that he is dying, exacts a promise from Allen to care for his daughter, after which he falls back dead. Ten years pass by and the adopted girl has grown to a beautiful woman. Allen's fatherly affection for the orphan during the years has grown to love. He asks her to become his wife, is accepted and they are married at the little village church. Returning from the wedding ceremony, the bridal party pass the new mine owner, Mr. Livingston. He is immediately infatuated with the beautiful young bride and loses no time in calling at her home. He invites her for a drive. Alice at first refuses, then yields to his pledgings and makes her first mistake. During the drive the young mine owner makes desperate love, finally gains a promise from the young wife to leave her miner husband for him. Allen returns from work to find his home wrecked and a note from Livingston stating that he has taken the young wife away. A year passes and in her elaborately appointed surroundings the wayward wife is as unhappy as is poor Allen in his desolate home. Livingston has tired of Alice, and shows by every action that he cares no longer for her. He inserts an advertisement in the paper for a housemaid and by a strange turn of fate the same is answered by an old schoolmate of his wife. As she comes face to face with her prospective mistress the applicant shrinks back in horror, while Alice, recovering from her surprise, begs her to remain. The young lady refuses, leaves the houses, and in strolling through Central Park comes upon Allen walking wearily along, evidently in search of his missing wife. He is told by the young lady of her meeting with his wife and the pair start off. At the Livingston villa a reception is taking place. In the midst of the festivities the footman approaches the host and announces a caller. Livingston refuses to meet him, when the footman is brushed aside and Tom Allen, followed by the young lady, enters the room. He seizes Livingston by the throat, throws him to one side, takes Alice and departs, leaving the guests staring at each other in astonishment. Back to the Allen cottage a reconcilation is affected, and the recent desolate home is once more filled with happiness. Length, 705 feet.

CRESCENT FILM MFG. CO.

SHERLOCK HOLMES IN THE GREAT MURDER MYSTERY.

Our picture relates to a crime committed by a Gorilla who escapes from his cage and through circumstantial evidence a young man, whom we will call in our story Jim, is accused and is just about to be convicted when, through the aid of our hero, Sherlock Holmes, he is freed just in time.

Our picture opens with a girl and sweetheart, who are sitting in her room discussing plans for their marriage. The message is brought for Jim, compelling him to leave at once.

Shipyard Scene.—The Gorilla escapes from his cage from a vessel with his master, the captain, in hot pursuit. The frightened animal climbs a porch of this girl's house and into the window of her sittin room, and after a terrific struggle between her and the beast he kills her, before the captain can prevent him. Captain immediately returns to vessel with Gorilla and stays in hiding, fearing the consequences should anyone detect him.

Discovery of Crime. Butler who returns to the sitting room is horrified to discover the room in great disorder and his mistress murdered. He immediately notifies the police. Police arrive and, after questioning butler, they learn of sweetheart's visit, and accuse Jim of the crime.

Railroad Station. Jim, who is unaware of what has happened, is about to board a train, when the police rush upon the scene and arrest him

Sherlock Holmes's Study. Holmes is reading a book when his old friend and college chum Watson arrives, who has read of the crime in the paper, showing same to Holmes. Holmes, after reading details, and by constant pleading of Watson, decides to lend his aid in unraveling the crime.

Holmes at Work. Arrival at girl's residence. Herein are shown methods employed by Holmes to secure evidence or clue to discover the culprit.

In His Study.—Holmes returns to his study in deep thought, with his mind concentrated upon the crime. He is trying to unravel the mystery when he takes his old violin down from its peg and begins to play fantastic music which puts him in a trance to solve the problem. Herein are shown remarkable visions of the different clues and theories of Holmes's brain. The first vision is of Jim committing this awful crime, but vision fades away before crime is committed. Second vision is of a burglar; that also fades same as the first. Holmes, who has learned of the Gorilla being in port, lends his thought to this and the vision appears of Gorilla escaping from ship, climbing the porch of house and into the window and committing the crime that Jim is accused of. Holmes immediately jumps up with a start, and after numerous failures, discovers the ship, Gorilla and master, accusing same of the tragedy. He begs him to go to the court-house with him.

Court Room. Poor Jim is convicted to be hanged, when our hero Holmes rushes in with sufficient evidence that frees Jim. This picture is beautifully executed and elaborately toned throughout. Photography and scenery unexcelled.

CENTAUR FILM COMPANY.

CIRCUMSTANTIAL EVIDENCE.—Who ate the 'possum pie? is the problem, and the evidence is so strong that any jury in the world would bring in a verdict of guilty, thereby convicting an innocent man and allowing the guilty to escape.

Old Uncle Mose Jackson is seen entering his cabin with a very fine 'possum which he has capturea, and he proceeds to make a 'possum pie and puts it in the oven to cook, and while it is cooking he falls asleep.

A young darkey passing the cabin detects the odor of 'possum pie, so dear to the colored race, and pushing the door open he discovers Uncle Mose asleep, and further search reveals the pie in the oven, which is now cooked, and Mister Darkey proceeds to eat it. After finishing the pie, he proceeds to start a false trail, and using the scraps that are left he greases the old man's face and hands.

In due course the old fellow wakes up, and of course he goes straight to the oven, only to find that the pie is not there; he finds the soiled dishes and scraps on the table and he is sure somebody has robbed him while he slept until he discovers the greasy condition of his hands and face, which convinces him that he must have eaten the pie, but he is like "the man convinced against his will is of the same opinion still." Length, 325 feet.

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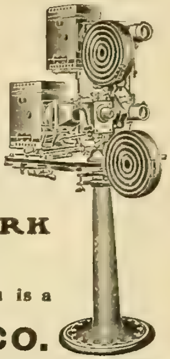

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The New Stenographer	Comedy.	900 ft.	Edison.	Nov. 17
Colonial Virginia	Historical.	985 ft.	Edison.	Nov. 17
The Lady or the Tiger	Dramatic	900 ft.	Edison.	Nov. 24
The King's Pardon	Dramatic	900 ft.	Edison.	Nov. 27
Lord Feathertop	Dramatic	900 ft.	Edison.	Dec. 1
Miss Sherlock Holmes	Dramatic	600 ft.	Edison.	Dec. 4
The Old Maid's Temperance Club	Comedy	300 ft.	Edison.	Dec. 4
The Tale the Ticker Told	Dramatic	900 ft.	Edison.	Dec. 8
The Angel Child	Comedy	900 ft.	Edison.	Dec. 11

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Tale of a Thanksgiving Turkey		615 ft.	Essanay.	Nov. 18
The Hoodoo Lounge		315 ft.	Essanay.	Nov. 18
The Impersonator's Jokes	Comedy.	550 ft.	Essanay	Nov. 25
An All-Wool Garment	Comedy.	400 ft.	Essanay.	Nov. 25
The Somnambulist	Dramatic	825 ft.	Essanay.	Dec. 2
An Obstinate Tooth	Comedy	165 ft.	Essanay.	Dec. 2
Christmas Carol		1000 ft.	Essanay.	Dec. 9

KALEM COMPANY.

Jerusalem in the Time of Christ		1925 ft.	Kalem.	Nov. 7
Hannah Dustin	Historical.	825 ft.	Kalem.	Nov. 20
A Ragged Hero	Dramatic.	855 ft.	Kalem.	Nov. —
For Love of Country	Historic Drama		Kalem	Nov. —

S. LUBIN.

The Engineer	Dramatic.	935 ft.	Lubin.	Nov. 19
The Thanksgiving Turkey	Comedy.	320 ft.	Lubin.	Nov. 26
Persistency Wins	Comedy.	600 ft.	Lubin.	Nov. 26
The Sexton of Longwyn	Drama.	635 ft.	Lubin.	Nov. 30
Weary Willie's Revenge	Comic.	270 ft.	Lubin.	Nov. 30
Hobo's Dream	Comic.	675 ft.	Lubin.	Dec. 3
Lady Barbers	Comedy.	275 ft.	Lubin.	Dec. 3

PATHE FRERES.

Race Prejudice	Dramatic.	289 ft.	Pathe.	Nov. 20
Wood Floating and Pulp Industry	Industrial.	705 ft.	Pathe.	Nov. 20
Old College Chums	Comedy.	538 ft.	Pathe.	Nov. 21
Cave of the Spooks	Comic.	351 ft.	Pathe.	Nov. 21
Marie Stuart	Dramatic	836 ft.	Pathe.	Nov. 23
L'Arlesienne	Dramatic	1048 ft.	Pathe.	Nov. 25
Crack Riders of the Russian Cavalry	Military	413 ft.	Pathe.	Nov. 27
The Substitute	Comedy	531 ft.	Pathe.	Nov. 27
The Vagabond	Comedy	544 ft.	Pathe.	Nov. 28
Merry Widow Waltz	Comedy	348 ft.	Pathe.	Nov. 28

SELIG POLYSCOPE COMPANY.

Actor's Child	Drama.	960 ft.	Selig.	Nov. 5
A Mountain Feud	Dramatic.	990 ft.	Selig.	Nov. 12
The Hidden Treasure	Dramatic.	950 ft.	Selig.	Nov. 19
On Thanksgiving Day	Dramatic	1000 ft.	Selig.	Nov. 26

VITAGRAPH COMPANY.

The Elf King	Spectacular.	935 ft.	Vitagraph.	Nov. 17
The Shoemaker of Coepenick	Dramatic.	510 ft.	Vitagraph.	Nov. 21
A Tale of the Crusades	Dramatic.	455 ft.	Vitagraph.	Nov. 21
A Lover's Stratagems	Dramatic	590 ft.	Vitagraph.	Nov. 24
The Peasant Girl's Royalty	Dramatic	320 ft.	Vitagraph.	Nov. 24
The Miner's Daughter	Dramatic	705 ft.	Vitagraph.	Nov. 28
Charity Begins at Home	Dramatic	265 ft.	Vitagraph.	Nov. 28
Julius Caesar	Dramatic.	980 ft.	Vitagraph.	Dec. 1
How Jones Saw the Carnival	Comedy.	652 ft.	Vitagraph.	Dec. 5
A Summer Idyl	Comedy.	300 ft.	Vitagraph.	Dec. 5

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Taming of the Shrew	Comedy.	1048 ft.	Biograph.	Nov. 10
The Guerilla	Dramatic.	898 ft.	Biograph.	Nov. 13
The Ingrate	Historical.	893 ft.	Biograph.	Nov. 20
The Song of the Shirt	Drama.	638 ft.	Biograph.	Nov. 17
A Woman's Way	Dramatic	676 ft.	Biograph.	Nov. 24
The Clubman and the Tramp	Comedy	994 ft.	Biograph.	Nov. 27

KLEINE OPTICAL CO.

Jack of All Trades	Comedy.	600 ft.	Lux.	Dec. 1-5
A Child's Devotion	Drama.	600 ft.	Lux.	Dec. 1-5
Looking for the Sea Serpent	Comedy.	240 ft.	Lux.	Dec. 1-5
Making Home Attractive	Comedy.	434 ft.	Lux.	Dec. 1-5
She Could Be Happy with Either	Comedy.	507 ft.	Rossi.	Dec. 1-5
The Bewildered Professor	Magic.	310 ft.	Gaumont.	Dec. 1-5
Thompson's Night with the Police	Comedy.	567 ft.	Gaumont.	Dec. 1-5

GREAT NORTHERN FILM COMPANY.

Blind	Dramatic	698 ft.	Gr.No.F.Co.	Nov. —
Othello	Dramatic	277 ft.	Gr.No.F.Co.	Nov. —
Children of the East	Educational	625 ft.	Gr.No.F.Co.	Nov. —
Alexandrian Quadrille	Dramatic	302 ft.	Gr.No.F.Co.	Nov. —
A Sinner	Dramatic	510 ft.	Gr.No.F.Co.	Nov. —
Dummies on the Spree	Comedy	351 ft.	Gr.No.F.Co.	Nov. —

WILLIAMS, BROWN & EARLE.

When Women Rule	Comedy.	600 ft.	W.B.&E.	Nov. 12
Jack in Letter Box	Comedy.	300 ft.	W.B.&E.	Nov. 12
Kind Old Lady	Comedy.	395 ft.	W., B. & E.	Nov. 25
Soldier's Love Token	Dramatic.	500 ft.	W., B. & E.	Nov. 25

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FILM IMPORT AND TRADING COMPANY.

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Editorial.

CARING FOR THE FILMS.

Rental houses have frequently called our attention to the slovenly manner in which the films are handled by some operators. Only a few days ago we were in a rental house in this city and shown a new film which had been returned that morning. Unrolling a few feet and passing it between the folds of a handkerchief an amazing quantity of oil and grit was removed. To rewind the film and carry it around with this oil and grit on its surface is the cause of the "rainstorms" on films that are only a week or two old. It certainly would be very little trouble for the operator to hold some soft fabric in his left hand and pass the film through it during the rewind. For this purpose there is nothing better or cheaper than cheesecloth. For a few cents enough can be had to last for weeks and its general use would certainly tend to increase the wearing quality of the film, besides improving the quality of the shows and making the handling of the films a more pleasant task for all concerned.

THEATERS BETTER.

Some weeks ago the Moving Picture World discussed the conditions existing in the theaters, and took occasion to criticise more or less severely the filthy state of many of them. They needed something drastic. There is no question about that feature of the matter, and if they got it there is no reason to complain.

It is equally gratifying now to say that the admonition has been heeded in some instances, and the theaters are much more cleanly than they were. The filthiness has disappeared. This isn't saying that they are always as clean as they should be, but they are better and some improvement is better than nothing, since it indicates a possible development of the same desirable movement in the future.

Managers will confer a favor upon their patrons by watching this matter carefully. The cleaner the theaters are kept the better. Of course they can't be parlors where the crowds are coming and going all the time, but no excuse for filth exists and at least some effort can be exerted to do away with this most undesirable and most unnecessary of conditions.

AMONG THE RENTERS.

As the current year draws to a close it is observed that the licensed manufacturers are displaying an amount of activity that leads us to surmise some important event is to happen at no distant date. The occasion for this is that during the past few days all the manufacturers have been busy mailing notices to the members of the Film Service Association, and all the notices are alike with the exception of the address and signature. Additional interest was created by the fact that some of the manufacturers sent the notices out by registered mail.

Several Association members were asked yesterday to give a brief interpretation of the document, but most of them replied they had not been able to give time to even reading it. All they knew was that the notices had been received. All the members told stories about sad disappointment when the registered letters were received. When the letter-carrier appeared with the registered letter bright hope of some delinquent exhibitor having become conscience-stricken burned in the breast. Alas! upon opening the letter, instead of a check, draft or yellow-back, there came to view a formal-looking document starting out as follows: "This is to formally notify you that paragraph 15 of your agreement," etc., etc. One renter said the set-back to him was so great he has forgotten where he put the paper. Another remarked that the formality struck him with terror and he has failed to summon enough courage to wade through the circular. A renter who is looked upon as a kind of humorist remarked: "Well, to tell the truth, I don't know what it is, nor do I care. I've got my will made."

The Moving Picture World secured a copy of the document from a renter upon promise to interpret it in as few words as possible. In conformity with good faith, we say the circular merely gives notice that the agreement existing betwen the manufacturers under the Edison license and the Film Service Association members will be altered so that the manufacturers may terminate the agreement on ten days' notice in writing. That is the whole thing in a nutshell.

To many this may seem "neither new or novel," but it nevertheless appears ominous. The alteration embraces exactly 23 words, as follows: "That the vendor may terminate the present agreement on ten days' written notice to the purchaser of its intention so to do, and"—*twenty-three.*

It may be better understood if we say that paragraph 15 of the agreement of last March provided for a termination of it by the manufacturers only in case of failure by the exchange members to abide by the terms and conditions, except that the terms and conditions could be changed at the option of the manufacturers upon sixty days' notice. This exception is provided by paragraph 16. The notice of alteration is given under the latter paragraph. That is to say, the proposed alteration in the agreement will go into effect February 1, 1909. What then? Only this. On and after that date the manufacturer can terminate the agreement on ten days' notice without giving any reason for doing so.

And right here many conjectures arise. As long as the manufacturers had a right to immediately terminate the agreement in case of any violation of its terms, why should this ten-day clause be inserted? This phase of the matter has occasioned more discussion than any other. The conclusion reached by many is that by February 1, 1909, there will be some important developments and the manufacturers want their hands free to act as circumstances may dictate. Some lean to the idea that one of the much-talked of schemes of consolidation is about to materialize and the manufacturers want to be in a position to cancel existing agreements in case they threaten to be a stumbling block.

Rumors of a combination of the opposing licensed manufacturers are more persistent than ever; so much so that it is justifiable to say a deal of some kind will be effected within the next eight weeks. Notwithstanding qualifications and denials to the countrary, the opening of the new year will see some of the heretofore bitter foes handling the moving picture trade under some joint agreement.

THE OBNOXIOUS EXHIBITOR.

Much is said about the "up lift" of the moving picture business and too little work in that direction is performed. Like the rush to some newly discovered goldfield the influx to the moving picture Mecca has brought to it a conglomeration that at times seems alike to defy the appeal of the sincere and stern hand of the law. Every reckless exhibitor who is brought to court on a charge of nuisance or other misdemeanor handicaps the law-abiding citizen who is in the business on a legitimate basis. Time will work a change and the scum of the business will ultimately be obliterated. The sooner this is brought about the quicker will those who are in the business on the basis of legitimate investment realize on it. The exhibitors who figure in clashes with the authorities are, as a rule, those who through avarice or degeneracy persist in doing that which they should not do. The authorities seem to be able to only rap them on the head as they bob up. This policy seems to be ineffective. The offenders never seem to know when they have enough. It would seem that all legitimate exhibitors should organize for protection against the parasites. Such an organization could to a great extent guide the authorities in granting licenses and enforcing the various laws. In this manner the interests of bona-fide investors could be protected and promoted, and the business as a whole would soon gain a more healthy complexion in many localities.

UNREASONABLE CRITICS.

Some of the critics who are continually harping upon "the possible ill-effects of moving pictures upon the minds of children" should leave their cozy firesides once in a while and see the other side of the situation. They would find the nickelodeon doing some genuine missionary work. Many a friendless man, woman and child find a pleasant hour or two within its shelter and in it find a gratifying substitute for the barroom or some worse place. If some of these people would think more of the good that can be done through this innocent amusement they would establish stations where the wanderers could procure tickets of admission to nickelodeons, thus affording each unfortunate an hour or two of innocent pastime and a diversion from the path of evil ways.

MALIGNERS OF THE MOVING PICTURE.

A sensational newspaper, in a recent issue, prints an article with these scaring headlines: "Moving Pictures, Dr. Goodell Says, Scared Children.—Pastor Who Stopped Performance in Church Did Not Object to Scantily Clad Figures, but to Horrors." It appears that a minister, the Reverend Mr. E. L. Goodell, objected to the well known Edison film "Nero and the Burning of Rome." If he is correctly quoted in the yellow sheet, he objected because six hundred children in an audience of eighteen hundred persons were so terrified by the realism of the scene where a group of Christian martyrs are about to be sacrificed in a den of wild beasts that they became almost terror stricken.

The article goes on to say, that a committee of the church, of which the Rev. Goodell is pastor, had arranged for a moving picture entertainment, and the reverend gentleman is then interviewed as follows:

> "We had an unusually large number of children in the church—fully 600—and the oldest was not more than twelve. The general expectation was that they would be amused with pastoral scenes and heroic portrayal, like the launching of the lifeboat and subjects of similar character. Had the audience consisted entirely of adults the spectacle presented might have been regarded as not in good taste, but it would have been looked upon as a marvelous piece of mechanical realism.
>
> "To children of tender years each of those figures was endowed with life; to their minds the movements of the men and women on the screen were the movements of living, breathing creatures, so it is easy to conceive how their childish imagination could be worked into a frenzy of fear when they saw men seized, choked, stabbed and their limbs twisted by their torturers. Of course the scene called 'The Burning of Rome' was not historically correct, and to say that it was an 'educational' picture is rubbish. But that isn't the point. When the terribly realistic scene was shown where the Christians are about to be delivered to the lions and a glimpse was given of these savage beasts prowling in their dens, some of the little girls covered their faces with their hats to shut out the sight.. Others turned pale with fear, and the mothers and fathers realized that a mistake had been made in presenting scenes of such a character to children.
>
> "There was nothing in the moving pictures of scantily clad women that could appeal to the innocent mind of a child, but there was a great deal in the pictures of bloodshed that caused terror."

The control of the reverend gentleman over the entertainments in his own church is of course unquestioned and had he confined himself to banishing "Nero" from his own church the matter would have rested then and there. He went further. In offering a long and hostile critique of the film and in claiming that the picture was not historically correct and had no educational value whatsoever, the clergyman enters the lists of public discussion.

What does the gentleman really mean when he says that the scene of the burning is historically incorrect? If he means that there is no historical foundation whatsoever for such a scene he may be right or wrong. The makers of the film have the same right to accept the tradition upon which the scene rests as he has to reject its historical accuracy. To reproduce the scenes of bygone days and the deeds of great men and women will always be one of the most difficult of tasks. The man who tries it and succeeds even to a small extent is more useful to mankind than the carping critic and everlasting hammer thrower. Considering the difficulties, the film in question is a marvel not of "mechanical realism," as the reverend gentleman says, but of the work of living men and women. The story, moreover, is in all its essentials absolutely true to such facts as may be gleaned from the best and most reliable writers of history in these remote days. The fact that there was persecution of Christians in Rome under Nero, that Nero, as shown in the film, was vain, cruel, licentious, depraved and dissipated and prematurely aged by reason of his horrible excesses is well established. It is also believed by the majority of students of history that the apostle Peter spent the declining years of his life in Rome and was, by the Christians of Rome, looked up to with great veneration. It is further undisputed that many conversions, such as that of the Roman soldier in the picture, took place in the reign of Nero. The condemnation of Christians is also well attested, as is the mode of death for many of them. It is likewise certain that many Christians were condemned because they refused to offer sacrifice. Now upon these facts the story of "Nero" is built up, and its claim to present historical scenes and events has therefore been fairly made out. It is strange to hear a minister deny the educational value of the film. Does the gentleman admit that the picture shows the world of paganism or, at the very least, glimpses of it; shows the hold the religion of Jesus had taken among the most cultivated of the people of Rome; depicts the contrast between the vile practises of heathenism and the spiritual religion of Christ? What in the picture is more probable and at the same time more beautiful than the conversion of the Roman captain? While still a pagan he rushes upon his conquered antagonist and would commit what a Christian no doubt would look upon as murder, but what the Roman practice both enjoined and justified. His uplifted hand is stayed by the Christian girl, who begs for mercy for the fallen and preaches the very Christian doctrine of the sacredness of human life. What more probable than that the spirit of divine grace should enter the soul of the Roman soldier just at such a moment and bring him in a flash to see the beauty of the new religion? What again could be more uplifting than to see the early Christians at worship and the irresistible reflection that comes to every thinking mind on the grandeur of a religion that from a handful of worshippers has grown until to-day it has conquered the remotest corners of the world? The transition of the old civilized world from paganism to Christianity is a thing well worth studying by any man, woman or child and this picture will give a clearer and plainer idea of it to the average mind than the most learned books written on the subject.

I presume that the Rev. Mr. Goodell is a very paragon of learning and eloquence and yet I venture to say that he could not in a thousand sermons bring the history of Rome in the days of Nero more clearly and vividly before the minds of men, women and children than does this film which he lightly dismisses as "rubbish from an educational point of view." What if imperfections appear in the work and room for improvement abounds therein? The average human mind is edified by the good and the imperfect passes by him.

The reverend gentleman says that the sight of the wild beasts terrified the children. There are no wild beasts in the picture. What the gentleman probably refers to is an aged lion, swaying to and fro for about a second and visible through the iron bars of a cage. I always had my doubts as to the absolute genuineness of said old king of the desert and he has at times looked very artifical to me. How any one except a small child in arms could possibly be rendered frantic with fright at the sight of this lion, who looks altogether too good natured and tame to harm a kitten, is more than the ordinary intelligence is able to grasp. I have taken many children to the circus and the zoological gardens and the only trouble I had with them and the lions was to drag them from the cage of the royal beasts and keep them from feeding peanuts to the cubs. The next thing the reverend gentleman will tell us about the children of his church will be that his boys prefer attending a lecture on higher mathematics to watching a circus parade.

The reverend gentleman speaks of scenes of bloodshed which makes it clearer than ever that he has failed to look at the picture and the sight of the beasts "prowling in their dens" has disturbed his vision. I have seen the picture a number of times and excepting the last scenes, where a slave and a gladiator are stricken down, not even the most sensitive imagination could possibly find any shedding of blood and even in the two instances one must be on a searching expedition to discover it. As to the seizing of limbs I can see nothing terrifying in it and if a slave, who is attempting to beat a woman is choked, it will call forth the approval of everybody and I know of one place in this city, a place of undoubted repute and refinement, where the scene referred to brought forth the virtuous, loud and lusty approval of the gallery. As to the revernd gentleman's objection against scantily clad women, I know not what to say. Excepting the arms and the faces every portion of the women taking part in the play is thoroughly covered and to hide their faces and arms would make them eligible for a Turkish harem, but present very unusual sights to us poor spectators.

The sum and substance of it all is that the moving picture has again been unjustly maligned, slandered and pilloried. The story as told by this clergyman goes forth and breeds widespread prejudice against a form of entertainment, which is doing measureless good in a hundred ways. Pastors of churches are misled and a good, clean, wholesome picture is most wickedly held up as indecent "rubbish." I do not know why people of presumed refinement and culture should indulge in this kind of misrepresentation, but this clergyman is by no means the only offender. The men of the yellow press and the magazine reformers and a certain species of sociologists all seem to take delight in levelling their shafts against the moving picture, of which, with characteristic modesty, they consider themselves the divinely appointed censors. A practical moving picture man from the West has recently punctured the fanciful criticisms of a lady magazine reformer and I am glad of it. The makers, the friends and patrons of the moving picture have let this sort of campaign go on too long and it is time to tell the plain truth.

Regarding "Nero" I wish to say that I have presented it in at least a dozen churches, that without exception it has met with the unqualified approval of all who saw it and the dear old lion, as far as my observation went, has never caused any terror or stampede. I think the Rev. Mr. Goodell owes it to himself and to the makers of this film to shake his system free from the jaundice of intolerance and narrowness, look at the picture carefully and then make a suitable apology. There are many clergymen with excellent intentions, who might with advantage to themselves and others think more and talk less. W. STEPEN BUSH.

SCULPTOR WHO DESIGNED "THE BURNING OF ROME" DEFENDS HIS WORK.

Max Bachmann, the sculptor who designed and made the model of Rome used in the production of the now famous film, "Nero and the Burning of Rome," is justly indignant over the aspersions cast on the historical accuracy of his work.

"I am a native of Germany," says Mr. Bachmann, "and I know my Rome. I challenge the Rev. Mr. Goodell to show one point in which the picture is not historically correct. I made the original from a series of restored models of Rome by an Italian professor, which are in the principal museums of Europe, and I consulted the best works on Rome in order that everything might be exactly right.

"The Edison Company actually had the model, which cost $600, burned, and it was photographed as it fell, while an impersonator of Nero played the lyre and sang, and his court danced around the falling walls. Every effort was made to have the scene absolutely correct, and I am surprised that Dr. Goodell should question its accuracy.

"As for its not being in good taste for adults, I cannot comprehend the critic's standards. If he refers to the draperies of the dancers, I would say that only the arms were exposed and that the dress was strictly in accordance with Roman costumes. If the Rev. Mr. Goodell wishes to keep his congregation in ignorance of historical facts he is doing them the greatest injury possible.

"I deny that there was a scene of carnage and pillage, and I ask him to name the scene where there was 'bloodshed.' As to the 'scene where the Christians are about to be delivered to the lions,' I would say that there is no such scene. They are simply placed in seven compartments adjoining a cage occupied by one lion.

"These pictures have been presented in schools and colleges and before all sorts of organizations in Europe, the United States and Canada, and they have received the approbation of clergymen, teachers, editors, historians and artists all over the world, and I can scarcely understand the criticism of Mr. Goodell."

MOVING PICTURE REVEALS LOST BROTHER.

Chinaman's Long Lost Relative Is Shown on Pasco Screen—Begins Search.

Pasco, Wash., November 21.—Claiming that a certain character represented in a moving picture tragedy entitled "Lights and Shadows in Chinatown" was his brother whom he had not seen since his boyhood days in the rice field, Chew Chang, a local Chinaman, says he will start for San Francisco and search for his long lost brother.

The entertainment which caused the Celestial to exclaim "He is my brother" was being held in the Keystone House. Chang, together with a large number of his race, were watching the performance, when the Chinese reel was placed on the machine. When the operator came to the tragic scene representing a stabbing affair in Chinatown a loud commotion began among the Chinamen. Chew Chang has at last been convinced that his brother was only shamming in the picture, but he has determined to go see for himself, anyway.

THE INFLUENCE OF THE PICTURES.

It has been pointed out in these columns many times that manufacturers must watch carefully the quality of their pictures or the better class of patrons will turn against the motion picture and the profits will be seriously reduced. Perhaps in some towns the sentiment aroused would be strong enough to close the theaters entirely.

These observations are given point by the following clipped from the editorial columns of the Evening News, Newark, N. J.:

> A few days ago a boy of fourteen was arraigined before Judge Scott, of Paterson, on the complaint of the lad's mother. He had become incorrigible and, according to the mother's pathetic story, his criminal propensities had been developed through seeing moving picture exhibitions of crimes, jailbreaking, escapes from arrest, and other scenes from the experiences of lawbreakers. Judge Scott pitied the boy and suspended sentence after the lad had promised to remain away from the moving picture shows, but he administered a severe rebuke to the Paterson Board of Aldermen for licensing such shows.
>
> There is much to be said in favor of moving pictures. They are the amusement of the people. They are realistic, attractive, and often very instructive. It costs but little to attend them, so that even the very poor can afford to be entertained by them. When they are decent, humorous and afford pleasure without being immoral, they really give needed rest and recreation to many thousands who never go to the higher priced shows.
>
> And for these very reasons they ought to be censored. Some of them are not fit for adults to see, let alone children, and everything of such a character ought to be rigorously eliminated. No other kind of amusement has so many patrons, in these days, as the moving picture shows, and these patrons are of the very classes that should be supplied with everything that is good, attractive, beautiful and funny without being immoral.
>
> It is a pity that the law was invalidated which prevented children unattended from being admitted to these shows, but it is much more of a pity that Boards of Aldermen and other city authorities allow these pictures to teach girls and boys how to become immoral and how to commit crime. The moving picture entertainments should be censored even more severely than the billboards.

The writer of this is familiar with the moving picture theaters of Paterson and, excepting in a general way, does not agree with Judge Scott's strictures. The moving picture theaters of Paterson supply their patrons with the films which are seen in New York and other large cities, and never has the writer seen pictures there which require censoring any more than they do elsewhere.

Manufacturers can see, however, how sensitive public sentiment is becoming and they should exercise their own censorship. If they do this their business will increase and they will be successful beyond their expectations.

But there are others beside the writer who think the moving picture exhibition does not create criminals, nor encourage criminality. Here are the views of one of the playground commissioners of Newark, who has better opportunities for knowing the effect of moving pictures upon the poor and perhaps ignorant than most men. His defense is logical and comprehensive. He says:

> Your editorial in last night's issue on moving picture shows in general attacked a pertinent subject in your usual comprehensive way. The Paterson incident referred to in the editorial might indicate that the Silk City is given over to moving picture exhibitions of an unusually low and debasing character, or it may have been brought about by misguided maternal solicitude. Anyway, the subject of moving picture shows has been brought through it to judicial and editorial notice once more. Out of this may develop an agitation which will result in a public good. There is also the bare possibility that a misguided agitation might bring about a condition not so good for the public that loves its moving picture shows.
>
> Let me explain here that I am very much interested in the people who make up the larger part of the picture show audiences. I am one of the city's playground commissioners, and my duty is not confined to attending an occasional meeting of the board. So far as I am able, I study the conditions of the people for whom we may be called upon to provide playgrounds, recreation centers, etc. This study has brought me into close contact with the moving picture problem as we have it in Newark. I flatter myself that I am pretty familiar with it in all its details, and I want to say right here that the shows given in our city are, as a rule, clean and wholesome.
>
> In the early days of the moving picture business an attempt was made to pander to the lower tastes, but the public—the big paying public—did not take kindly to those exhibitions, and they are now confined to "bachelor" dinners and other "stag" parties. The men who conduct these moving picture shows are in it for money. They have built up a large and profitable following, which they would soon lose if they pandered only to the vicious element among us.
>
> As you state in your editorial, the moving picture shows are the poor people's entertainment. The cheerlessness of the unlovely homes of the tenements can be forgotten for an hour or so for five cents spent at a moving picture theater. They afford a more congenial place for youth than the hazardous street corners, where the police may swoop down upon them at any moment. For the workers they afford a momentary break in the dull monotony of life. I will admit that there are times when the pictures may not be just the kind you and I might select, if we had the selection. Neither are the plays and operas presented in our best theaters for the delectation of those who consider themselves the best people always the kind we would select if we had the selection.
>
> This brings us to the crux of the question—the last word of your editorial, wherein you advocate a censorship of these moving picture shows. For the sake of argument we will say that these shows—I am referring to those I am familiar with, those in our own city—require censoring. How are you going about it? Are you going to have them censored after the edifying and highly intelligent manner that our theatrical posters are at present "censored?" If you are going in for censoring of that kind you are going to open the gates as wide to the political grafter as they are in New York. How are you going to censor the moving pictures? Will you suggest that a few policemen in plain clothes be sent out as censors? You know that was done on more than one occasion when questionable theatrical performances were given here. Upon the shoulders of the policemen was placed the same responsibility which they place upon the most cultured men in European cities. The censoring by the police was as gravely received here as if it had been done by Professor Brander Matthews or Woodrow Wilson. Would you have our Board of Aldermen act as censors? You can see for yourself any day that you walk along the streets of the tenement districts what a fine conception of duty they display in their censorship of theatrical posters. It would be a shame to add to the burden of the aldermen by placing this extra load on their shoulders.
>
> How would it be to have a commission appointed? A commission made up of members of the Library Commission, Board of Education and Playground Commission? Perhaps for good measure it might be well to throw in a member of the Board of Health. Let this board pass upon matters for the public's moral weal and give it power by ordinance to enforce its demands.
>
> Having obtained your censors, what standard of morals are they going to apply to the moving picture problem? Will you have them cut out of films all the revolvers, knives, daggers and other weapons, as the aldermen do with the theatrical posters? Will you eliminate the dramatic pictures altogether and tell the patrons of the moving picture shows that they cannot be allowed to see a pictorial production of "Hamlet" because there is stabbing in it? Are they not to view a picture of wild West because there is shooting in it? Must they not look upon "the convict's regeneration" because it shows him in his youth a thief?
>
> The great trouble with many of our good people is that they know little or nothing of tenement-house conditions. They would impose all manner of restrictions upon these folks, from telling them what and when they should drink to directing them in everything except how to live so that there may be more happiness in their lives.
>
> If there is to be any censoring of the entertainments of the poor let it be done intelligently. The moving picture show is a great blessing to the poor. It has its educational and entertaining value. Because some man of depraved tastes in the moving picture business will display his depravity is no reason why the business in general should be handicapped by unnecessary restrictions. Yours respectfully.

This gentleman has the right view of the matter, but that doesn't lessen the force of the admonition to the manufacturers to exercise care in the selection and development of their subjects.

The writer of this is a member of the Board of Education in his home town, and like all boards in the vicinity of New York, the one of which he is a member must cope with the problems presented here. He thinks from his own observation that the difficulty with such boys is not in the development of some unexpected criminal propensity through looking at moving pictures, or any other pictures, but it arises chiefly through neglect, or wrong training at home. In moving pictures the stories are carried to a logical conclusion. Criminality is almost invariably punished and virtue is rewarded. The best novels do no different. In fact, moving pictures are short stories acted and they afford unlimited means for entertainment and instruction. If an intelligent censorship should be established in Paterson or anywhere else, the business in that place would be ruined. If manufacturers exercise due care no censorship will be asked. Consequently the course is plain.

SHAKESPEARE IN MOVING PICTURES.

In its issue of September 5th, the Moving Picture World, commenting on the adaptability of Shakespeare's plays for the purposes of the film maker and praising the three subjects then existing, remarked, among other things, that there was no reason why the film makers should not go further, and suggested as specially suitable "Richard III.," "Julius Caesar," "Cymbeline," "King Lear" and "Antony and Cleopatra." All these plays except "Lear" and "Cymbeline" have since been done into moving pictures and every one of them is creditable.

I predict for all these plays, now six in number, a longer life and a greater and more continued demand than for ordinary subjects. I make this prediction not because of the approach of the coming Shakespeare celebrations to commemorate the 300th anniversary of the poet's death, but because of the inherent virtues in his works. As long as the English language is spoken, just so long will Shakespeare be admired, loved and read. I have in various theaters in different portions of the country presented Shakespeare in moving pictures and am therefore in a position to speak from actual observation and knowledge of the deep hold his genius has on all kinds of people. Pick up any book or newspaper, listen to any conversation, and you will be astonished how often, consciously or unconsciously, the words of the great poet are quoted. They have indeed in the most literal sense become household words.

The notion that Shakespeare, as the half-educated put it, is "too deep" and cannot be approached except with the dictionary and the interpreting help of the commentators, is altogether wrong, and the moving picture has clearly demonstrated the fact. Even with the short explanatory titles the plays have been enjoyed by all who ever had any acquaintance with Shakespeare at all, and many persons who had never read a line of Shakespeare have come away delighted after seeing the pictures and hearing them competently explained.

I believe that every year the film exchanges are supplying greater quantities of pictures for private entertainments of all kinds. This field is wide and its possibilities great. There is scarcely a town of 100,000 or over which has not its Shakespearean societies, and I know of no more suitable entertainment for them than the moving picture plays. It may be that the prejudice against the moving picture as a serious factor in the world of instruction and amusement may at first stand in the way, but let the committees once see any of the plays mentioned and they will be rapidly converted.

If lectures on Shakespearean plays without illustrations, or with the limping aid of the slide, attract thousands, why should not the moving pictures attract tens of thousands? Recently the chairman of the entertainment committee of a great institution told me of a conversation he overheard between two boys coming out of a lantern slide entertainment. "How did you like it?" asked one of the other. "All right," was the reply, "but I would have liked them better if they had moved."

Lovers of Shakespeare are numerous everywhere, and if the existence of these moving picture films is brought home to them, Shakespearean circles will become popular, for there never was a cheaper Shakespeare evening before than the evening devoted to showing and studying the great plays in moving pictures.

To the school, where Shakespeare's works are read and taught, the help of the Shakespeare moving picture is plain. When a class has read a certain play, what could aid it to a better and completer understanding than to see it in moving pictures? I have no doubt whatever that in due time this will come and the pioneers of the Shakespearean moving picture will benefit by it, and they well deserve all the advantages that may come to them. Foresight and success are often convertible terms.

"Julius Caesar."

To render "Julius Caesar" into moving pictures, following in the main the outlines of the Shakespeare play, was a grave and difficult problem. In such a case, especially, a critic has need to be lenient, and it would be perfectly absurd to apply the highest standard of criticism. I am inclined to hold that on the whole the problem has been fairly well solved, and it is surely better that the lovers of the moving picture have a faulty or imperfect rendering than no rendering at all. "Julius Caesar" is not up to the standard of "Antony and Cleopatra," "Richard III.," "Macbeth" and "Othello." Of course, none of these plays without a lecture are more than a bewildering mass of moving figures to the majority of the patrons of electric theaters, but none stands more emphatically in need of a good lecture than "Julius Caesar." The adapter has done clever work, the acting of Cassius is superb, that of Antony and Brutus good, but of the "Caesar" only fair. The scene showing the assassination is excellent, the scene in the forum likewise, and is an exact representation of the famous painting by Gerome. The get-up of Mark Antony is burlesque; he looks far too old and resembles a waiter in a French restaurant far more than the dashing Roman. It would be well for all makers of films to bear in mind that American audiences have a finely developed sense of humor, and there were some broad smiles at the thought of this Mark Antony winning the race at the Lupercal; either the rest of the runners had leaden shoes or the contest was not honestly run. A far more serious fault will become apparent to those that have seen "Antony and Cleopatra," by the same maker. In the latter play Antony in history and in Shakespeare is older than in the lifetime of the great Julius, speaking of Octavius as a "boy" and referring to his own "grizzly head." The film maker makes Antony in "Antony and Cleopatra" a dashing soldier in the heyday of early manhood. This might have been excused on the plea of poetic license, but to show the same man in a much earlier period in his life (in "Julius Caesar") looking like 45, is unpardonable. If you want to shoot high it is always well to aim high. The constant offering of swords by Brutus and Cassius to their retainer with a request to be killed is out of place in the film and not a bit necessary, and poorly done at that. When Brutus starts in to do the Roman harikari by proxy, people who have just seen Cassius do the same thing either get tired or begin to laugh. The ending is poor, dramatically and every other way; the "funeral pyre" had a fatal resemblance to a Rhode Island clambake.

W. STEPHEN BUSH.

Notes and Comments.

In New York City the wheels of justice grind slowly, so very slowly that sometimes they seem to be even moving backwards. Former Sergeant of Police Peter J. Bird, who was found guilty by the Police Commissioners of extorting graft from moving picture theater owners and who was dismissed from the force, has been on trial for some time in the Court of General Sessions, on the charge of extortion. On Wednesday of this week he was acquitted of the charge by a jury, after several hours' deliberation, and he says that he will now appeal from the decision of the Police Commissioners and demand reinstatement on the police force.

The Transformer Specialty Co., of 136 Liberty street, New York, are rather late in coming into the field with a current saver and regulator, but they say that they have studied the imperfections of many of the devices that have been already marketed and have produced a transformer which is not an experiment but which will really perform all that they claim for it. As this company is composed of electrical experts of high standing, their guarantee is worthy of consideration. We are given to understand that their transformer meets with the highest approval of the electricity supply companies and also that of the insurance companies, which fact alone should appeal to theater owners.

J. Stuart Blackton, of the Vitagraph Co., who has been in Europe for several weeks, sails for home again on the 5th. More importance is attached to Mr. Blackton's trip than mere pleasure or the direct interests of the Vitagraph Co. No better emissary could have been selected to perform a delicate mission, and the nature of that mission will be made clear at an early date to readers of the Moving Picture World. Under date of November 23, Mr. Blackton writes to us from Paris with a delightful mixture of English and French and says: "Am leaving for London after a very enjoyable stay in Paris. 'Give my regards to Broadway' and accept the same for the Moving Picture World."

According to the "Cine-Journal" (Paris), cinematography is passing through an important crisis. That paper is authority for the statement that an important meeting of film manufacturers was called in Paris during the second week of November by J. Stuart Blackton, of the Vitagraph Co., and the director of the Great Northern Film Co., of Copenhagen. The object of the meeting was apparently to realize in harmonious accord a union of all the manufacturers, to maintain prices and to establish some satisfactory basis upon which to rent or sell to an association of renters, the films to be returned after a certain time. It was rumored that the introduction of non-inflammable celluloid would be an important feature in the proposed new arrangement. The "Cine-Journal" adds: "How are the interests of manufacturers and exhibitors of combustible films to be safeguarded if the Eastman Company decides to sell only to recognized associated manufacturers? Such a course would be the ruin of many, and some time or concession should be given those manufacturers." The paragraph concludes with the remark: "We hope that a union of the manufacturers will be effected without having to throw in the great influence of Mr. Eastman. We wish for all an open market."

The cigarette smoker caused the loss of the films in a theater in Pleasant Hill, Mo., last week. By the prompt and cool action of the attachees of the theater a panic was averted.

James H. White, a photographer for the American Vitagraph Company, has been in Savannah getting pictures of the great automobile race, and we learn from our Savannah correspondent that he was granted every courtesy by the officials of the race. As Mr. White is an expert at this line of work, we look forward to seeing a very interesting presentation of the great event.

The Fair, on East Fourteenth street, has raised its admission price to ten cents for evenings only and doubled the show. A new machine would not be a bad investment as a further inducement to hold the patronage at the advanced price.

The Kalem Company, carrying out its policy of utilizing real scenic effects instead of studio paintings, has sent out a stock company of competent people under the direction of Mr. Sidney Olcott. Their destination is Florida, where a series of realistic Southern productions will be made in the hot tropical surroundings. Feature films made among the palms and orange groves should appeal to every exhibitor.

Comments on Film Subjects.

"The Vagabond" (Pathe).—A fresh development of the possibility for good which lies dormant in every man, even a vagabond. The film is rather exciting in some of its features, but in the main tells a good story and tells it well. The photography is particularly good and the setting chosen could scarcely be improved.

"The Miner's Daughter."—A Vitagraph story of the wedding of May and December, varied by an elopement in an automobile and subsequent discovery of the erring wife in the city, followed by a reconciliation. The film is well acted, the explosion in the mine being particularly realistic. It is much too real to suit those who have nerves. The photography is good and the film runs smoothly generally. As a whole the subject and its development deserve commendation.

"The Merry Widow Waltz."—A Pathe comic in which the popularity of the Merry Widow Waltz comes in for a knock. As a whole it is very amusing and deserves a longer run than some of the so-called comics.

"L'Arlesienne."—The name of Alphonse Daudet as the writer and the name of the Pathe Freres as manufacturers, are sufficient to assure the success of this film, and the success is well merited, as the production is excellent in every respect. Frederick is a clever actor, rendering his very difficult part to perfection. This film contains some beautiful specimens of the photographic art and, altogether, can be called a masterly production.

"The Peasant Girl's Royalty."—If this film shows on the part of the Vitagraph Company some improvement in photography, acting and staging, we do not like to recommend same, as we are strongly opposed to the too prevalent practice of showing villains and murders, and especially such a brutal murder. We are pleased to note that the Vitagraph has either enlarged its stage or has decided to give more scope to the scenario, a decidedly great improvement.

"Charity Begins at Home."—A Southern story purporting to be laid in that section during the war. Some of the characters are natural, but it is easy to see that the Vitagraph actors are not all familiar with their parts. The main idea is a good one and the story is sufficiently interesting to hold the attention of the audience. The photography is good and the technical quality of the film deserves praise.

"The Mountaineers."—The manufacturers had a good subject to work, but they managed to produce a very inferior film in every respect. The dummy used in the fall is the worse stuffed affair ever shown on a screen. The illusion of a fall is so badly destroyed by the appearance of such a poor dummy, that the audience, instead of being impressed cannot refrain from laughing when they see this bundle of rags falling from rock to rock. As the plot is a robbery and an attempt at murder, the love affair is a secondary affair, with no call for the wedding celebration. This much exaggerated and very badly acted wedding scene gives a disconnected thread to the film. The producer must be a magician to be able to destroy a house and rebuild it in no time. In one scene we see the officers attacking the moonshiners, and to force them to surrender the officers set the house on fire. We see the flames roaring, we see the building consumed, we see the moonshiners jumping through the windows to fall into the hands of the officers, and then—what a fine piece of magical art!—when we see the officers capturing the moonshiners, we see no more flames, not even a suspicion of smoke, but we see the house standing intact, as before the fire. Is it not wonderful?

"A Lover's Stratagems."—This film contains some specimens of very poor photographic work. The subject has enough good features to make a good production, but exaggerated actions and carelessness in the details bring this film far below the average. When are our manufacturers going to pay more attention to the details? Is it not a grave oversight on the part of the producer to show the young man kneeling before the minister wearing his hat, then remove the hat, when, after the ceremony, the minister treats them to a glass of wine? As to the marriage ceremony, it is the shortest one ever recorded, so short that the audience remarked on it.

"Mary Stuart."—I expected a great film from the Pathes on such a subject, and great was my disappointment after I had seen it. Such a Queen of Scots as we see here may exist in the mind of a boulevardier, but to the English-speaking races the film palls upon the spectator. No figure in history, even at this late day, wins more instant and sincere sympathy than this Queen of many sorrows. The only good scene in the film is the first: the rest are perfectly absurd. The trial scene is all too short and the judges look like a lot of elderly Oxford students and surely not like the peers that judged the unfortunate Queen. As Pathe presents the life of the Queen the sympathy of the public is more with the executioner. It would be well if Pathe and other makers would keep the details of executions out of sight. The public are satisfied to see the victim walk toward the gibbet or scaffold and only the very morbid want to linger over the grewsome details. This subject might have made a very fine series of pictures and I am sure almost any American maker would have done better. The coloring is very fine and the costuming of the principal characters magnificent.—(Bush.)

"On Thanksgiving Day."—A too extended film. A few scenes of little importance could have been suppressed, as they rather confuse the audience, instead of helping present the already complex plot more clearly. Some of the staging adds confusion. For instance, the two tellers' cages in the bank look more like prison cells, and the audience does not seem to understand the conspiracy of one bank clerk robbing his fellow employee. The production is fairly well acted by the Selig company and presents some good photographic effects.

"The King's Pardon."—After the edict of Chicago, of a year ago, our manufacturers abandoned for a time productions in which burglaries, murders, etc., were shown. This good resolution did not last long, as, of late, the manufacturers started to end most of their dramatic productions with a brutal murder. We are once more going back to highly sensational films, as this "King's Pardon" shows us one robbery, two brutal murders and a sensational finish of a man standing on the gallows and the executioner adjusting the black cap and the rope, etc. What is coming next? In this film the light is very poorly distributed; in several cases you cannot see the features of the actors, particularly so with the scene of the trial, in which the judge appears as a white spot on the screen. The film has many excellent points. The story is well told and probable. I have no doubt of the good intentions of the stage manager, but the scenes in which the priest appears are with one exception sublimely ridiculous. Just a trifle of historical knowledge ought to be possessed by every film maker or stage manager, and to show a Catholic priest going about the streets in full canonicals in the time of Charles II. is laughable. In the first place the law of the time forbade the presence of any priest within the realm, and in the second place priests do not walk on the street in the vestments they wear while serving the altar. The way the priest is decked out makes him a grotesque figure, and when the actual fact could be shown just as easily there is no excuse for such an absurdity. It also struck me as remarkable to see an American coat-of-arms on a ship in the time of Charles II. As a whole, however, the film is good, and among the scenes deserving special praise is the ride of the King's messenger.—(Bush.)

"Crack Riders of the Russian Cavalry."—A good Pathe production of great interest to horseback riders, as the film contains some remarkable feats. The horsemen are so clever and keep their mounts in such good control that the audience is rather disappointed in not witnessing the fall of some of the horses when they go up and down the steep hills.

"Thompson's Night with the Police."—A Gaumont comic which represents what might occur after a banquet, provided the victim had a number of different address cards in his pocket. Some of the situations are funny and the film gets a good laugh. The action is good and the photography is up to the average.

"Julius Caesar."—A historical film of some interest. The action is weak, Caesar especially, but the staging seems to be as nearly correct as possible. It is, however, marred in some instances by weak photography and an attempt to tone the film some color other than black and white. It would have been much better if it had been left black and white. From the first scene to the death of Brutus the film is watched with eagerness, proving beyond question that almost any audience can be interested in this class of films. The Vitagraph Company are aiming high, and that alone is commendable.

"An All-Wool Garment."—An Essanay comic which discloses numerous funny situations, all induced by the inclination of a gentleman who has bought an all-wool garment to stop and scratch. He creates a nervousness in every person he meets which is funny. The action is spirited and the photography is good.

"Impersonator's Jokes" (Essanay).—Representative of the possibilities of securing sport which might be done by every clever impersonator. The joker's ejectment from the seminary after punishing all the girls by making them kiss the supposed principal is funny. The action is very spirited and the photography is good.

"A Strong Gale."—A comic which introduces a new thing to chase after in the form of a ticket booth which was blown away with its occupant. Aside from this it is no different in point of interest from a score of others which have the chase included. The photography is clear and the crowd of rubbernecks do exactly what rubbernecks have done through all the years.

"Lady or the Tiger."—A beautifully staged and well acted Edison film. It would be difficult to overpraise this film, and there is small wonder that it receives enthusiastic applause wherever shown. The denouement, when the king finds the condemned man has married the princess, is exciting enough to satisfy anyone. The action in this film more nearly approaches the highest type than almost any other recently seen and is sufficient proof that manufacturers can make their films excellent in every respect if they only will. It requires a good deal of work and expense, but the results surely justify the expenditure of both.

"The 10.40 Train."—Just why this title is given is not made clear in the film. It is not quite clear, either, whether the lover who steals into the house in response to a note thrown to him from an upper window is the lover of the daughter or of the wife. Little fault can be found with the action, though the photography is poor. Leaving the group with the dead man among them beside the track as the train sweeps by, doesn't mean much. Evidently something is missing, or the title is a misnomer.

"The Shoemaker of Coepenick."—If it was the intention of the Vitagraph Company to make of this subject a comical picture, they surely produced a very poor pantomime of the German Army. The rigid German discipline is entirely lacking. With some better acting and a little more care to the setting the manufacturers could have scored a better hit with this subject.

"Old College Chums."—As a comical film it is not safe to call this a success. Evidently a few of the queer actions of the tramp called for a certain amount of laughter, but the majority were rather disgusted with the horse play.

"Cave of Spooks."—One of the familiar magic films, which has little to commend it beyond the dance of the skeletons, which is an original conception and secures abundant applause. Some of the côlor effects are good and the skeletons throwing fire are startling. Aside from this there is nothing out of the ordinary.

"A Tale of the Crusades."—It is a great mistake on the part of the renters to supply for the same show two historical subjects. The staging of this shows too much economy, the acting fair and the photographic work is not of the best quality. Some of the scenes are stirring.

"A Dear Old Grandma" is a delightful Pathe subject that will appeal to any audience. It is a film of superior photographic quality and exquisite tinting. As long as subjects like this are produced it is folly for critics to say that there are no films being made that are suitable to be shown in churches and schools. It is not the lack of good subjects that stirred up the recent fiasco in a New York church, but the bad taste on the part of the people who provided the entertainment.

"An Obstinate Tooth" is an Essanay comic that brought out much laughter, but the producers of comics should endeavor to have the actions appear as natural as possible.

"The Somnambulist" provoked laughter, but it seemed to be at the expense of the manufacturer. The audience did not seem to understand whether this film was a drama or a comic. To show a somnambulist walking through the streets in broad daylight is a circumstance which requires a good deal of patience on the part of the spectator.

"Lord Feathertop."—A story in which a species of magic is invoked to assist in revenge. The action is good and the scene in which Lord Feathertop changes back to a straw man is particularly good. The photography is clear and the film runs smoothly.

"The Nature Fakir Comes to Grief."—A comic which develops some new ideas in fun making. The action is spirited and the photography good.

"The Valet's Wife."—A comic in which a valet's wife is called in to assist in hoodwinking a country uncle. It has some funny situations, but doesn't deserve much in the way of commendation. The action is lively enough and the photography is clear in most parts.

"Making Home Attractive" (Lux).—This film contains a suggestion which might be adopted with good results by several women of almost anyone's acquaintance. Aside from this there is a question whether the film is really funny. It arouses some laughter, but not very hearty.

"She Could Be Happy with Either" (Rossi).—A wedding mix-up in which a rejected suitor is accepted at the last moment in place of a tardy bridegroom. The fun is chiefly in the "rough-house" which forms a conspicuous part, and in the mishaps which befell the unfortunate candidate for bridegroom honors. The action is spirited and the photography is good. It gets hearty applause.

"Our Village Marathon."—A travesty on the recent Marathon race which never fails to make the audience laugh. The action is entirely in keeping with the event depicted and the characteristics of the people who take part in the race. The photography is good and the film runs smooth. The applause is vigorous.

"The Young Poacher" (Radios).—A well-told dramatic story which created a deep impression on the audience and

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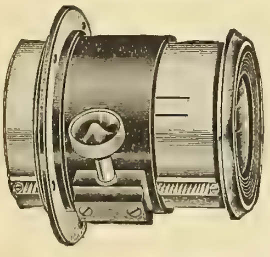

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When ordering state the distance from lens to screen and size of picture. The purchaser of a new machine should insist on getting one of these lenses with it instead of the inferior lens usually supplied.

GUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N.Y.

A Money Making PROPOSITION

Some Exhibitors are paying their rent by exhibiting Advertising Slides before the show.

We make them, any design, from your copy. Also Announcement Slides in great variety.

SEND FOR PARTICULARS

OHIO TRANSPARENCY CO.
513 Superior Building - Cleveland, Ohio

taught a good lesson. Such a film should be strongly recommended not only for the rare beauty of the photography and the fine acting, but also for the subject, which appeals to anyone, as a good example of what personal satisfaction one can have in doing a good deed. The Radios folks are giving a noble example to our children and a lesson that is sure to bear far better fruit than the exhibition of silly pictures. If Rev. Dr. Goodell, of Calvary M. E. Church, had shown such a film he would not have been compelled to stop the entertainment.

"Cashier's Romance."—This foreign dramatic film has some of the most remarkable photographic effects, with rich soft tones, showing the full expressions of the faces. This film had no lecturer or voices behind the screen, but the audience was able to understand the minutest details of the plot by watching, as do the deaf and dumb folks, the expressions of the faces and the motions of the lips.

"The Prize Camel."—A comical film from the Gaumont establishments which created genuine hilarity and is remarkable for the fine views of Paris of the highest photographic quality. The plot is a very amusing one and shows that the lucky one at a lottery is not always to be envied. It was great luck to win a camel, but what troubles do follow make some really amusing scenes.

COMING HEADLINERS.

"Sherlock Holmes," a detective story by the Great Northern Film Co., to be issued next week, is a masterly production in every respect. The plot in itself is interesting and well worked out. The staging is splendid and introduces some novel effects, not claptrap contraptions, but very realistic in all details. The action throughout is natural and spirited in some parts. There is a marked difference between the action in the Danish productions and those of other foreign makers. The Danes seem to do everything so seriously that at times their actions seem sluggish; at any rate it differs from the "chic" of the French actor. But it is none the worse for this; in fact, it is a pleasing variety, and if their succeeding productions of the "Sherlock Holmes" series equal the first, the series should prove a big success.

"Maggie, the Dock Rat," is also a dramatic story on the Sherlock Holmes style to be released next week by the Kalem Company. It tells the story of how a gang of dock thieves impressed the services of a young and innocent child to aid them in their nefarious work, how she engages the attention of the watchman of a warehouse while he is felled by the gang and the store is robbed; of the little girl's escape and disclosure of the gang's hiding place to the police and the consequent rout and arrests; and the final adoption of the child by the dock superintendent. The scenes are well laid and the action throughout very spirited, showing a decided improvement in this respect by the staff of the Kalem Company. It is a film that ought to be well received by the average audience, and the scenes of the waterfront, showing the skyscrapers of lower New York in the distance, will be interesting to inland audiences.

The Vitagraph Company will issue next week an interesting film showing how moving pictures are made, from the preparation of the sketch to the rehearsing of the actors, the making of the film and its final testing upon the screen. This film should be of much interest to the patrons of moving picture shows.

Selig will issue "A Dual Life," illustrating a phase of the double life led by too many husbands. The synopsis points to a healthy moral and no doubt the film will be a good one, as it is well adapted to the style of picture that has lately placed the Selig productions in the front rank. Selig also announces a comic, "The Football Fiend," a picture with a real football game as the scenario. The two films should make a very desirable reel.

THE ACTOLOGUE IN CLEVELAND.

Another signal triumph for the Actalogue marked its initial appearance in Cleveland at the American Theater. No better sensation has ever entered the circle of the city's theatricals. The successive presentations have been acclaimed in the papers with unceasing regularity and the Cleveland "Leader" in its magazine section of Sunday, November 22, devoted an entire page to an illustrated article of the most commendable nature, to the artistic value of the production, the excellence of the effects, the efficiency of the performers and the enthusiasm of the auditors.

CORRESPONDENCE.

Spencer, Mass., November 24, 1908.

Editor Moving Picture World:

Dear Sir—I read in your issue of the 21st inst. that Deacon Prouty of this town was circulating a petition to close my moving picture theater on Sundays. It seems that he did not get the support he expected and the honorable Board of Selectmen laid his petition on the table, not acting on same, therefore I am still running my show. I believe that it would be to the moral benefit of every community to open the picture shows on Sundays, especially at those hours that do not conflict with the religious services, and where the right kind of pictures are shown and the place properly conducted they will meet with the approval of all but the fanatics.

Very truly yours,
J. BERTHIAUME, Mgr. Park Theater.

THEATER MANAGER REPLIES TO MOVING PICTURE CRITICS.

In the heat of the most popular time in the existence of life motion pictures I wish to say a few words for and about the canned drama, as it was called in Collier's Weekly of October 3d. The father of the moving picture business and the one man who now exercises more control over it than any other individual is Thomas A. Edison. As everyone knows, who knows anything of the personality of Mr. Edison, he is a good man and has done as much toward the uplifting of mankind as any other living man. Miss Jane Addams, founder of Hull House, finds much good in moving pictures, and she certainly is a friend to the rising generation. In a letter written about a year ago, when the motion picture industry began to exert itself toward better conditions, she said this:

"It is unfortunate that the moving picture theaters have become associated in the mind with the lurid and unworthy. Our experience at Hull House has left no doubt in our minds that in time moving pictures will be utilized quite as the stereopticon is at present for all purposes of education and entertainment and that schools and churches will count the films as among their most valuable equipment."

And Miss Addams was right. The churches are now using the moving pictures in their good work of enlightenment and education. Such high class lecturers as Burton Holmes and Lyman Howe find moving pictures a great educational and entertaining factor. Chautauqua lectures, fairy tales calculated to stimulate the youthful and adult imagination are now common in the business. There is no other way of telling fairy tales such as "Cinderella," to make them so realistic, as in the moving picture. They are made to appear and disappear in the picture just as in the story.

In every moving picture theater the United States flag plays a prominent part. It arouses enthusiasm in the boys and girls, also patriotism, just as the patriotic songs do that are sung in the schoolroom. I have had little boys tell me that their mothers would not allow them to attend the moving picture shows. Have those mothers ever looked into and found out the good of our form of entertainment? If they have, they would consider each ten cents, from an instructive and educational standpoint, very well spent. The child loves to see the villain brought to justice in the moving picture drama, and the heroine rewarded. He invariably applauds the exhibition of loyalty, valor, human sympathy and reverence. Indeed, he thrills to the presentation in play form of all combinations of truth. Such pictures as the life of Abraham Lincoln, which we exhibited last week, could only tend to the uplifting and for the betterment of patriotism. The moving picture is now riding on the high seas of prosperity, patronized everywhere by the better class of people, and locally I will assure you that nothing only that which tends to elevate will have a place in our theater.

JAMES M. CUNNINGHAM.
Yankton, S. D.

THE ANNUAL MEETING of the Film Service Association will be held in New York City on January 9.. As important business will be transacted and several vital questions come up for consideration, it is desired that every member of the Association be present or represented.. This meeting should have occurred on December 12, but as the questions to be considered would not be in shape by that time, and their import would have necessitated calling another meeting within a month, the Executive Committee wisely postponed the regular annual meeting.

The
Condenser
Problem Solved

In introducing our "Claro" lens we think we have solved the problem as near as it will ever be, it is as

NON-BREAKABLE

as it is possible to obtain from glass, the breakage is reduced to a very low minimum.

WE GUARANTEE

our "Claro" lens to give you a clear, white field and increase your light at least 25%, giving you a clear and better picture.

The following letter is one of several we have received:

PITTSBURG CALCIUM LIGHT and FILM CO.,
Pittsburg, Pa.

Gentlemen:

Referring to your "Claro" Condensers, would say that I believe that you have the real thing in these lens. I have been using a pair for the past month, but to tell you what I think would take me a long time; suffice to say, that unless I could get more of your "Claro" lens, I would not part with mine for $50.00. I use alternating current for my picture machine, and after installing your lens you would think I had direct current. My light was increased 30% and my screen perfectly white. They certainly look good to me.

Wishing you the success you desire with these Condensers, believe me,

Very truly yours,
JOHN J. WINDLE.

P. S.—I have been unable to break them, so far.

You can readily see these Condensers are worth the price alone for the increase in your light.

Warning: We are the exclusive agents for these Condensers, so beware of imitators.

If our "Claro" Condensers do not give you a better light than you are now getting we will refund your money.

Price of "Claro" Condensers $2.00 Each, $4.00 Per Pair

Pittsburg Calcium Light and Film Co.

Rochester, N. Y., Pittsburg, Pa., Lincoln, Neb.
Cincinnati, Ohio, Des Moines, Ia.

Song Slides

FOR RENT

We handle SONG SLIDES exclusively, giving same our full and careful attention, thereby guaranteeing an absolutely perfect service to our patrons. We ship your entire weekly supply of sets in one consignment every week.

THE CHICAGO
SONG SLIDE EXCHANGE
NINTH FLOOR
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We Still Have a Few
BARGAIN
Machines For Sale

$160.00	Projectoscope	$ 99.00
145.00	Lubin	95.00
135.00	Edison	74.00
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150.00	Dissolver	74.00
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1000 SETS OF SONG SLIDES AT $2.75 per set

All kinds of electric burners from $2.50 and up.

Any of the above machines will be sent to you subject to examination upon receipt of $10 to pay express charges to and from New York. We also have a large collection of rheostats from $3.75 to $15 each. Send us your permanent address and we will keep you on our mailing list.

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(Established 1897)
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NOTES OF THE TRADE.

Elroy, Wis.—The Electric Theater has reopened under the management of Forbes & Huntley in a most successful way.

Unionville, Mo.—T. W. Guffey has purchased a moving picture machine and will start a moving picture theater in the Brasfield building.

St. Louis, Mo.—Plans have been perfected for the erection of a moving picture theater on Delmar Boulevard at an approximate cost of $15,000.

New York City.—Plans have been filed with the Bureau of Buildings for converting the building at 158 Monroe street into a moving picture hall.

Harrisonburg, Va.—The Palace Amusement Co. opened up on November 21st and report that they are doing good business—much better than they anticipated.

Atlantic, Iowa.—It is announced that the room formerly occupied by the Dawson Billiard Hall will be the home of a moving picture theater in the near future.

Philadelphia, Pa.—Messrs. Louis and Isaac Solomon have purchased the moving picture theater at 506 South street from S. F. & J. Goodman at a cost of $13,000.

Bellingham, Wash.—The National Amusement Company have leased a room in the Hannah block on Holly street, where they will erect a moving picture theater.

Buffalo, N. Y.—The Semaphore is the name of a new theater recently opened at Main and East Ferry streets. The proprietors are Messrs. Burt & Kroetcher.

Brenham, Tex.—E. T. Jenison, of Decatur, Ill., has leased the Hoffman building on Main street, and is having it remodeled for a first-class moving picture show.

Baltimore, Md.—A new moving picture theater is being erected at 1202 Paterson avenue by H. S. Hackerman, at a cost of $1,000. It will have a seating capacity of 500.

Howard City, Mich.—The Marquette Theater has opened on Main street with motion pictures, under the management of Charles Kruning, a popular young man of this town.

Chicago, Ill.—A new five-cent theater has been opened at 407-409 Ogden avenue, known as the Robey Family Theater, and is under the management of Messrs. Kane & Hendrig.

Attica, Ind.—Paul Williamson and D. J. Smith have opened a ten-cent moving picture show in the old Presbyterian church. They have installed one of the Edison latest machines.

Lawrence, Kan.—The Aurora Theater has changed hands and is now under the ownership and directorship of P. H. Gibbins. Mr. Gibbins has inaugurated many improvements in the place.

Mishawaka, Ind.—The proprietors of the West Joseph street moving picture show, who were the defendants in an attachment case, sold their theater to South Bend parties, who will move it to South Bend.

Champaign, Ill.—Julius Levin, the original moving picture man of Champaign, has regained complete control of the Varsity Theater, buying out the interests of the others in the Varsity Amusement Company.

Centerville, Iowa.—Charles Pewther and Carl Bon have purchased the Lyric Theater, and will conduct the place hereafter. Mr. Pewther has sold his theater at Shenandoah, which he has operated for some time.

Louisville, Ky.—The Highland Amusement Company, which operate a moving picture theater, have been incorporated with a capitalization of $2,500. The incorporators are: J. F. Smiley, R. Bristol, A. W. Kramer, T. Greiner and H. S. Brooks.

Monroe, Wis.—John T. Needham, fire and police commissioner of Beloit, has embarked in the five-cent theater business in the Syndicate block, this city. He has engaged an expert operator to run the machine, which was the best he could buy.

Albuquerque, N. M.—The Crystal Theater has changed hands again and is now in the hands of a concern that will give the theatergoers of Albuquerque first-class entertainment. The lessee of the playhouse is the Colorado Film Supply Company.

Rochester, N. Y.—The Rochester Announcement Slide Co. is the name of a new local concern. The officers are: President, R. J. Fisher; secretary and treasurer, E. H. Spears; manager, Wm. Kimpson. The office of the company is at 241 Ravine avenue.

Newton, Iowa.—A new electric theater opened here last week under the management of M. B. Hawkins. Although Newton has a population of less than 5,000, it has now two theaters, each with a seating capacity of about 200 and each running double reel shows with encouraging attendance.

Louisville, Ky.—The Princess Amusement Company, which operates the Bijou Theater on Fourth avenue near Market street, have closed their playhouse for a short time, pending the installation of a new front of glass and marble. They will make the Bijou as attractive as the Casino, which is also under their management.

Victoria, B. C.—The Empress Theater, on Government street, near Johnson, has installed a new Edison one-pin movement machine, which materially reduces the flicker so common in moving pictures. With a good operator and a fine selection of pictures, the theater is drawing large audiences.

St. Louis, Mo.—Nickelodeons and moving picture shows are not theaters and are not entitled to the same privileges under the city ordinances. A decision to this effect has been given out by City Counselor Bates on request from Street Commissioner Travilla. As a result the little show places will not be allowed to erect awnings in front of their places of business.

Minneapolis, Minn.—Five moving picture theaters are to be added to the list of Minneapolis amusement places within a few months. The locations named are within a radius of two blocks, between Hennepin and Nicollet avenues and Sixth and Seventh streets. One of the proposed new theaters plans to locate opposite the new Andrus building on Sixth street, another on Seventh street opposite the Masonic Temple and another near the new Miles Theater.

A large firm of moving picture theater owners with national interests is said to be behind the plan to establish one of the quintet of motion picture houses in Minneapolis and is said to be willing to spend $25,000 to establish and fit up a theater.

The difficulty in securing permission from the city council for the location of these theaters in the business section of the city has squelched more than one project, as the business men have been opposed to the idea. Those back of the new idea feel confident, however, that they will be able to overcome these objections.

Otis Turner, for many years stage manager with Henry Savage, and now employed in a similar capacity by the Selig Polyscope Company, is at present in Leavenworth, Kan., in company with J. A. Crosby, an expert camera operator. Their object is the production of a stirring military drama. The city authorities are lending every assistance, seeing in the idea a splendid advertisement for their town, and the officers of Fort Leavenworth have also entered into the project with fervor, as they believe the picture will be of great service in securing enlistments. It will be one of the first pictures in which large bodies of real troops are used and drilled for the purpose. Mr. Turner is also contemplating getting some views at the Soldiers' Home if he can plan a suitable plot about which to weave the beautiful and pathetic scenes to be found here. Someone suggested that a funeral at the Home would be a pretty picture. "Not for mine," said Mr. Crosby. "If I sent in a negative of a graveyard Mr. Selig would wire me my dismissal. We try to make people happy, not sad."

WATCH YOUR APPARATUS.

It is absolutely necessary that the apparatus be kept in the best possible condition. It is extremely annoying to have a machine stop in the midst of a scene and stand still indefinitely for adjustment. This happened in one theater this week in the middle of the beautiful "Lady or the Tiger" film. It was five minutes by the watch before the machine was ready to proceed.

During that time a number of patrons became disgusted and left the theater. This is not right and emphasizes what has been said before regarding the necessity of having trustworthy operators and apparatus which will not give out.

Accidents will occur. That much everyone admits, but in this instance there seemed to be no reason why the break should be so long, even if some untoward thing caused a slight one. Look well to your apparatus and employ an operator who knows his business and will see that everything is in working order before starting a film.

Have you subscribed for the WORLD? Only $2.00 per year.

FILMS
For Rent

We can supply you with any grade of film you desire,

First, Second, Third Run, or Commercial Run

If you are using commercial run films, we are in position to take care of you

Guaranteeing No Repeaters

All films are in A-1 condition at rates which will surprise you, Write us to-day for prices and FILM LIST. If you want first run subjects advise us.

Remember we carry in stock

Machines and Parts, all Makes; Film Cement, Carbons, Condensers, etc., etc.

everything pertaining to the business. We can save you money coming and going.

Write us today will mean money to you.

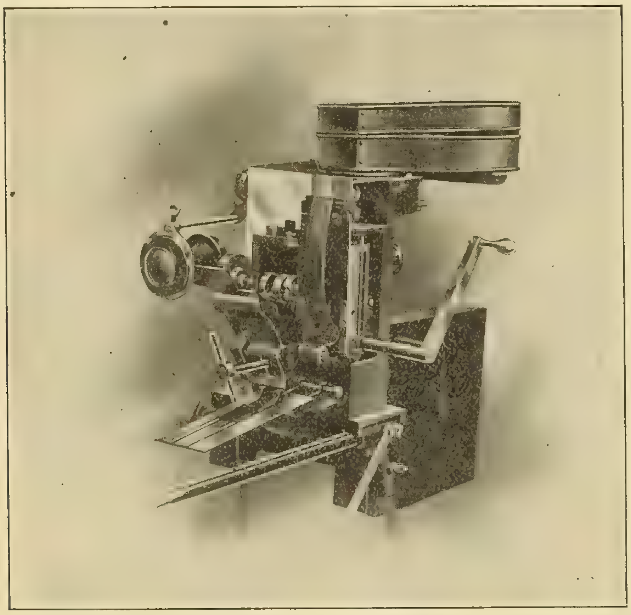
SOUTHERN
FILM EXCHANGE
146-148 West 5th Street
CINCINNATI, O.

NEW AND IMPROVED APPARATUS—4.

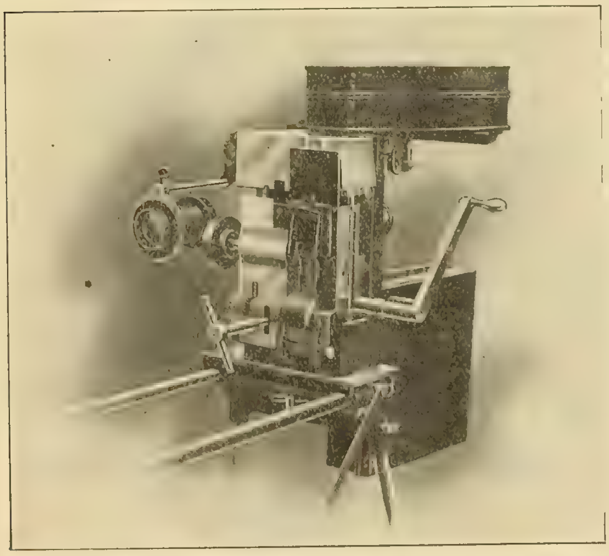
The "Standard" Automatic Moving Picture Machine and Film Self Rewinding Device.

Several months ago we briefly referred to a new projecting machine, one of the distinguishing features of which was that it rewinds the film as it is being run, thus enabling the operator to repeat the show without delay. Since that time we have received many inquiries from people who wanted to know when this machine would be on the market, but the manufacturers said that all experimenting would be done at their own expense and in their own factory and the machine would not be offered to the public until it was proved to be flawless in every respect.

The American Moving Picture Machine Company, a million-dollar corporation which was formed in this city to manufacture this and other apparatus, did not desire publicity until they were ready to make deliveries. The first working model was exhibited at the last meeting of the film renters in this city, and created considerable interest. Since then several improvements have been made and the large factory has been kept working overtime to prepare the various jigs and dies required to turn out the various parts with speed and accuracy. All this has now been accomplished to the satisfaction of the inventor and a number of machines are ready and deliveries will be made in rotation as orders have been received.



Showing head and film run-way with safety door open.



Showing head with safety door closed. No film exposed or visible.

At a private exhibition, a few days ago, the machine worked very smoothly, being operated by motor, and from the time the machine was started until the film was run through the operator was free to attend to his light and watch the picture on the screen. We are informed that this is the only machine that has ever been passed with motor by the New York Board of Electricity, and the comment of the inspectors was that they would like to see all manufacturers adopt the same system and special safety devices.

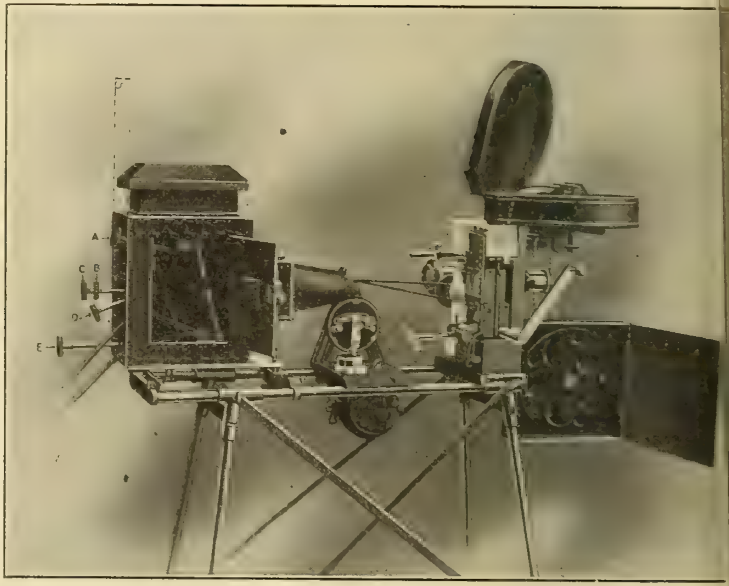
There are many features in connection with this machine which places it in a class by itself and invites consideration. **All parts are interchangeable.** This is due to their being made by automatic machinery which insures their accuracy.

The automatic fire shutter is mechanically controlled and not operated by springs or friction.

The framing device, which is simple and positive on adjustment, will remain in position indefinitely without slipping.

The shutter will never cause any trouble as the machine may be operated without one, producing equally good results.

The pin wheel and **star wheel** are constructed to positively prevent breakage, and when the pin becomes worn, a new one may be inserted in a few seconds without taking the machine apart.



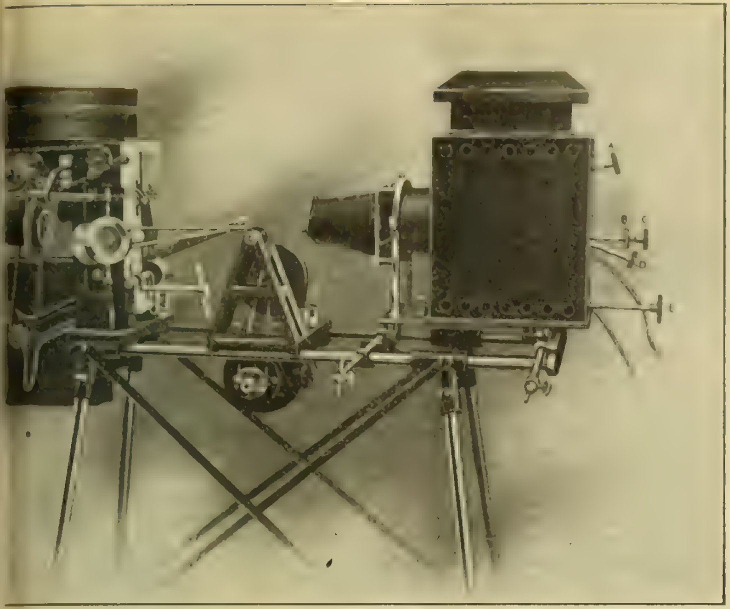
Right side view of complete outfit with motor, showing lamp house and film magazines open. Dotted lines indicate course of film in passing through the machine.

The take-up device is an entirely new and original invention which does away with the tedious and hazardous method of rewinding films, a necessity when using any other machine, and has a capacity for taking up 2,000 feet of film. The take-up device is driven by a chain, allowing no slip whatever. This will be greatly appreciated by the operator as all other take-up devices now in use cause more or less delay and trouble.

In this machine the film lies **flat** in the **upper magazine box** and is driven therefrom (not pulled), beginning to unwind from the center, passing through the machine and rewinding on the reel in the lower magazine box, from which it may in a few seconds be easily removed and replaced in the upper box, ready to be re-shown.

When the machine is in operation, **the diameters** of the film in both upper and lower boxes **are at all times equal,** the result being that **all tension on the film is removed,** thereby saving wear and tear and prolonging the life of the film. No automatic valves, which have a tendency to scratch the film, are used in this machine.

The film passes through absolutely fireproof chambers, no



Left side view of complete outfit. with motor and speed regulating switch.

loop at any time being open or visible or within reach of any possibility of fire.

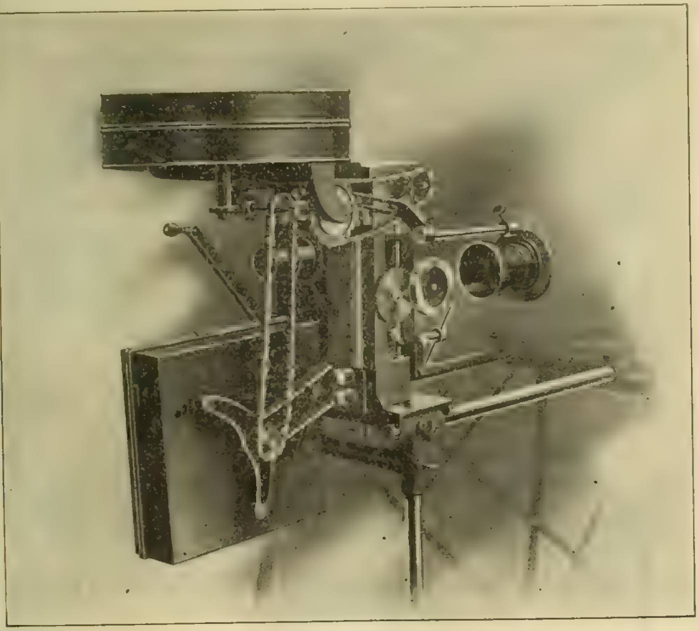
The intermittent movement is one to eight. This, as compared with other machines which have a movement of one to four, will, in itself, demonstrate a reduction of fifty per cent. in the flicker, also that the picture is exposed on the sheet for twice the length of time as the exposure given by any other machine, and therefore requiring less amperes on the lamp.

The film is held on the feeding sprockets by two hardened steel rollers which at no time will allow any escape.

The center of the film is never touched while the machine is in operation, thus eliminating the danger of scratching.

This machine may be **operated by hand** or **driven by motor.** The motor is especially constructed for use in this machine, shunt wound, equipped with speed controller giving eight different speed adjustments, and can be attached or detached at any time without any alteration to the outfit. When driven by motor the handle disengages automatically.

The lamp house is of extra large size, entirely enclosed and so constructed that condensers may be removed and replaced while the machine is in operation. It is insulated inside, top and bottom, with mica, enameled to prevent rusting and has more sliding range than any other lamp house now in use.



Left side of head and chain drive for both magazines.

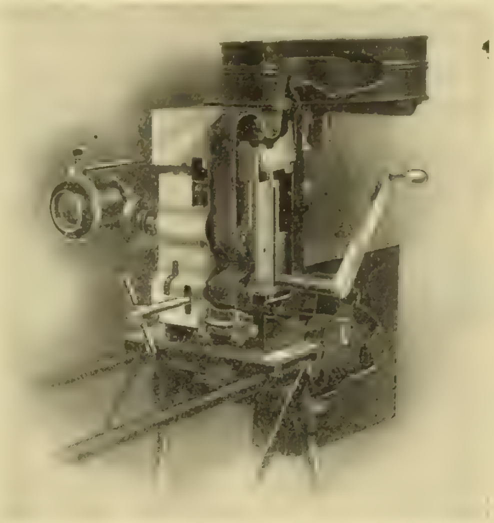
Another feature of the lamp house is a new **dissolving shutter,** without springs or spindles, which is absolutely positive in its operation.

The electric arc lamp is constructed of steel and has numerous different adjustments. Carbon connections can be controlled while operating, thus insuring a good contact at all times. **Calcium burner** nickel plated and of usual construction.

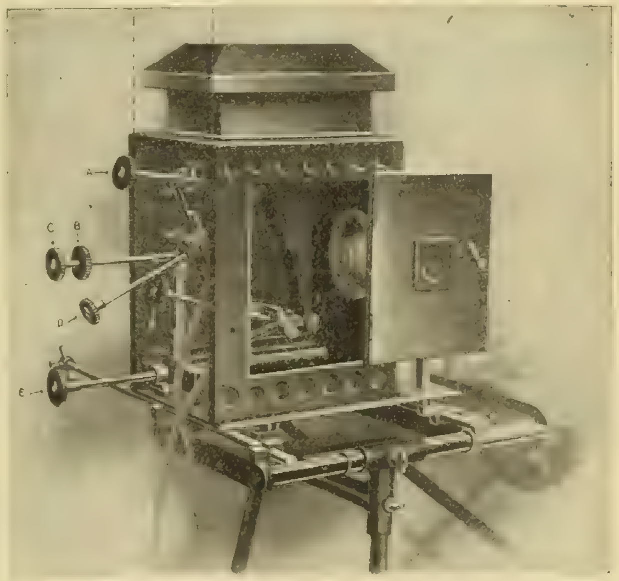
The rheostat has an advantage over others for the reason that the same result is obtained when using either direct or alternating current. If used on direct current 110 volts will give 25 amperes. This also applies to the use of alternating current. No wire, porcelain or other breakable material is used in its construction and it will safely stand up to 75 amperes.

The reel is constructed entirely of polished steel, enameled, and can be used on any machine. It is made detachable for use in connection with the self-rewinding film device.

At first sight it may appear that this machine is much more complicated than those now in general use, but we believe that in actual use it will prove the reverse. In its construction the operator has been considered and his duties simplified. The exhibitor profits by the time saved in rewinding the film and the better quality of the picture. The film renter profits by the lessened wear and tear of the film. Altogether the Standard Automatic Moving Picture Machine is a step in advance and will no doubt be adopted by many.



Showing method of threading the film from top magazine to lower reel.



Showing lamp house and lamp in combination.

Simpson's Celebrated
Song Slides
The Finest Made. $5 per Set
All of the New Song Hits.
A. L. SIMPSON, 113 W. 132 St., New York City

SONG SLIDES
The clearest and best colored slides on the market. Send for list and prices.
NOTICE On account of greatly increased business we have been obliged to seek larger quarters & are now located at
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THE PREMO CO. PHILADELPHIA PA.

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L Peerless Song Slides L
I Ever Imitated, NEVER EQUALED I
A trial order will convert you into a steady customer. We are now in a position to fill orders
D more promptly than ever before. D
NORTH AMERICAN SLIDE CO.,
E 143 North 8th Street, Philadelphia, Pa. E
SONG SLIDES

SITUATIONS WANTED.

Good Operators out of work may have their names listed free in this column

Notify us when you have secured a position.

Experienced Operators.

L. Darier, 109 West Fifty-fourth street, care of Y. M. C. A. French branch, electrician and licensed operator, 2 years' experience. Power or Edison machine.

Edw. Latell, 1396 Myrtle avenue, Brooklyn, N. Y. Experienced licensed operator or manager.

Practical Electrician and Machinist; ten years' acquaintance with all makes of moving picture machines; can furnish best references as to sobriety and ability. Would like to hear from managers of high grade houses only. Edwin D. Arnold, 65 Ashcraft Road, New London, Conn.

H. Hudson, 158 Earl street, Kingston, Ont., Canada. References, David Heller, 938 North Fifth street, Philadelphia, Pa. Experienced operator.

Fred W. Tross, Orpheum Theater, Lockport, N. Y. Four years' experience.

R. Ed. Johnston, P. O. Box 409, Reading, Pa. Three years' experience.

Henry G. Stevens, Dugan Hotel, Owego, N. Y.

John Hill, 1205 South Forty-ninth street, Philadelphia, Pa. Licensed operator, 4 years' experience; can do wiring.

Geo. W. Coventry, Unique Theatre, Greenville, S. C.

L. D. Brown, Plattsburg, N. Y., experienced operator or manager. Repairs made on all makes of machines.

Erwin F. Lechler, 212 Kingsland avenue, Brooklyn, N. Y.

Wm. J. Hibbert, 1450 California street, Denver, Colo., licensed operator and mechanic. Ten years experience in the amusement business.

Wm. H. Mallon, expert operator, Genl. Del., Times Square P. O. Station, New York City.

J. Lucas, Jr., 174 Wentworth street, Charleston, S. C.

Roy J. Cady, Arcade Hotel, Decatur, Ill.

Herbert A. Brown, 108 Ottawa street, Lansing, Mich.

G. E. Barton, Coatesville, Pa., operator or manager.

Wm. J. Schouler, 24 Bourne St., Providence, R. I.

Ed. Moore, 214 E. Main street, Coatesville, Pa.

THE WEEK'S SONGS.

Not many new songs were introduced during the week, but those which were used from the previous week were better sung and in some instances better and more appropriate illustrations were used. Of course everyone is ready to admit the difficulty of always securing illustrations which assist to interpret the words of the song, yet it must be stated in all candor that unless the illustrations do illustrate they are worse than useless and should not be tolerated. That there is a steady improvement in the singing no one can question. In nearly all theaters this is true. It is notably true in one which has not had good singing heretofore and the other theaters have not lost anything in consequence. Managers are working along right lines to insist upon improvement in quality in both singing and illustrations.

THE VAUDEVILLE OFFERINGS.

Better acts have been seen at practically all the theaters during the week. In some instances it would be difficult to improve them, and very few fell below the standard. It is certainly gratifying to see that managers are exerting themselves to make their entertainments as good as possible. This they are doing in their introduction of better vaudeville and where they have the best quality of films, as they do in most of the theaters, the combination goes a long way toward making the show well balanced, insuring continuous patronage. More than one theater has cut out vaudeville altogether without apparent loss of patronage.

Two or three acts are all that are now included in the best shows, and this number is sufficient. The patrons of these theaters go primarily for the pictures and the introduction of vaudeville is chiefly attractive as affording relief from the monotony of looking at pictures all the time. When the acts are good the relief is appreciated, but when they fall below the standard they are worse than nothing.

T. J. Markel, who runs a moving picture show at Geneva, Ill., is in the market for a new machine. Last Monday night burglars broke into the building and carried off his whole equipment, leaving for the West on a late train. Their route was discovered by the aid of a bloodhound, but as yet no trace has been discovered of the robbers.

The value of a fireproof booth was demonstrated at the Gayety Theater, Akron, Ohio, on Saturday of last week when a piece of hot carbon was dropped by the operator on a roll of film. Although 200 people were in the theater at the time there was no excitement and the crowd watched with interest the smoke of 4,000 feet of film. No operator is deserving of a position who will leave exposed reels of film in the vicinity of the lamp house. If the reels had been replaced in the tin boxes the owner of this theater would not be mourning the loss of $400.

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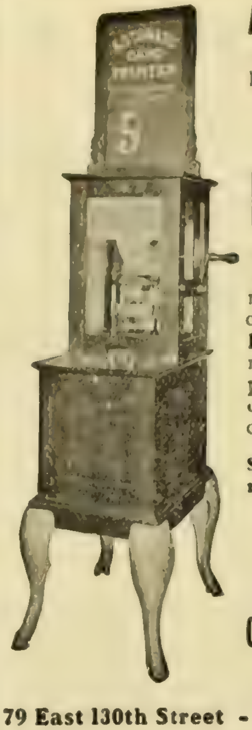
MONEY MAD: The Insatiable Greed for Gold.—

> "Mammon led them on,
> Mammon, the least erected spirit that fell
> From heaven" Milton

Wild, indeed, is the delirium of the poor unfortunate obsessed with the fever of money madness. How vain is it all, for Mammon has enriched his thousands, and has damned his ten thousands. In this Biograph story we present a thrilling episode, illustrating the terrible retribution attending this avariciousness. The central figure is an old miser, who in parsimoniousness is a Harpahon. And, like Fosene, hoarded his money in a secret cellar, where he met his death. We first find him begging on the street. A young girl passes and drops her purse, which the miser picks up. When she returns to regain it he knocks her insensible and makes off. Finding a generous roll of notes in the purse, he goes to the bank to have them exchanged for gold coin. A couple of thugs witness the transaction and are at once infected by the money fever. They follow the miser to his home, the cellar, and while he sleeps they break in and are securing the money when he awakes. They pounce upon him and he is made pay the penalty of his greed with his life. The thugs go to their own squalid hovel, which is presided over by an old hag. She is sent from the room and they divide the spoils. While the division is equal, each is invidious of the other's store. They retire, both possessed of the same thought, one waiting for the other to fall asleep. One lies with a pistol in hand, the other with a dagger. At length one gets up to stab the other, but receives a bullet in his breast. With a mighty effort he plunges the dagger into the heart of his adversary and both fall over dead. The shot brings in the old hag, who, finding them both dead, seizes their loot and in a frenzy pours it out upon the table. In doing so she knocks the lighted candle to the floor, which ignites the litter of straw and rubbish and the place is soon in flames, incinerating the three. A holocaust upon the altar of Mammon. Length, 684 feet.

THE VALET'S WIFE.—Reggie Van Twiller was the typical New York twentieth century young man, who lived his life free and untrammelled by the mesh of the matrimonial net. He resided luxuriously in bachelor apartments, surrounded by a coterie of agreeable companions. His social duties were that exigent as to prevent his working for a livelihood. Still the money must come from somewhere, so Reggie devised a scheme. His nearest kin and benefactor was an uncle, the Rev. Eben Haddock, who had often, in Reggie's extreme youth, lent a helping hand. The old gentleman was of a benevolent nature and Reggie felt sure of the successful outcome of his plan. Knowing that the old man's most ardent wish was that he, Reggie, should marry and settle down, he writes him that he had at last taken a wife, and of course Reggie's allowance was increased. This, in time, proved inadequate to his mode of living, and a second letter was despatched that his reverence had been made a granduncle, and another increase in the allowance was made. For two years everything went well, and Reggie was certainly tearing off the very best this old world affords. Nothing to do but spend Nunky's money. However, there came a jolt one morning, when Reggie receives a letter from his uncle stating he would arrive in New York that day for the sole purpose of seeing the wife and baby. "Good heavens, I must have a wife, but how." Well, Timothy Tubbs, the valet, comes to his rescue, and suggests that Mrs. Tubbs play the wife. "Fine, but how about the kid?" "We'll have her bring along a baby." The scheme looked good, and Reggie telephones to the valet's wife to come to the apartments at once and bring a baby. Mrs. Tubbs, not unduly bright, thinks he means her own baby, a boy of fourteen. Meanwhile, the Rev. Eben Haddock has arrived and is anxious to see the family, but excuses are made, and at last Mrs. Tubbs dashes in with her boy. She is a sight, still Reggie must make the best of it; but it is out of the question to palm a fourteen-year-old boy off as an two-year-old infant, so Mrs. Tubbs is introduced as Mrs. Reggie Van Twiller and "Buttons," the hallboy, is hustled to the Orphan Asylum to procure an infant. While uncle is shocked at the sight and manners of the pretended wife, he is annoyingly anxious to see the baby. Excuses are made that it is out with the nurse, and will be back shortly. At last the word is given that baby is here, for "Buttons" has returned. Reggie at last breathes freely, but his ease is of short duration, for the asylum nurse enters with the infant, and uncovering its face, one look was enough—"Great Jupiter, it's a coon!" Likely enough, for the order simply said "a two-year-old infant," with no mention of race or color. Reggie feels that his meal ticket is irretrievably punched, so you may imagine his surprise when he sees that his uncle is not only amused at what he considers a great joke on Reggie, but greatly relieved to know that the awful freak was only a make-believe wife. Length, 508 feet.



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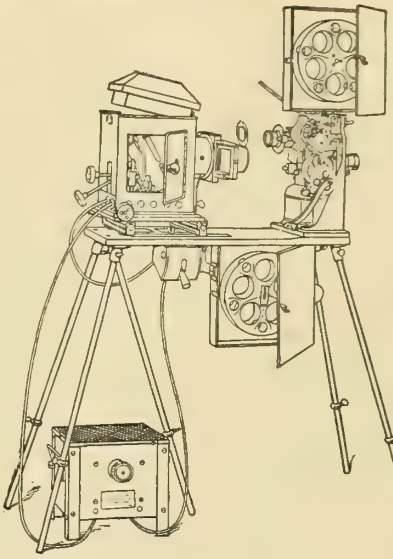

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EDISON FILMS

NEW FEATURE SUBJECTS:

SHIPMENT DECEMBER 1, 1908.

LORD FEATHERTOP. Dramatic

A pictured fairy tale with a characteristic setting—youthful love scenes, a jilting, a marriage of the jilter, Caleb Rankin to another—then twenty years elapses. The jiltee, Dame Grigsby, now a witch, arranges the marriage of Squire Rankin's daughter to a youth whom she has created from a scare-crow. Vengeance is hers when the ceremony is consummated, for then to the consternation of the guests she converts the bridegroom again into a scare-crow.

No. 6399. Code, VENDITARIA. Approx. Length, 900 feet.
SEND FOR DESCRIPTIVE CIRCULAR No. 404.

SHIPMENT DECEMBER 4, 1908

MISS SHERLOCK HOLMES. Dramatic

The scene is laid in a broker's office. Nell is the broker's daughter. Two employees are rivals for Nell's hand. One of them robs the safe and artfully attempts to cast suspicion on the other. But Nell disguised as an office boy, discovers the plot and by a clever bit of detective work thwarts the designs of the guilty one and is rewarded by her father's consent to an early marriage with Jack.

No. 6400. Code, VENDITION. Approx. Length, 600 Feet.
SEND FOR DESCRIPTIVE CIRCULAR No. 404 A.

SHIPMENT DECEMBER 4, 1908

THE OLD MAIDS' TEMPERANCE CLUB. COMEDY

In which a flask of whiskey (left by the janitor) an iceman, a water cooler and a professor with an elixir of life machine play havoc with a meeting of the O. M. T. Club. The extreme hilarity and frivolity issuing from such an exotic source make this film a notable one.

No. 6401 Code, VENDITRIX. Approx. Length 300 feet
SEND FOR DESCRIPTIVE CIRCULAR No. 404 B.

NEXT WEEK'S SUBJECTS:

SHIPMENT DECEMBER 8, 1908 No. 6402. **THE TALE THE TICKER TOLD. Comedy**
Code, VENDREDI. Approx. Length, 900 feet.

SHIPMENT DECEMBER 11, 1908 No. 6403. **THE ANGEL CHILD. Comedy**
Code, VENDREMOS Approx. Length, 900 feet.

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EDISON MFG. CO.

LORD FEATHERTOP.—Caleb Rankin, toyl with the affections of pretty Betty Grigsby, fina jilts her for another, and turns a deaf ear to her entreaties. Twenty years later we find hi now "Squire" Rankin, with a pretty daught Polly, and Betty, an old woman, credited with t ing a witch, and known as "Dame" Grigsby. party of young people, among them the Squire daughter, go to Dame Grigsby's hut in the woo to have their fortunes told. The Dame recogniz Polly and tells her some unpleasant things. T Squire arrives, scolds Polly and berates the woman, who swears vengeance. Exercising h powers of witchcraft, she endows a pumpkin-head scarecrow with life, and creates a modern, foppi youth and sends him forth to make love to t Squire's daughter. In this he succeeds, and aft due courtship, the Squire consents to the marriag and a grand wedding is planned. Dame Grigsb attends in the guise of a fine lady, and, as t happy couple are about to depart, she changes t bridegroom back into a scarecrow, to the co sternation of the guests, and the mortification the Squire. Thus is the old wrong righted to t satisfaction of Betty Grigsby.

MISS SHERLOCK HOLMES.—Jack Rose ar Jim Dalton, both employed in the same broker office, are in love with his daughter, Nell, wh favors Jack. Learning that Dalton is plotting mi chief, she disguises as a boy and obtains work the same office, as an office boy. Dalton, spec lating, loses heavily, and steals money from t safe. To divert suspicion, he places securities Jack's overcoat pocket. This is seen by Nell, wh quietly transfers them to Dalton's overcoat. Whe the loss is discovered and the police called, Dalt tries to fasten the guilt on Jack. A search r veals the money in Dalton's possession, but h claims it as his own, and suggests a search Jack's overcoat for the securities. He is chagrin to find himself foiled. Nell suggests that "tur about is fair play" and that Dalton's overcoat searched also. The securities are found in Da ton's coat, and Jack is exonerated. Nell is praise for her detective work and obtains her father consent to an early marriage with Jack.

THE OLD MAID'S TEMPERANCE CLUB.—The ladies of the O. M. T. C. are to have a mee ing to discuss matters of importance. The janit is discovered preparing the lodge room. To hel him in his work he has a flask of "Surefire" Whisk handy. He places it in the ice-cooler for safe and forgets it when departing. The ice man dro the ice upon it and makes a fine temperance drin The ladies meet, warm up, and, of course, need drink, and we see the staid old maids becomin very frivolous. A wandering professor happens with a machine, and a grand scheme for restorin youth and beauty—"while you wait." The "Girls vote to give his machine a trial. The worthy pre ident enters first and comes out a beautiful dams of "Sixteen." Then there is a rush and a scran ble for place, and we witness some of the curio changes "a wee drop" will make in human natur It winds up with the "Professor" and his machi getting fired and the O. M. T. C. adjourning in hilarious mood.

ESSANAY FILM MFG. CO.

CHRISTMAS CAROL.—Scene 1 shows the mise Scrooge passing down a London street the mornin before Christmas, on his way to his counting hous So much is he detested that no one speaks to him until a beggar approaches, asks for alms, and i angrily stricken to the ground. A spirit appear and tells the miser that the beggar will agai appear that night.

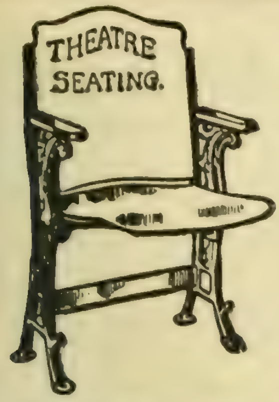
Scene 2 shows Scrooge approaching his countin house, and as he is entering, the beggar again ap pears before him. He places his hands before hi eyes to shut out the apparition, and when he look again the figure has vanished.

Scene 3 shows the interior of the counting house with Bob Cratchett, the clerk, and Fred, the nephew of Scrooge, attending to their duties. Fred an nounces that he has just been married. His bride together with the crippled boy, Tiny Tim, enter the office. Looking out the window, they discover the approach of Scrooge, and at the advice of Fred the ladies conceal themselves. Scrooge enters and is told of Fred's marriage. He kisses the bride, but immediately regretting his action, orders them out of the office. They plead for a Christmas holiday, to which Scrooge eventually consents. The spirit appears and leads Scrooge from the office.

Scene 4 shows a merry throng on a London street, with a stranger scattering money to the children who gather about him. The spirit leads Scrooge to the throng, who shun him as he endeavors to speak to them at the command of the spirit.

Scene 5 shows the cripple at the lodgings of Scrooge, and the latter entering, still led by the spirit.

Scene 6 shows the beggar warming himself by the fireplace, while Scrooge in anger attempts to strike him, when he is transformed into the image of the dead partner of the miser. Horror-stricken, Scrooge sinks into a chair, and looking into the fireplace seeks a vision of his boyhood days. With a cry he sinks to the floor. The spirit again compels him to look into the fireplace, where he sees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a vision of his forsaken sweetheart, as well as that of himself as a young business man. Thoroughly overcome he falls to the floor exhausted but the spirit again raises him with a command to follow him from the office.

Scene 7 shows the meager home of the Cratchetts where, at the command of the spirit, he showers money upon the ill-paid clerk and his happy family, and is again led away.

Scene 8 shows the Christmas festivities at the home of Fred, the nephew of Scrooge. Fred toasts his uncle, but the company refuse to drink to the toast. Scrooge, concealed in the recess of the window, notices this, and coming forward, showers them with money, promising that hereafter he will lead a different life.

Scene 9 shows the spirit and Scrooge in the lodgings of the latter, where Scrooge falls upon his knees in prayer.

Scene 10 is Christmas Day. Scrooge gives a banquet to all his house can hold, including Fred, the Cratchetts and his friends, where he promises that in the future he will live to achieve the happiness of others.

KALEM COMPANY.

MAGGIE, THE DOCK RAT.—In this drama is told the story of one of New York City's unfortunate children, "Maggie, the Dock Rat." Left motherless at her birth and deserted by her drunken father, the only care she ever received was that of her grandfather, an old retired West Indian sailor. He died when she was only eight years old. After that she grew up amidst the derelicts and slums of the great city. At the time of the opening of our picture she has become an unwilling member of a gang of dock thieves; those human rats that live among the abandoned boats of New York's great harbor and prey upon the shipping. They are always ready for any desperate deed of crime that presents itself. Fearing nothing so much as the light of glorious day they sneak about in the dim night-time to eke out their miserable existence by thieving and robbery.

Scene I.—The Water Front of New York.
Scene II.—A Den in an Abandoned Boat.
Scene III. The Dock Rat's Captive.
Scene IV.—Hatching the Plot.
Scene V.—An Unwilling Decoy—Murder.
Scene VI.—Looting the Warehouse.
Scene VII.—Maggie's Escape.
Scene VIII.—Maggie Tells Her Story.
Scene IX.—The Dock Rats Trapped.
Scene X.—Maggie Finds a Friend.

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ANIMATED MATCHES (Gaumont).—A series of magic productions with a box of matches. Well rendered and highly entertaining throughout. Length, 257 feet.

A GOOD WATCH DOG (Gaumont).—The cleverness of a dog left to guard the premises in the absence of his master, not only prevents the misappropriation of his master's property, but also causes the apprehension of the marauders. A beautiful portrayal of canine sagacity. Length, 327 feet.

TIMID DWELLERS (Itala).—After an altercation two men exchange cards, an invitation to adjudicate their differences on the field of honor. The seconds make all arrangements and at the appointed hour, the combatants appear. Both, however, are possessed of mortal fear and their aim is so uncertain that after numerous attempts and trials of various forms of weapons the seconds cheerfully call the match a draw. Length, 344 feet.

FIGHTING FOR GOLD (Itala).—The strife for riches forms the basis of this story. A white man in quest of fame and fortune befriends a native and as appreciation for this the latter discloses the location of a rich deposit of gold ore.

Together the two men go on the mission and when a large quantity is secured the white man returns leaving the native to work the claim. The former is waylaid and robbed. After being rescued from a precarious position in which he is left captive, the faithful companion goes in search of the perpetrators. The drinking water is drugged with a poisonous herb and when overcome the ill-gotten gold is again taken from them and returned to the white man who now returns with his faithful friend to his home, where the wife anxiously awaits the home coming. Length, 887 feet.

THE MADMAN OF THE CLIFF (Lux).—A strikingly strong drama of medieval age. Political reverses cause the old coloned to depart in haste, leaving a beautiful villa to be confiscated by the government.

The riches, contained in an iron casket, are intrusted to a madman, roaming on the cliffs, who with singularly marked cleverness manages to secrete the casket.

Years pass, conditions are changed, and as a token of honor and respect for valorous deeds performed in the defense of the country the property is restored to the children of the colonel.

The madman succeeded in retaining his secret, and when he meets and recognizes the children, now mature in age, he brings forth and returns to them the riches entrusted to him. Length, 847 feet.

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When You Love a Summer Girl
And More Yet Besides
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Won't You Come Over and Play Croquet

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PATHE FRERES.

HER FLOWERS.—This beautiful colored picture, which is bound to be a great favorite with the public from an artistic standpoint, shows us some wonderful transformation scenes in which beautiful flowers play the leading part. In the first picture a woman appears and takes different bottles of perfume from a table and pours it on a flower pot and immediately up sprouts the stalk, then the flowers appear in their places. Next is a transformation scene in which a lot of loose petals and leaves appear before our eyes and each petal takes its respective place and forms the flower, then the leaves and stalks squirm around for their place in the background and before we can realize it, they form a beautiful wreath. This same performance is repeated with all sorts of pretty roses, carnations, lilies, lilacs and a number of others too numerous to mention. As the wreaths are formed we see pretty faces appear in miniature in the center and they form a becoming frame to the artistic setting. Finally a lot of leaves hang over the side of the urn and then fold up, forming a head of cabbage, and when they unfold, there, to our astonishment, is the head of a grotesque being who amuses with his funny faces, till, like all the rest, he disappears from our view. Length, 475 feet.

THE MAGIC HANDKERCHIEF.—An apparently happy couple are seated at dinner when a controversy arises and the wife proceeds to make things interesting for her husband by giving him a beating. He retaliates, and during the fracas they break up all the furniture in the room. The husband finally bolts from the house in a great rage, and as be is walking down the street he is held up by two footpads who give him a trouncing and escape with his wallet. Running up to two officers, he tries to tell his story, but they only give him another terrible beating. Starting again on his way, he runs into a fishwoman, upsetting her cart, and she, in turn, leaves him a fit subject for the hospital. More dead than alive, he has another encounter with a husky tradesman, who deals it out to him in the same fashion as did the others.

Finally he comes upon a side-show where a placard outside tells of a wonderful magic handkerchief to be seen inside, which, when thrown over one's head, makes one invisible. He goes in and taking his place in the audience, sees for himself the wonderful tricks performed with the mysterious cloth. Watching his chance, he manages to steal the valuable article when the performer's back is turned, and, slipping out unnoticed, he starts back thirsting for vengeance. He meets the tradesman first and proceeds to give him a good beating and when he makes an effort to retaliate our friend waves the kerchief and disappears. The same thing happens when he encounters the fishmonger and the policemen. Finally he comes upon the robbers, and after giving them a sound thrashing he recovers his wallet and again disappears into space. Satisfied with his revenge so far, we at last see him enter his home and start to get even with his wife, who, by the way, is a very powerful woman. Before she can realize what he is up to, he gives her an unmerciful beating and then, waving the cloth, disappears, leaving the woman dumbfounded and in no gentle frame of mind. Length, 492 feet.

A DEAR OLD GRANDMA.—This is the story of the love of a sweet old lady for two little foundlings, whom she brings up with the same loving care she would have given to her own children.

The first picture shows us the droll way she gains possession of her charges. One day, while watering the garden, she discovers the tinty tots under a large cabbage leaf, and from that time on never ceases in her care and devotion to the little strangers.

Three years have elapsed, when the next scene opens, and the cabbage babies are now sturdy children, showing by their healthy looks and happy faces what a comfortable home they have found. In this picture, Grandma (always planning some new pleasure) is taking the little ones for a jaunt to the seaside. They listen eagerly as she tells them some instructive little stories, among other things to be kind to the poor dumb animals, who are so dependent upon man for kindness.

Finally we see them at the age of twenty, when Grandma, now in the sunset of life, is enjoying the reward of her kind act of so many years ago, as the dutiful children now tend and watch over her with the same loving care as she did over them in the years gone by. One day, while the old lady is out in the garden, she is suddenly stricken, and as the young people rush to her assistance, we see her pass peacefully away in their arms. The last picture shows her sorrowing children as they enter the cemetery to pay a loving tribute to her memory by placing upon her grave a quantity of beautiful flowers. Length, 549 feet.

NATURE FAKIR COMES TO GRIEF.—An eccentric old scientist who is collecting bugs and butterflies is making a strong endeavor to capture one of the little creatures with a net, but unfortunately he comes too near the brink of a stream and tumbles in. He squirms around and would have drowned, if not for the quick action of a group of soldiers who happen to be standing near at the

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time of the mishap. They hasten to his rescue, and after dragging him out, take him to the barracks, where he is given a dry uniform to don while his own outfit is drying. Not realizing that he was in the uniform of a private he starts out and is about to pass one of the officers, who mistakes him for an insolent soldier, and remonstrates with him for not saluting his superior officer. The fellow shows fight and immediately is placed under arrest and sent to the guard house, where his esthetic appearance is soon changed by having his long hair cut, and he is fed on bread and water till he submits to the rules and discipline of the army. When he enters the dormitory with the rest of the soldiers, they make his life unbearable by hazing him and making him do the most humiliating stunts for their amusement.

Finally, after they have hade their full of fun at his expense, they bring him his own clothes, which he quickly dons, and makes a hasty retreat to the outer world, vowing to keep away from a barracks in the future in search of bugs. Length, 351 feet.

THE JEALOUS FISHERMAN.—This little drama, which is laid in a little seaport town on the coast of France, shows in the opening scene the home of a young woman who is being courted by two of the sturdy fellows of the village, and who, though friends, are rivals for the affection of the charming miss. One of the fellows is younger than the other, and it would seem as if he were the favored suitor. At last the time comes round when the lovers must start out for the fishing banks, but before leaving they go to see the girl, each bearing a large bunch of flowers. She plainly shows that the younger man's gift is the one she prizes most, and naturally, the older one feels very much aggrieved at her conduct. They all go down to the shore together and after bidding her admirers a fond adieu she stands watching them as they sail away. The next view we get of the heroine of this tale shows her standing on a rock sweeping the sea with a marine glass, when all at once to her horror she witnesses a quarrel between the rivals, now far out at sea. The elder man, in his jealous rage, throws the other fellow overboard and leaves him to drown, but the latter, being a good swimmer, strikes out for shore. When the girl realizes her lover's great danger, she plunges into the water and swims out to rescue him. Arriving at his side just in time to save him from sinking, she keeps his head above water and strikes out for shore, and after a desperate battle with the waves she lands safely with her burden. He is carried to her cottage and revived and is soon quite himself again.

We next see the would-be murderer as he pulls into shore, bowed down as it were by a weight of care. With fear in his eyes he tells the seamen standing round of the accidental drowning of his companion and of his own vain efforts to save him as he sank before his horrified eyes. He then goes on to carry the sad news to the girl and her mother. The two women listen with well-feigned horror to the tale he unfolds of his friend's misfortune and his own bravery, and wait until he has quite finished before producing his victim. On seeing the young man standing there alive and apparently suffering no serious injury from his terrible experience, the guilty fisherman staggers back, thinking he has seen a ghost, but quickly realizing that the form before him is that of no ghostly visitor, he drops on his knees and begs for mercy. By this time the officers of the law have arrived and drag the miserable wretch, still praying for forgiveness, off to the jail. Length, 495 feet.

PARIS AS SEEN FROM A HEIGHT OF 2600 FEET.—This unique picture was taken from a balloon sailing over Paris and gives a good bird's-eye view of the city, with its magnificent boulevards and parks, and the Seine winding its peaceful way through the surrounding country.

The first view shows the large balloon being inflated in preparation for the ascent, then, as the ropes are loosened, away it sails over the housetops. It would seem as if we also were of the jolly party in the basket. We get an excellent view of the Place de la Concorde, the Pont Alexandre and Champ de Mars. It is great looking down from such a height at the Eiffel Tower, which appears like a very small edifice indeed. An excellent view of the Seine is given with the boats looking like tiny specks plying about. Finally we alight in a field outside of the city and watch the balloon as it is folded up and carted back to the starting point. Length, 452 feet.

SURPRISE PACKAGE.—A young student from the country who is attending college in the city receives a letter from his aunt, telling him that she is lonely and wishes him to return and pay her a visit. He is anxious to comply with her wishes, but his little sweetheart, who is deeply in love with him, cannot bear the thought of being separated from him even for a day. He, however, manages to get away, and arriving at his aunt's home, is enjoying a quiet little chat with the old lady when the servant announces the arripal of his trunk. The young man gives orders to have it placed in his room, and upon opening it shortly afterwards, is dumbfounded to see his finance pop out. This is followed by many amusing incidents. Length, 512 feet.

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A DUAL LIFE.—Gordon Blake, a young man with social aspirations, but without the means to gratify his ambitions, is married to a poor but faithful girl. Two children are a result of their union, one now a handsome boy of five and the other an infant.

Inattention to business soon robs Gordon of his position, and for many months life assumes a most serious aspect for the gay young gentleman. From a home of comparative luxury the Blakes are soon reduced to the direst poverty, yet the husband cannot bring himself to give up all his social pleasures. He borrows from friends and relatives until his credit is entirely gone; then resorts to deception. Finding his wife and family a burden, he plans to rid himself of that responsibility, but lacking the moral courage to confess his intentions he resorts to cruelty and neglect in the hope of driving his faithful wife from him.

But his degradation does not stop at that. He has deceived the daughter of Cyrus Warden, a millionaire, into the belief that he is a single man. Paying her the attentions of a suitor, he robs his own little family of the few dollars he is able to scrape together to spend them in gifts and theater tickets for his inamorata.

The opening scene of the picture shows the poverty stricken family and the old father of the unfortunate wife preparing the evening meal. Clarence, their brave little boy, his mother's pride, comes in for his supper, discouraged over his inability to sell all his newspapers. Gordon soon follows him, and when asked if he has any money flies into a rage, and hastily donning his dress suit leaves his poverty stricken home and repairs to the Warden's house, there to bask in the smiles of his fair charmer.

Utterly at a loss to understand the reason of her husband's cruelty, the poor little wife gives up in despair, and sinks sobbing into her father's arms. It is then that little Clarence shows his mettle. Putting on his overcoat and cap, he ventures out into the cold night to again try to sell his papers. He wanders on through the cold, until worn and almost frozen he sinks unconscious in the snow in front of a palatial mansion, the very place where his unworthy father is spending the evening enjoying the warmth and comfort of the millionaire's home.

Pedestrians discover the plight of the unfortunate child and he is carried into the house. There upon his arrival he recognizes his father, and the dumbfounded man breaks down under the unmasking of his perfidy and confesses all. In a daze he is led home by his little boy, who is blissfully unconscious of his father's guilt, and there makes another confession to his heartbroken wife. Unable to stand this additional shock, the poor woman sinks fainting to the floor.

Realizing his baseness and heartlessness, the now repentant husband picks her up tenderly in his arms and carries her to the bedroom. A doctor is sent for and the wife restored to consciousness, after which she forgives her erring husband and the little family is once more reunited.

This subject was taken from life, and is one that points a strong moral and cannot fail to appeal to every honest man and woman.

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Scene 3. Mark Antony wins the race and "thrice he offers Caesar a crown."

Scene 4. Cassius tempts Brutus to join the conspiracy against Caesar.

Scene 5. Brutus' garden. Meeting of the conspirators.

Scene 6. Caesar's palace. Calphurnia tells Caesar of her dream and begs him not to go to the senate. The conspirators enter, laugh at his fears, urge and get his consent to go.

Scene 7. Street near Capitol. The soothsayer again warns Caesar.

Scene 8. The Capitol. The assassination of Caesar.

Scene 9. The Forum. Brutus addresses the mob. Antony enters with Caesar's body.

Scene 10. Brutus' camp near Sardis. Cassius upbraids Brutus.

Scene 11. Brutus' tent—quarrel—Caesar's ghost.

Scene 12. Plains of Phillipi. Armies of Mark Antony and Octavius Caesar and Brutus and Cassius.

Scene 13. The battle. "Caesar, thou art revenged even with the sword that killeth thee."

Scene 14. Brutus slays himself. "Caesar, now be still. I killed not thee with half so good a will."

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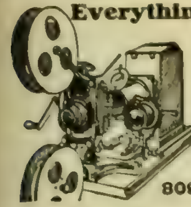

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> Mrs. Septimus Jones,
> Colonna Hotel, Rome.
>
> Dearest:
>
> Arrived at Nice this morning. Horribly crowded with vulgar people on account of the carnival. Very uncomfortable. Don't join me for two days.
>
> Your loving husband,
> Septimus Jones.

He reads it over with a self satisfied air, leans back smoking his cigar as Felice, a French maid, enters the room. Jones chuckles her under the chin, executes a few steps as if referring to the carnival, and asks if she is taking part. In answer, she leaves the room, returning in a moment with a box containing her costume. Jones asks her to get an outfit for him, and after receiving a liberal tip, Felice agrees. She goes out and returns with a suit, much the worse for wear. Jones is staggered at the price demanded, but finally pays for it and makes an appointment to meet her on the street in an hour's time. He dons the suit, proceeds to the street and is waiting for Felice as his wife, either through accident or design, reaches the hotel. She looks over the register, finds her husband's name, places her own beside it and is shown to the room. There she finds the French maid and of her asks the whereabouts of Jones. The maid feigns ignorance, but upon receiving a tip, points to the street below. Mrs. Jones looks out of the window, sees her husband and is furious. She paces the floor in a rage, then demands a costume for herself. The maid procures a suit and the angry wife quickly dresses in carnival attire and goes out.

In the square in front of the hotel Jones is waiting patiently for the French maid. Mrs. Jones comes down the steps and goes over to her husband, who, ignorant of her identity, immediately begins a desperate flirtation. They proceed to a private room in a restaurant, where the unsuspecting man orders lavishly. He falls to his knees, tries to embrace his companion, but receives a sound whack which upsets him. Mrs. Jones then deals out a good trouncing.

Two weeks later at the railroad station in Jonesville, Vt., Mrs. Jones alights from the train, her husband following, looking very dejected and loaded down with bundles. Length, 652 feet.

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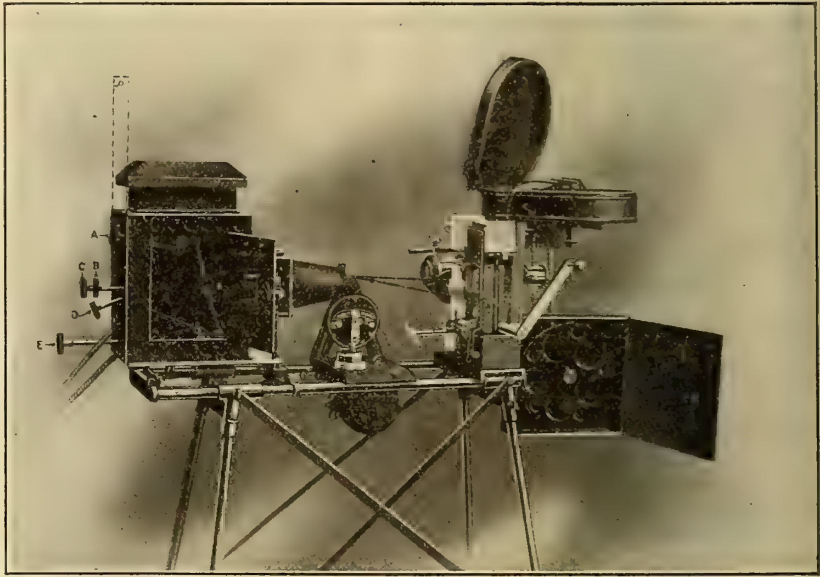

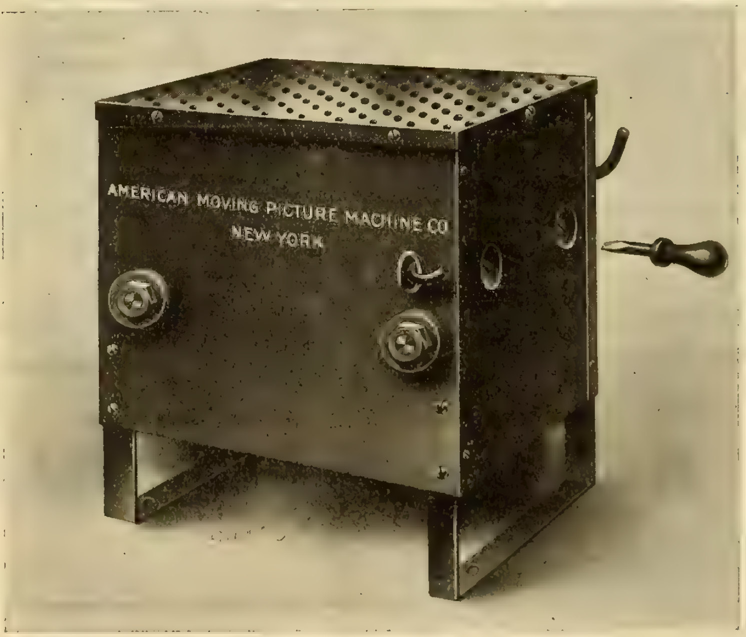

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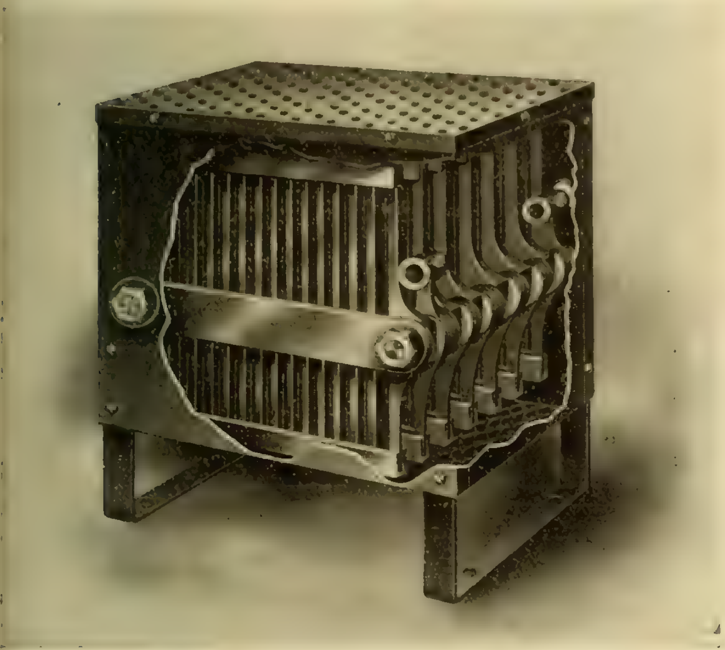

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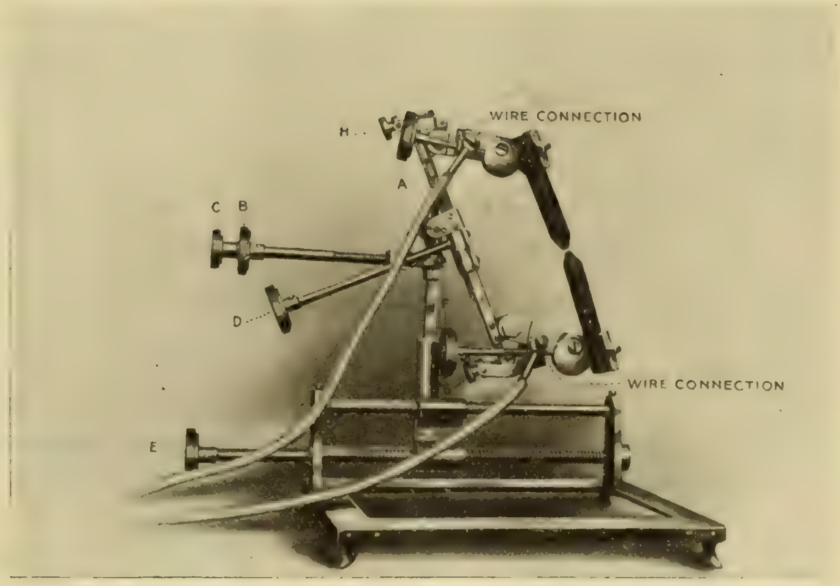

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Lord Feathertop	Dramatic	900 ft.	Edison.	Dec. 1
Miss Sherlock Holmes	Dramatic	600 ft.	Edison.	Dec. 4
The Old Maid's Temperance Club	Comedy	300 ft.	Edison.	Dec. 4
The Tale the Ticker Told	Dramatic	900 ft.	Edison.	Dec. 8
The Angel Child	Comedy	900 ft.	Edison.	Dec. 11
Cocoa Industry, Trinidad, B. W. I.	Indust'l.	850 ft.	Edison.	Dec. 15
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The Sexton of Longwyn	Drama.	635 ft.	Lubin.	Nov. 30
Weary Willie's Revenge	Comic.	270 ft.	Lubin.	Nov. 30
Hobo's Dream	Comic.	675 ft.	Lubin.	Dec. 3
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Crack Riders of the Russian Cavalry	Military	413 ft.	Pathe.	Nov. 27
The Substitute	Comedy	531 ft.	Pathe.	Nov. 27
The Vagabond	Comedy	544 ft.	Pathe.	Nov. 28
Merry Widow Waltz	Comedy	348 ft.	Pathe.	Nov. 28
Her Flowers	Comic.	475 ft.	Pathe.	Nov. 30
The Magic Handerchief	Magical.	492 ft.	Pathe.	Nov. 30
A Dear Old Grandma	Dramatic.	549 ft.	Pathe.	Dec. 2
Nature Fakir Comes to Grief	Comedy.	351 ft.	Pathe.	Dec. 2
The Jealous Fisherman	Dramatic.	495 ft.	Pathe.	Dec. 4
Paris as Seen from a Height of 2600 Feet	Educational.	452 ft.	Pathe.	Dec. 4
Modern Magic	Comic.	393 ft.	Pathe.	Dec. 5
Surprise Package	Comedy.	512 ft.	Pathe.	Dec. 5

SELIG POLYSCOPE COMPANY.

Actor's Child	Drama.	960 ft.	Selig.	Nov. 5
A Mountain Feud	Dramatic.	990 ft.	Selig.	Nov. 12
The Hidden Treasure	Dramatic.	950 ft.	Selig.	Nov. 19
On Thanksgiving Day	Dramatic	1000 ft.	Selig.	Nov. 26
A Dual Life	Melodrama.	500 ft.	Selig.	Dec. 3
The Football Fiend	Comedy.	485 ft.	Selig.	Dec. 3
Queen of the Arena	Dramatic.	... ft.	Selig.	Dec. 10

VITAGRAPH COMPANY.

The Elf King	Spectacular.	935 ft.	Vitagraph.	Nov. 17
The Shoemaker of Coepenick	Dramatic.	510 ft.	Vitagraph.	Nov. 21
A Tale of the Crusades	Dramatic.	455 ft.	Vitagraph.	Nov. 21
A Lover's Stratagems	Dramatic	590 ft.	Vitagraph.	Nov. 24
The Peasant Girl's Royalty	Dramatic	320 ft.	Vitagraph.	Nov. 24
The Miner's Daughter	Dramatic	705 ft.	Vitagraph.	Nov. 28
Charity Begins at Home	Dramatic	265 ft.	Vitagraph.	Nov. 28
Julius Caesar	Dramatic.	980 ft.	Vitagraph.	Dec. 1
How Jones Saw the Carnival	Comedy.	652 ft.	Vitagraph.	Dec. 5
A Summer Idyl	Comedy.	300 ft.	Vitagraph.	Dec. 5

Biograph Licensees.

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Taming of the Shrew	Comedy.	1048 ft.	Biograph.	Nov. 10
The Guerilla	Dramatic.	898 ft.	Biograph.	Nov. 13
The Ingrate	Historical.	893 ft.	Biograph.	Nov. 20
The Song of the Shirt	Drama.	638 ft.	Biograph.	Nov. 17
A Woman's Way	Dramatic	676 ft.	Biograph.	Nov. 24
The Clubman and the Tramp	Comedy	994 ft.	Biograph.	Nov. 27
The Valet's Wife	Comedy.	508 ft.	Biograph.	Dec. 1
Money Mad	Dramatic.	684 ft.	Biograph.	Dec. 4

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Jack of All Trades	Comedy.	600 ft.	Lux.	Dec. 1-5
A Child's Devotion	Drama.	600 ft.	Lux.	Dec. 1-5
Looking for the Sea Serpent	Comedy.	240 ft.	Lux.	Dec. 1-5
Making Home Attractive	Comedy.	434 ft.	Lux.	Dec. 1-5
She Could Be Happy with Either	Comedy.	507 ft.	Rossi.	Dec. 1-5
The Bewildered Professor	Magic.	310 ft.	Gaumont.	Dec. 1-5
Thompson's Night with the Police	Comedy.	567 ft.	Gaumont.	Dec. 1-5

GREAT NORTHERN FILM COMPANY.

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Othello		277 ft.	Gr.No.F.Co.	Nov. 18
Children of the East		625 ft.	Gr.No.F.Co.	Nov. 25
Alexandrian Quadrille		302 ft.	Gr.No.F.Co.	Nov. 25
A Sinner		495 ft.	Gr.No.F.Co.	Dec. 2
Dummies on the Spree		302 ft.	Gr.No.F.Co.	Dec. 2
Sherlock Holmes		1140 ft.	Gr.No.F.Co.	Dec. 9

WILLIAMS, BROWN & EARLE.

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Jack in Letter Box	Comedy.	300 ft.	W.B.&E.	Nov. 12
Kind Old Lady	Comedy.	395 ft.	W., B. & E.	Nov. 25
Soldier's Love Token	Dramatic.	500 ft.	W., B. & E.	Nov. 25

Independent.

FILM IMPORT AND TRADING COMPANY.

Devils in the Farm	Comedy.		Eclair.	Dec. [illegible]
Every Age Has Its Troubles	Comedy.		Eclair.	Dec. 2
Misdeeds of a Tragical Past	Dramatic.	... ft.	Eclair.	Dec. 19

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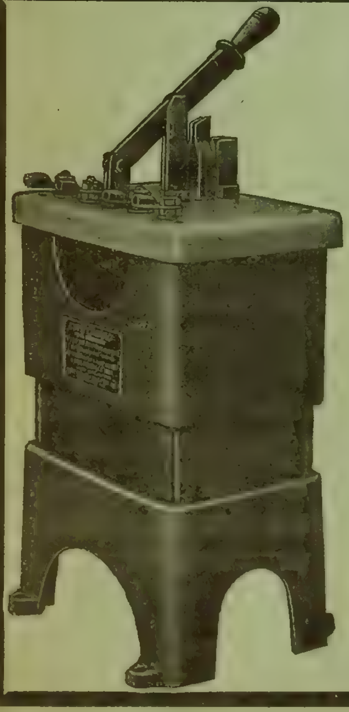

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Editorial.

THE SECOND ANNUAL MEETING OF THE FILM SERVICE ASSOCIATION.

It is of great importance that every member of the Association attend the second annual meeting, which is to be held in New York City on January 9th, and to that end arrangements have been made with the different railroads for a reduced fare. The best rate that can be obtained is one fare and three-fifths for the round trip and to those who have to come from a great distance the saving is considerable—at least enough to cover Pullman accommodations. For example, the fare from Detroit to New York is $15. The full fare must be paid on the going trip, and a certificate asked for from the ticket agent. At the meeting this certificate is validated by a representative of the railroads and if it is presented when the return ticket is purchased the three-fifths fare is charged. In the case of Detroit this would be $9, a saving of $6, or equivalent to the charge for a Pullman berth both ways. This rate cannot be obtained unless 100 certificates are presented, therefore no one should neglect to ask for the certificate. The privilege is open to all film renters and manufacturers of moving picture supplies, members of their families or employees, also any exhibitor who may desire to be on hand at the meeting on the 9th of January, 1908.

THE ANNUAL MEETING of the Film Service Association will be held in New York City on January 9.. As important business will be transacted and several vital questions come up for consideration, it is desired that every member of the Association be present or represented.. This meeting should have occurred on December 12, but as the questions to be considered would not be in shape by that time, and their import would have necessitated calling another meeting within a month, the Executive Committee wisely postponed the regular annual meeting.

THE LECTURETTE.

The short illustrated lecture sandwiched between films, with good slides, is an added attraction. Not everyone in the audience will appreciate these lectures, but some will, and the proportion will be sufficient to make it worth while to maintain them. They should not be long and by all means they must be crisp and informing. These lecturettes do not aim to be amusing. On the contrary, they are made a part of an educational system which is inherent in all picture shows.

From what has been seen in different moving picture places during the past few weeks one is forced to the conclusion that the lecturette depends almost exclusively upon the slides for its popularity. If the slides are good the audience will listen with interest to what the lecturer has to say.

A bit of travel in some near or foreign country, a story with which the audience may be more or less familiar, and many other subjects are suitable for these sandwiches. But, by all means, make the slides good and let them illustrate the remarks. Otherwise the lecture will fall flat and the interpolation will be a drawback rather than an attraction.

A lecture on Ireland, divided into parts, one part each afternoon, was an attraction in a moving picture place in New York the past week. It was particularly good because of the excellent quality of the slides. In the same theater another lecture on the Pacific Northwest was similarly illustrated and, because it was so illustrated, was good. Care must be exercised in the choice of subjects and the quality of illustrations, though undoubtedly the latter is of more importance than the former.

By all means introduce it, if you can arrange to do so. The improvement in your show will be marked.

THE FILMS.

No notable film has been brought out the past week. Several have appeared which never fail to bring applause, but they are not up to the standard of quality of a few which have been brought out before. This is emphasized to some extent by the fact that managers have used some of the old films to fill in their programs, and always to advanage.

There is too much murder, and bloodshed, and kidnapping in the films which have been exhibited this week. These subjects may do occasionally, but where one looks at such films by the hour, always the same murder, or rapine, or ravishment, excepting that it is varied in some particular, the monotony becomes unbearable. One wonders if there is no good in the world and if everybody is ready to murder his friends or strangers. The impression is bad.

Manufacturers should remember this, and if they fail to remember it themselves they should be brought to a realization of it by managers refusing to take the films. That would soon make the matter right. It would seem to be easy to prepare good stories which have strong human interest without resorting to the killing of from one to a dozen people. One wonders in what world the manufacturers live that they continue the output of this sort of thing.

* * *

"Imitation is the sincerest flattery" is an old saying that has a certain element of truth, but there is a form of imitation which is prevalent in moving picture circles that should be discouraged. We refer to the habit of certain producers to re-stage any successful film that is produced by a rival manufacturer and issue it under a different title or one slightly different. In some cases it may be better done, as it is generally easy to improve on something one has seen, but even this is not sufficient excuse for parading similar ideas before the public under different guises. It is annoying to the spectator and an injustice to the exhibitor and film renter. Some glaring examples of this kind of work that have recently been produced are too well known to need further description.

ILLUSTRATED SONGS.

As an adjunct to the moving picture exhibition, illustrated songs are becoming of increased importance. Perhaps this assertion does not apply with equal force to every illustrated song. But if the intentions of those who illustrate songs are carried out, there is no reason why they shouldn't become an important department of the picture show business.

Perhaps the most important criticism is that the slides frequently used do not illustrate the songs. Often they bear no apparent relation to the words or the sentiment of the song, and this is noticed in some of the higher priced places.

Slides bearing the trade-mark of well-known makers are quite as derelict in this as are those which bear the trade-marks of makers less known. Some which have evidently been prepared at heavy expense are not by any means suitable illustrations for the songs with which they are shown.

A beautifully colored slide, in which the posing of the figures and the general arrangement is beyond criticism, but which bears little relation to the song, will not attract. The two must go together. Slide makers can improve upon this if they will. The sentiment of the songs is too strongly marked to permit such wretched attempts at illustration as have passed through the hands of some slide makers recently.

The singer should be as good as can be afforded. Of course, it is understood that the audiences which attend moving picture shows are not looking for Pattis or Carusos, but, after all, singers can be obtained who have good voices and who can interpret a song reasonably well. Inasmuch as the songs are sung in the dark the action of the singer makes little difference. The voice and the slides should both be good.

WHAT DOES THE PUBLIC WANT?

By Burton H. Allbee.

If the exhibitor was absolutely sure of the answer to this question one might think that the execrable films would be less numerous than they are now. In other words, one is willing to concede that it is because exhibitors are more or less uncertain regarding the tastes and desires of their public, otherwise the many films which are, to say the least, in bad taste, would be eliminated. Manufacturers, if they found no market for such films would not produce them, and those who attend moving picture entertainments for amusement or instruction, or both, would be relieved from the disagreeable features of the show business, the films which they do not care to see.

Manufacturers will tell you that they produce these films because there is a call for them. Tracing up the so-called demand, it is found that it comes from the exhibitor. When he is asked why he demands such films he replies that his public in turn demand them and if he didn't supply them his competitor would and he would lose the bulk of his custom.

This assertion may or may not be true. The experience of one of the oldest traveling exhibitors on the road is quite the reverse of this. He has invariably shown only the highest type of films. The writer has seen his exhibitions in different parts of the country and only the best films have ever been shown by him anywhere. Yet he is almost certain to turn away those who would like to see his pictures. He always crowds his halls and he charges full prices. He conducts only high class shows. He never charges less than 25 cents admission and from that his seats run up to 50 cents.

One town he visits has about 15,000 inhabitants. A nickelodeon started there some two years ago and ran for six months. While it was running, weak and with small audiences, this traveling exhibitor came to town, opened in the biggest hall in the place, packed it to the doors and sold not a single seat for less than 25 cents. It would appear that quality was of some importance in that town. Afterward the nickelodeon was forced to suspend and none has ever ventured to start since. That statement should be modified a bit. One is running once each week in a large hall, charging 10 and 20 cents admission. The pictures are good, however, and, excepting in the comics, cannot be charged with weakness. Many are old and the machinery doesn't always work as smoothly as it might, but in the main the pictures shown are well worth the money.

The writer recently made the rounds of four nickelodeons in a city of 75,000 inhabitants. It is a manufacturing city, comprising all sorts of foreigners in its inhabitants. Many cannot speak English, but they can read and enjoy the universal language of pictures and evenings these shows are constantly packed to the doors.

What kind of pictures suit them best? First, they want pictures with plenty of action. The action must be so plain that it tells the story without the necessity of words. That makes the language universal and no matter how polyglot the audience may be the story will be understood. Whenever such a film is shown the applause is loud and appreciative, but if the film is of inferior quality, if for any reason it doesn't reach this standard the audience is cold and undemonstrative and not infrequently many will leave while a film is running. Whether this can be taken as a protest against showing such films or whether it is merely an expression of individual disgust I have never been able to determine with any degree of satisfaction. Perhaps both phases are blended in some instances. Perhaps nothing of the kind enters the minds of the ones leaving, in others.

Films which are somewhat pathetic seem to be favorites and there is a standing desire to see films in which crimes are committed and the guilty one escapes temporarily, only to be ferreted out by some obscure individual and brought to justice through some unexpected means. One such film never failed to excite unusual interest. It was a case of apparent murder and the truth was discovered through a scrubwoman setting a phonograph going which stood beside the dead man's desk. In this instance the numerous flourishes of the one who carries the phonograph to court mars the symmetry of the production, but, on the whole, the action is fairly good. At any rate the film is well made and the figures in most instances act as they might be expected to do under such circumstances in actual life.

Comics are always popular, provided the fun is not too complicated. One is recalled which hasn't been on the screens very long. It is entitled, "A Dozen of Fresh Eggs." Probably everyone who attends moving picture exhibitions in the vicinity of New York has seen this film, which in some particulars has elements which mark it as an unusually good comic. Yet perhaps its weaknesses overbalance its good qualities. However, one need not enter into a discussion of its merits from an artistic or interpretative standpoint. It is merely the impression that it makes upon an audience. When shown by a traveling exhibitor in a town of about 14,000 people it raised a storm of applause. When shown in one of the four nickelodeons mentioned above it was liberally applauded, though not so vociferously as in the former place. Still, that might be accounted for on the supposition that those who see moving pictures every day if they choose, soon tire of them, and can not be aroused to enthusiastic applause unless something unusual is shown. The same film shown in a New York nickelodeon received no applause at all, while an indifferent film, representing the Marathon race, or so much of it as the picture man was able to extricate from the uncontrolled crowd, raised almost thunders of applause.

In the city above mentioned a religious subject will arouse instant interest, but patriotic films seem to appeal to them but little, unless there chance to be battles, etc. Then they all like it and will applaud to the echo. Pure patriotism unattended by anything spectacular will not arouse any interest beyond the passing moment. They apparently have not yet reached the level of abstract patriotism and must have some of the thunderous accompaniments to make them appreciate what it is.

Communities vary, but unquestionably most nickelodeons are catering to this class of people. In some cities children attend. In others the law forbids. But however that may be in manufacturing cities and mill towns it will be found that films representing something purely abstract will please less than one which offers the unadulterated essence of fighting, which is considered by very many as the essential feature of patriotism. Moreover, it doesn't matter what the uniform is, just so it is a uniform, the average person has a respect for it which is akin to worship. The wearer of a uniform is always a favorite whether in a theater or in the nickelodeon, and film manufacturers do well when they flatter this fancy. The renters will be assured of good patronage when the scenes depict something of the life in uniforms, regardless of what they are.

It isn't easy to determine what one's public wants, but it is generally understood that the applause which follows a satisfactory film is, in some measure, indicative of the appreciation of the audience. If one audience applauds it is reasonable to suppose that one has discovered what is wanted, and if he follows along the lines thus indicated, and gets no protest of importance against his methods he is justified in thinking that he has found the taste of his public and is giving them what they want. If he is his money drawer is fast filling. If he is not he is showing his films to houses only meagerly filled. A little judicious mingling with the audience in any nickelodeon will give a proprietor a hint of what is wanted. He can profitably spend some of his time there, unknown, but acquiring information which will be of value in pointing the way to securing films which will satisfy the largest number of patrons.

Speaking in a general way, anything which depicts love and its vicissitudes, finally ending in the happiness of all those interest, in much the same way that the usual novel ends, will be found to please a majority of those who attend moving pictures. They will always receive favorable comment and the attendance at the shows having such films will steadily increase.

QUALITY OF THE FILMS.

The week, as a whole, has not been as notable as the previous week. Few films have risen above mediocre quality, though those few will charm as long as they are shown. "Sherlock Holmes" will long be an attraction, the action and the technical work of the film combining to create a masterpiece. "The Street Waif's Christmas" and "Christmas Carols" will be the same, but aside from these the feature films are not especially attractive, nor will they please as long as some of those which have gone before.

It is recognized that the highest standard cannot be maintained always, but there should be an attempt, at least, to hold the quality of the films up to where they will be continuously attractive and to educate the patronage of every theater to look for the best and to patronize it when they find it.

In the face of the adverse public criticism in regard to murders and gruesome endings, one of our leading manufacturers comes out with "Money Mad," an intensely dramatic film. It tells the story of a miser's life and death and incidentally shows the spectacular deaths of his murderers and their accomplice.

THE WEEK'S SONGS.

Several new songs have been added to the repertoire during the week and some have been better than those of the previous week. The illustrations have been more in keeping with the songs than previously, showing that makers of slides appreciate the value of having these illustrations as accurate as possible.

A number of makers of slides seem to get closer to the spirit of the songs than the others. Why, can't be stated, though possibly it is because they have studied the illustration of songs more carefully. It is something which cannot be taken up in a day. It requires time and careful study, not only of one song, but of all, and those makers who study most carefully send out the best slides.

VAUDEVILLE OFFERINGS.

Not much can be said regarding the vaudeville offerings of the week. They have not been up to as high a standard as the previous week, with the exception of one or two acts, and those have ranked far above. The standard has not been lowered exactly, but there has been little to make an audience think managers are trying to improve this part of their shows.

Of course everyone knows that it is impossible to obtain all acts as high grade as some of them, but there are enough good acts to be had to maintain a higher average standard, and the manager who doesn't do it is making a serious mistake. He should either have the best or none, and the manager who neglects to do this is likely to feel the effects in his box-office receipts sooner or later.

EXHIBITORS ORGANIZE.

Cincinnati, Ohio.—The Motion Picture Exhibitors' Association of Cincinnati and Vicinity was organized in this city last week. Twelve managers, representing 17 picture shows, subscribed as the charter members. Matt Spaeth was elected president, E. P. Bernardi, secretary, and G. W. Hill, treasurer. It was decided that no motion picture machine operators shall be employed until they have passed a satisfactory examination before an expert electrician operator designated by the organization. Men operating the machines will be given a test as to their knowledge of wiring, machines, films and what they would do in cases of emergencies. It was also decided that no children are to be admitted to the motion picture houses unless they are accompanied by adults; also that no questionable pictures should be shown in any of the motion picture houses that belong to the association. There are 36 motion-picture shows in Cincinnati, and it is expected that they will all fall in line with the declaration of principles of this association and all become members.

Covington, Ky.—The five-cent theaters of Covington will form an association with those of Newport in the near future. The association will be for mutual benefit, and all suggestive films will be barred out. It will be called the Northern Kentucky Theatrical Association. Five theaters, three in Covington and two in Newport, will comprise the membership. Another feature of the association will be an agreement to submit a list of films each week, so that no duplicates will be shown at any of the houses.

This is a step in the right direction on the part of the exhibitor, and we hope to see managers of theaters in other localities get together and do likewise.

Notes and Comments.

W. A. Hawley, Box 907, Charlottetown, P. E. Island, Canada, asks us to put him in communication with some one who can sell him a complete copy of Pathe's "Passion Play" in good condition.

L. M. Swaab, 340 Spruce street, Philadelphia, Pa., in addition to holding the exclusive agency for Power's machines and attachments, has secured the agency for Lang's Patent Film Rewinder, an article that is giving great satisfaction.

Ah Ming, an up-to-date Celestial, has purchased a moving picture machine and $2,000 worth of films and departed for Canton, China. He expects to open up a circuit of shows that will make his almond-eyed countrymen blink with astonishment and has arranged for regular service of new films from this country.

One of the patrons of a show in Champaign, Ill., could not wait to light his pipe until he was outside and on striking the match the match-head flew off and dropped onto a reel of film. There was no excitement, but the proprietor of the show lost two reels of film, which he would not have done if he had followed the oft-repeated advice of the Moving Picture World to keep all reels in tin boxes when not in use.

Certain narrow-minded individuals have attempted to criticise the criticisms that we are making on the film subjects, on the ground that some of the productions are being hit too hard. Others again say that we do not rap them hard enough and this latter opinion seems to be nearer the mark when we read that the city authorities of Warsaw, Ind., are wrestling with a proposition to appoint a "committee of three to pass upon the character of all shows billed to appear in Warsaw. The request, which was in writing, was directed particularly at moving picture shows, the idea being to exclude the sensational, such as murders, train robberies and similar scenes."

Medina, N. Y.—The shot which caused the death of Abraham Lincoln was fired at 8.22 o'clock P. M., so history has it, and, Saturday evening, when the motion pictures depicting the life of Lincoln were being shown at the Scenic Theater a peculiar coincidence took place. The assassin in the pictures fired the fatal shot at exactly 22 minutes past 8 o'clock, and that, too, without prearrangement, the fact only becoming known by chance, as a member of the orchestra, reading the headlines previous to the assassination scene, glanced at his watch and as the shot was fired the minute hand rested at just 22 minutes past the hour.

NEW DOWNTOWN THEATER.

At 31 Park Row, opposite the Post-Office, a very neat and attractive show has been opened by the New York Novelty Company. Mr. William N. Rosenthal is the general manager and deserves credit for the manner in which he is handling the enterprise. Shows in the heart of the business section of Chicago, Boston and other cities have proved a great attraction to business men with an hour to spare and no doubt the Park Row Theater will prove a success, as there is no block in the city that is traversed by more people at all hours of the day or night.

CHURCH AS MOVING PICTURE THEATER.

The trustees of the People's Baptist Church on West Twenty-third street, Bayonne, N. J., have sold the edifice to an amusement promoter of Elizabeth, who will turn the church into a moving picture theater. The congregation will put up a new building on West Twenty-seventh street.

The owners of a church building in Somerville, Mass., ask us to announce that the property is a desirable location for a moving picture theater or other entertainment purposes. It can be secured on very easy terms—less than one-fourth in cash and balance on mortgage at 5 per cent. Full particulars may be obtained from Frank E. Merrill, 47 Fairmount avenue, West Somerville, Mass.

MACON, GA., EXHIBITORS ARE GENEROUS.

Beginning from Monday, November 30, Mr. R. L. Hyman will give part of the proceeds of the Elite moving picture show to the benefit of the Georgia Industrial Home in order that they might get up a very fine Christmas dinner and some suitable presents for the little homeless ones. This division of proceeds will last till December 23, and it is hoped that there will be a goodly amount taken by that time.

Mr. Hyman will offer $10 in gold to the lady selling the largest number of tickets, $10 in gold to the boy or girl selling the largest number of tickets, $5 in gold to the girl or boy selling the next largest number of tickets. He will give out the tickets next Saturday and Monday for those who wish to contest for these prizes.

Mr. Weaver, of the Theatorium, will give part of his proceeds to the orphan's fund, putting on for that day the "Holy City."

Mr. J. B. Melton, of the Palace Theater, will also kindly give a part of his proceeds to the orphan's Christmas tree and dinner.

ILLUSTRATED LECTURETTES.

Williams, Brown & Earle, 918 Chestnut street, Philadelphia, Pa., desire to hear from theater managers who would like to intersperse illustrated travel talks with the motion pictures. They have a series of brief lectures and slides prepared on the same lines as the famous lectures by Elmendorf, Burton Holmes and others. It does not require great ability to read such a lecture while the slides are being shown, and in several theaters where they have been introduced the audiences have shown their appreciation. They are certainly less expensive and more satisfactory than tawdry vaudeville, and if rightly presented will tend to raise the standard of the show.

MORE REALISM.

Sioux City, Ia., Nov. 28.—Realism on the stage was given another exemplification at the Olympic Theater to-day, when a fox terrier which had been sitting on the lap of its owner becoming excited at the moving picture of a rat, jumped upon the stage and with a shrill bark made for the animal on the screen. It was hard on both the dog and the curtain when he pushed his head through the screen, but the hit which the incident made with the audience was a big one.

NEW JERSEY WOULD CENSOR SHOWS.

Trenton, Nov. 30.—Laws prohibiting the exhibition of moving pictures depicting crime, also laws for the establishment of a State Home for Inebriates and forbidding the marriage of epileptics, were some of the things adverted this afternoon by witnesses before the State Commission to investigate the causes of dependency and crime.

Charles H. Edmond, of Mercer County, probation officer and head of the State association of probation and parole officers, declared that all moving pictures having reference to crime should be barred by a State law. He testified that the cheap theater and moving picture shows are largely responsible for juvenile delinquency.

ATTRACTIVE THEATER FRONTS.

The Unique Film and Construction Co., of Chicago, Ill., are the originators of a new and exceedingly attractive proposition in the building and construction of a 5-cent theater. Our Chicago representative called one evening at one of their new theaters at 1291 W. Madison street, and was very favorably impressed with the attractive and neat-looking appearance of the place. The front is built in the style of a Switzerland cottage, in oak, with mission finish. No plaster is used, which certainly is a relief from the monotonous design of the average 5-cent theater. The box office is a bay window. Both the entrance and exit doors are glazed with mission glass. Entering the building we note the refined and homelike appearance of the auditorium. The slight incline of the entrance has a rail on each side, finished with a newel post surmounted by a mission lamp, which gives sufficient light to patrons to find their seats. The chairs are of mission style, as are also the proscenium. In fact, the whole interior is carried out in this same effect. The side walls are decorated with pilasters representing trees, and the branches and the leaves are carried out in the form of a continuous landscape. The floor is in harmony with the rest of the interior, finished in dark green. All of the interior lighting is produced in soft effects by the use of mission fixtures, some in green, others in brown glass.

We are informed by Mr. McMillan, the president of the concern, that their intentions are to build theaters to order in any place in the United States. The material is easily transportable and can be put up by any carpenter in the home town. Their prospects are, furthermore, to remodel old places and put in their new patent front either in Swiss cottage style or log cabin style. Another feature of this style of theater is their absolutely fireproof construction, the material of the walls being Sackett plaster board.

THE PICTURE SHOW SINGER.

A correspondent sends us the following comical analysis of the picture show singer:

"One of the features of the cheap moving picture show entertainment is the singer of low comedy or pathetic ballads. If it is a man ten chances to one the song is funny, so called. If a woman the lyrics will be all full of weeps.

"The best thing about these songs is that they are accompanied by highly colored views designed apparently to fit the text. Almost invariably a song about New England is run along with a scene of truly tropic vegetation and in a bright sunlight that almost makes one see lizards running along a wall and peons slumbering. There are Winter scenes, too, which look like nothing so much as the skating chromos or the 'Frost Bound Brook' we all are used to.

"The singer arises and in a voice that suggests the need of filing or cultivating intones through her nose or rather speaks through that part of her—it is generally a she—the words of the song. The pictures change from time to time, customarily illustrating her going through one grapple or another with a thoroughly uncomfortable appearing young man, who is the light of her heart at least in the first three pictures, but who turns cold in the fourth picture and the chorus.

"The chorus after the first rendition by the singer is thrown upon the picture screen with an exhortation at the top, "All join in." A few feeble or all too strong voices accede, and the resultant discord is generally a nickel's worth—which is the customary charge for seeing the show and hearing the singer."

SLEEP ON GENTLE MARY SLEEP
"FAIR MARY SLEEPS 'NEATH THE OLD MULBERRY TREE"
George Baer

"These song slides are all hand colored, and most of them look like they were colored after night by a near artist or the correspondence method. The songs are nearly all highly sentimental, and we all sniffle and let the drops run off our noses while we watch every movement of the immaculate young man who sits on a bank, regardless alike of his rheumatics and his trousers and weeps for Mary who is sleeping under a mulberry tree in the valley."

A NEW VAUDEVILLE BOOKING AGENCY.

A new booking office, which will be known as the "Knickerbocker Circuit," has been opened in the Knickerbocker Theater Annex. The circuit, which is now being organized, will consist mainly of moving picture houses playing vaudeville, besides several vaudeville theaters, and will be made up of Eastern territory, including several houses in the city. In order to set a standard as to acts, a producing department will be conducted for improving acts, where competent authors will continually be kept at work. An innovation for some of these houses will be the use of scenery. Harold Brooks Franklin, formerly with Sam H. Harris, of Cohan & Harris fame, will be in charge of the producing department. Mr. Franklin is particularly adapted for this kind of work, having staged numerous productions. John Jay Franklin will have charge of all bookings outside of New York, while Jos. H. Wolf will handle all city houses. No act will be signed without a try-out, which will be given at the expense of this office before an invited audience, consisting mainly of managers, who will judge as to the merits of these acts. The circuit will be in full working force within a month and expects to give twenty weeks' work.

CINEMATOGRAPHY IN FRANCE.

Film manufacturers, and especially the Pathe Freres, are going to render great services to "La Ligue Nationale Aérienne," or the "National Aerial League," in offering to photograph gratis the experiments of the aeroplanes and present a copy of each view to the League. The collection of views that the League will thus possess will be of very great value. The successful aerial voyage is now an accomplished fact since Farman has made the trip from Chalons to Reims and the "Bayard Clement" went from Pierrefonds to Paris.

What interesting souvenirs for future generations these films will be! Would it not be interesting if we could now see motion pictures of the early developments of locomotion? But this useful art was not then known and our children will be more fortunate. They will see the earnest efforts being put forth to conquer the air—they will see and understand what war in the future will be and they will be prepared.

The aviators, scientists and sportsmen will not be the only ones to profit by these pictures. Builders will use them to a large extent to study the stability of the different models.

Cinematography has long suffered because its promoters have been slow to see its possibilities in scientific work and its use has chiefly been to entertain children and that portion of the population which cannot afford to patronize the higher priced theaters. Manufacturers have been kept busy in supplying the demand for fresh comedy subjects and have not had time to delve into other channels. But a change is taking place. To-day the greatest dramatic writers are preparing plays for the camera. If we were to cite the names of all the great actors and writers now engaged in this work we would have to draw upon the whole galaxy of dramatic stars. One of the greatest writers of modern times, Anatole France, says: "I love cinematography, because I find in it a tense description of contemporaneous history. The film unwinding itself upon the screen often teaches us better than the printed sheet."

Yes, the newspapers and magazines give daily accounts of the doings and progress of science, but do these accounts teach as well as do the picture films seen on the screen? As an example, I met at the "Omnia" one of the Paris moving picture shows, an inventor who is giving his whole life to the problem of aerial navigation. He said: "I come very often to the Omnia, as the films furnish me with some very precious information on the work of the aviators. As the pictures pass before me they show me many details which had escaped my attention when in the field."

Another noteworthy event in the progress of cinematography is that motion pictures are now the attraction in the Academy of France. This is due to the higher class talent that has lately been employed by the manufacturers of film subjects, and those manufacturers who carry out this idea will have world-wide demand for their subjects. It is reported that an American gentleman has been in Paris trying to get the manufacturers together to form a close corporation such as exists in America. It is needless to say that if such a scheme is accomplished and the output of the manufacturer is restricted or his products only salable to a coterie of privileged buyers, that there would be no incentive for better work, as the productions of the most inferior manufacturer would be on the same footing as the most artistic or magnificently staged production. Cinematography in France is rapidly forging ahead to take its place as the most potent of all the graphic arts, and if like conditions as exist on the American continent should ever prevail in France, alas for the future of cinematography!

* * *

At the instigation of "La Bonne Presse," the Bishops of France have authorized the churches to give entertainments of motion pictures, especially the films of "The Passion Play," "The Life of Moses," "Christ's Childhood," "Pilgrimage of Lourdes," etc. These to be accompanied with lectures and music. It remains to be seen how this will please the show men who have invested large capital in halls, licenses, rents, etc.

From our Paris correspondent.

PATHE FRERES PREFER TO STAND ALONE.

Just as we go to press we receive word from Paris that Mr. Charles Pathe has declined the offers of the syndicate of manufacturers and declared himself against any association. More next week.

Comments on Film Subjects.

"Dummies on the Spree" (Great Northern).—A very amusing escapade of a number of dummies from a tailor's shop. This is one of the very rare comical productions in which all the details are well worked, the acting excellent and the photography is above criticism. The trick of the dummies collapsing in the chases and returning to life again, is cleverly acted. Such a film is sure to make a hit.

"When the Devil Drives."—A species of magic film which may have its attractions, but on the whole is too improbable to be really interesting. To see cars whirling over and over or running back up a bank after going down, is too overdrawn to be good. It is chiefly interesting as showing what can be done on a film.

"The Artist's Model."—Not at all what the title might indicate. It is a knockabout comic which isn't really funny after all. The photography is good, which is the most that can be said for it.

"The Bandits."—Another of those subjects in which there is far too much bloodshed and other roughness to be interesting to the average person. The photography and action are good, though the bandits overdo their part to some extent. The run through the woods after they are supposed to have sighted the coach with the lady is too far. It would be utterly impossible to see so far through a thick growth of trees. Aside from that the action seems realistic enough.

"Lady Barbers."—A so-called comic which borders on the vulgar. The less said about it the better. The manufacturers lower their reputation several pegs by sending out such stuff.

" Hobo's Dream."—An excellent film in many particulars, so far as the action and photography are concerned, but, if one looks at the sober side of it, not so funny as it is intended. One cannot help but ask why one man should be poor and lying on the ground when so many are wasting an abundance. Of course, the action of the two transformed hoboes is in a degree funny, though perhaps not so funny as the makers intended.

"The Pirates."—A drama of kidnapping and bloodshed. It is not particularly interesting to see a girl in the clutches of a blood-thirsty villain, and few care to see so much killing in one way and another. The conception and execution are alike good, though there are weak places in the photography and the running of the film. As a drama of intense action, filled with murder, this is all that could be asked, but few care for these things any more. Manufacturers will do well to take up less chilling subjects.

"Two Little Shoes."—A drama full of pathos, beginning with the misfortune of a man out of work and the distressful results which followed. The action and the photography are both good, but the manufacturers would have improved it to have allowed the wife to live until the miner returned with his fortune. One likes to see a good ending where life begins in misfortune. There is sorrow enough in all lives without intensifying its presence by picturing what may have occurred in the lives of others. The miner found his daughter and granddaughter, but the wife had gone to her rest. It would be better if she lived to welcome him home. As it is, this film ought to enjoy a long run.

"The Water Sprite."—Not wholly satisfactory. Perhaps if a man binds himself blindly to do something for gold he ought to be compelled to fulfil his bond, but after all it would be better that no innocent person is made to suffer grief for this mistake on his part. The action and the photography are good, and many surprises are developed before the film runs its course.

"The Little Detective."—Some more murder and robbery with various other blood-curdling accessories. The action and photography are to be commended, but the subject is not. There is far too much of this sort of thing, and though the real culprit is at last captured, that doesn't bring back to life an innocent woman. The impression of all these films is bad. Their exhibition hurts the business, as is plainly seen by the criticism of the daily newspapers and the action taken by authorities in many localities to suppress or censor the shows.

"The Clown's Daughter."—A well acted film of the Pathe Freres. The subject, which at first shows an interesting intrigue, winds up, as in so many recent productions, with a murder. We cannot say that the story is well told. As the girl did not show or drop the lover's note contained in the bundle of clothes, until the last moment, we do not see how the clown was so well posted on the meeting place, to send the assassins at the proper hour. It does not seem very natural that in a rich house with so many servants, the clown and his companions could re-enter same after their first expulsion without detection.

"The Horse That Ate the Baby."—As a silly picture this is perhaps the limit, and the worst acting shown for a long time. When the woman looks for her child she does not appear as a distressed mother, but she acts as a young woman who thought it was much fun to act in a moving picture. The other actors are as poor, and when they run after the tramp they act as if they wanted to remain as long as possible in the focus of the camera. The policeman is a real disgrace to any police department.

"A Christmas Carol."—An effort at some high-class work, but in which the details lack some care. In many scenes the actions are too precipitated, consequently giving exaggerated and confused motions. This was not the fault of the operator, as he worked his machine with the proper speed. The manufacturers of this film should foster the comic, in which line they seem to have mastered the talent of creating laughing spells.

"The Tale the Ticker Told."—One of the productions of the Edison Company in which the acting is very good. Several in the audience made the remark that, as the automobile reached the railroad station, the ground was covered with snow and a few minutes after, when the telegraph operator walked out of the station to send a messenger after the auto, the snow had disappeared. The producers should look after such details. The auto ride down Broadway, from Grant's monument to Wall Street, is very interesting and offers some fine photographic views of the city, but the part of the ride from Grace Church to the Stock Exchange is very hard on the eyes on account of the flickering; several persons could not stand it.

"A Half-Breed."—A mining film of much interest, offering several good photographic scenes. The manufacturers should, when possible, not walk the horses, wagons and men so much towards the camera, as they grow out of proportion and in some cases out of focus. The fight between the miners and the Indians lacks action. The film would be improved by suppressing the last scene, which is not pleasing. It is too much cynicism for the miner to light his pipe while gazing on the skeleton of his victim. This remark was made by a spectator.

"The Acrobatic Maid."—This film can perhaps suit the Moulin-Rouge of Paris but is not a very proper film to show to an American audience. If some ignorant spectators laughed at the exhibit of women showing their limbs in their tumbling acts, many other persons, especially ladies, could hardly refrain from disdain.

"The Deadly Plant."—A very well worked production of the Pathe Freres, but the subject should not be allowed. If a brother can deliberately poison his own sister, to inherit from her, such deplorable example should not be shown.

"Kindness Never Goes Unrewarded."—A story which will impress upon children, and possibly some thoughtless grown-ups, the actual utility of being kind, even to beggars in the street. The photography is good, the acting is natural and there is little criticism on the running of the film. The pathetic scenes are very touching.

"The Mountaineer's Revenge."—One of those stories in which the infidelity of a wife is the motive. The method is shifted a bit, but the real story is the same as the others. After the difficulty is settled they make up and live peacefully afterward, or, at least, until some manufacturer drags them from their hiding place and exposes their woes to the public again. The film works smoothly and the pictures are warmly applauded.

"Old Maids' Temperance Club."—A comic in which several interesting characteristics of the maiden portion of humanity are perhaps too clearly portrayed. The film is heartily applauded, indicating that it strikes a responsive chord in the minds of the people who see it. What matters other features if the audience delights in it?

"Summer Idyll."—Just why the Summer girl, as she is called, should be administered such a knock doesn't appear. The photography is clear, the setting is excellent and the acting is good. To watch some of the films shown one would be led to think that all men and women, too, are perfidious. And everyone knows that this is an incorrect interpretation of character.

"How Jones Saw the Carnival."—A well photographed and well acted film, with some funny situations, but at the same time rather inane as a whole. The continuation of the run of subjects, in which there is supposed to be some sort of quarrel, or misunderstanding, between husband and wife, is to be deplored. Such relations are too sacred to be made sport of.

"The Clown's Daughter."—One of those lugubrious films in which there is a murder or two, and other acts which are anything but enjoyable. The action and photography are good, and there are some attractive features, but the film as a whole is depressing, and when the end comes and the father finds out who has been murdered by his paid assassins the effect is so depressing that one scarcely cares to see another.

"Rubber Heels."—A variation of the knockabout grade of film, which has some elements of attractiveness. There are some funny escapades, and the audience is rather disposed to laugh, and this is more particularly so when the film comes immediately after one of those depressing pictures which are filled with murders.

"Miss Sherlock Holmes."—An interesting detective story, in which the little girl plays the part of a Sherlock Holmes and succeeds in convincing her father that she ought to marry the man she loves, and she does it in a unique way. Perhaps the real criminal had a chance to figure out what he gained before he was released from the vault. The photography and acting are good and the film works smoothly.

"Paris from Height of 2,000 Feet."—A record film, interesting chiefly from the curious appearance of Paris from a height. The photography is good, and apparently the depiction of the city is all that could be asked.

"Jealous Fisherman."—A story in which a rejected lover attempts to murder his successful rival, but his plans are frustrated by the girl, who assists her sweetheart to shore and saves him from drowning. The story is the same as others, only its details are worked out somewhat differently. The photography and the action are good and the film works smoothly, with little blurring.

"Football Fiend."—A comic in which excessive delight in football is successfully travestied. The action is spirited and the fiend captures the audience wherever he appears. Evidently his hobby strikes something that appeals to the heart of the average person who sees him.

The Dumb Witness.—A film showing certain possibilities of moving pictures which may some day be realized. As a detector of a criminal in this instance and the exhibition of the real culprit in court the film certainly serves a useful purpose. The story is interesting and illustrates how one may be wrongfully accused of theft, though few have a moving picture camera to help in detecting the real thief. The film gets liberal applause whenever it is shown.

In the Days of the Pilgrims.—The photography and action are both good, and the story of the romance is told sufficiently clear to be easily understood. It cannot be said that it is exactly the kind of a film one would want to watch for a holiday entertainment. To see a girl so rudely handled by savages, bound to a stake and the fire lighted around her gives one the creeps. It may be well to introduce one of these occasionally just to show what once happened in this country, but it is much too real to be wanted as a steady thing. The film is much clearer than many and receives liberal applause whenever shown.

"Prince Charming."—A good rendering of the fairy story of "Prince Charming" which never fails to get free applause. The woes of the unfortunate but handsome princess are made very realistic, and the efforts to liberate her are frustrated much too regularly to suit the average looker-on, but at last, when the hero and heroine get together and the others are banished, the applause bursts forth. The photography is good, the drama is well staged and the coloring, or tinting, is delicate and satisfactory. It is a film which deserves a long run.

"Gold Miner's Daughter."—Well acted, well photographed and in the main in a good setting. The explosion is realistic enough to satisfy anyone, and the scene of the robbery is well managed. The run of the fleeing robber and the girl following are both a trifle long, though not so faulty in this respect as some other films of the past two weeks. The arrest and denouement are good, while the scene in the cabin after the girl and her lover return with the gold dust is thrilling enough to bring rounds of applause. The film works smoothly and the picture as a whole is good.

"Good Resolutions."—A comic which shows what difficulties may arise from following too literally the good resolutions set down in a book. The scenes are well staged and the action is spirited enough to please. The film gets some good laughs, and, therefore, fulfills its purpose.

"Sham Beggars."—This film is interesting chiefly as portraying the shams to which some beggars resort to extort money. It is short and the action is spirited enough. Anyhow the unfortunate who breaks into the charmed ring and is unceremoniously pitched out undoubtedly thinks so before he recovers from his drubbing.

Ghost Story.—A comic which has certain elements of realism which might well frighten the stoutest hearted. Well staged and well acted and the end is startling.

Mysterious Phonograph.—A comic which raises a hearty laugh several times before the film runs its course. The destruction of property toward the last could be avoided without harming the comic features of the picture.

Modern Magic.—A beautifully colored and smoothly acted series of pictures, in which modern feats of legerdemain are exhibited under the waving fan of a pretty woman. Some of the appearances are exceedingly clever and the action throughout is superb. The coloring could scarcely be made more delicate. It is on a par with "Her Flowers," which was so successful the week before.

"Her Flowers."—One of those trick films in which Pathe Freres excel and is admirably well worked. If the visitors knew of the great amount of work required for the formation of the flowers as shown on the screen, they would give more credit to the manufacturers.

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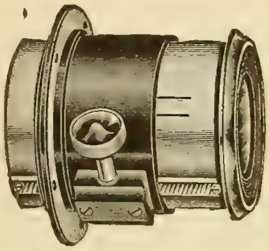

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Surprise Package.—A knockabout comic which has certain elements of attraction in the spirited action and the unexpected surprises which greet one every time the scene changes. The last scene is the most surprising of the whole. It is well photographed and the characters do not seem to be overdoing their parts.

"A Trapper of the Frontier."—A film full of action and representing in some degree the rough life of the frontier. The story told is common enough, at least the first part of it, and the acting is brutal enough to satisfy the most exacting. But the stoical Indian is represented as reaching out his hand and smiling at the chance comer or the man who has performed some brave deed; the representation is not true to life. The different tones of the film mar it somewhat, but in the main it is good and is liberally applauded.

"The Vagabond" (Pathe).—It is always safe to predict a long run for a film that can captivate the audience from the start to the finish. This is the case with "The Vagabond," an excellent production, cleverly acted and with some very fine photographic effects. It is one of those simple but clearly told stories of the country life, in which a tramp (The Vagabond) shows that he is still capable of good deeds.

"The Miner's Dauger."—It is a pleasure to register a success for the Vitagraph Company. This production shows great improvements in the staging, the acting and the photographic work, and should please. It is not very clear to us why the young wife should return to her former home, in such rags; we see no reason for this disguise.

"The Magic Handkerchief" (Pathe).—A very amusing film which scored a success, yet devoid of the long chases. The film is full of action, of amusing incidents in which the hero has a chance to revenge himself, even on the policemen. On the whole, a good production.

"The Lawyer Enjoys Himself."—"Quick, I Am on Fire."—With some clever acting, the usual naturalness of all Pathe's and with some amusing situations, this reel is not up to the standard of the maker, and the first contains much that is objectionable to an American audience, however funny it may appear to the crowd in the Quartier Latin. It might pass at a stag party, but for ladies and children it is decidedly unsuitable. The other subject shows some good trick photography; as to the rest it is stupid, with not a shred of real fun.—(Bush.)

"A Child's Prayer."—"Bridget's Dream."—"He is a Jolly Good Fellow."—A reel that will please everywhere. "A Child's Prayer" is prettily conceived, well carried out, and goes to the heart of the audience without any melodramatic nonsense. "Bridget's Dream" is laughable from start to end and the other subject is one of those rare performances that win the audience on the instant.—(Bush.)

"The Ingrate."—Truly a great film. The scenic effects the costumes, the acting, all deserve the highest praise, as does the photography.

"It Serves Him Right."—"A Bike Chase."—Nothing is more dreadful than some of these comics of British make and where the maker tries to be suggestive it is nauseating; it is naughty, but not nice. "It Serves Him Right" is one of these woeful efforts of our English cousins, and let us hope there will be no more of it. The nature and merit of the other subject is indicated by the title.—(Bush.)

"The Pilot's Daughter."—A bit of sea life, a romance of the people on the Dutch coast, that is marvellously well done. The photography is beyond all praise, the acting faultless and the scenic effects thrill every audience with pleasure. The plot is clear, its development plain and not too slow, and altogether it is a feature film in the true sense of the word.—(Bush.)

"An Impersonator's Jokes" and **"An All Wool Garment"** are up to the standard of the clever comics produced by the Essanay Company.—(Bush.)

"A Dual Life."—Marital infidelity seems to be the motif for manufacturers to weave a story around when other subjects fail them. This one is no exception to the rule. The action and photography are good, but the subject is more or less depressing and it gets no applause. The child is the most engaging figure in the composition and deserves praise. The impression these pictures leave is that someone has a broken heart even though the unfortunate couple make up and live happily ever after. How about the other deceived one? The audience thinks of this and the impression is not pleasant.—(Bennett).

Have you subscribed for the WORLD? Only $2.00 per year.

NOTES OF THE TRADE.

Delphi, Ind. F H Bewsey has purchased the only five cent theater in Delphi, called the "Bijou."

Milwaukee, Wis.—A new electric theater known as the Olympic opened on Vliet street, between Eleventh and Twelfth streets.

County Seat, Ill.—Alex Lindo, who conducts a billiard hall in West State street, is planning to open a moving picture theater in his billiard hall.

South Bend, Ind.—Anthony E. Kuhn's moving picture theater has been closed by creditors, and all of the equipment is now in litigation.

Menasha, Wis. Martin Mathews has purchased a vaudeville and moving picture theater in this city, and opened it with good prospects.

Waupaca, Wis.—Sweitzer & Fisher, of this city, have purchased an electric theater at Antigo, where Fred Sweitzer has assumed the management.

Salem, Ohio.—A new moving picture theater is being constructed at 81 East Main street, and will be under the management of C. Ray and D. Strawn.

Mentone, Ind.—J. M. Baker, from North Manchester, has leased the Creager Hall, and will open it up as a moving picture theater in a few days.

Escanaba, Mich. The Grand Theater has closed its doors for a few days. During this time it will be redecorated and painted and necessary repairs made.

Springfield, Ill.—Mills & Cargin were issued a permit by Building Inspector Morgan to reopen the burned Casino Theater at 621 East Washington street.

Fenton, Mich.—The Electric Theater is again under new management, and there is but one moving picture show in Fenton. William Zellner closed the Vaudette and took charge of the Electric.

Leeds, N. D.—J. L. Strong, proprietor of the Grain Belt Theater Circuit, has made arrangements to reopen the Unique Theater, and has adopted L. H. Keller as manager.

Pittsfield, Mass.—Thomas A. Cullen, who recently leased the Alhambra moving picture establishment in the Merrill block, has opened the place for business.

Fulton, Mo.—A moving picture theater opened in the Tucker Building, opposite the old Vaudette stand, showing the latest moving pictures and illustrated songs.

Mangum, Okla.—A new place of entertainment opened in the Eaton Building. The interior of the building has been remodeled. Mr. Charles Greasby is manager.

Wheeling, W. Va.—Work on the new Wonderland is being rushed. The interior of the old theater has been completely removed. The house will be opened for the holidays.

Chicago, Ill.—Chicago Film Renewing Company, incorporated for $2,000; repairing and renewing films. The incorporators are H. Heinemann, Hayes McKinney and E. H. Ryan.

Ellsworth, Kans.—Herman and Karl Bornscnein have rented the Majestic Theater, and will open it for moving picture shows. They have made arrangements to get the very latest films.

Warsaw, Ind.—Charles A. Darlington, who is connected with a Pittsburg film rental house, has been in Warsaw making arrangements to lease the Colonial Theater and convert it into a five-cents picture show.

Clinton, Ia.—M. B. Huckins, of Newton, Ia., will open a new moving picture show. It will be known as the Lyric Theater, and is fitted up according to the most improved methods for such an attraction.

Dayton, Ohio.—A new theater known as the Jewel Theater opened on South Jefferson street. The building has been entirely remodeled and handsomely decorated, and 800 new opera chairs have been installed.

St. Louis, Mo.—A permit was issued for the construction of a moving picture theater at 4963 Delmar Boulevard to cost $12,200. The structure will be two stories and will have a frontage of fifty feet. It will have a seating capacity of 800.

Chester, Pa.—Chester's new moving picture theater, the Colonial, one of the handsomest and best equipped theaters in that city, opened in the Black Block, between Sixth and Market streets, under the management of Foster & Vander Smith, two experienced theatrical men.

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Fifteen to thirty per cent.?
If it is then invest $4.00
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2	changes,	shipped	two	at a time,	1000 feet each .	$ 6.00
4	"	"	two	" "	" .	10.00
6	"	"	three	" "	" .	14.00
12	"	"	four	" "	" .	25.00

POSTER AND SONG SLIDES WITHOUT ADDITIONAL CHARGE

Toledo, Ohio.—The Abe Shapiro Company has been incorporated with a capital of $5,000 by M. I. Brown, Clim V. Wagner and others, and will go into the business of leasing and operating theaters. Already the company has the "Majestic" in Findlay and the "Majestic" in Port Huron.

Detroit, Mich.—A new Casino Theater opened at 231 Woodward avenue, with one of the handsomest quarters in Detroit. The construction of the new enterprise cost $20,000. The decorations are green, ivory and gold. The chairs are of mahogany, and are the product of the American Seating Company.

Grand Rapids, Mich.—John Gooson, a young man engaged as the moving picture operator at the Lyric Theater, became vexed over his notice to quit Saturday and proceeded to remove the lens from the apparatus and hide it among a lot of rubbish in the rear of the place. The consequence was that the management could not open at the usual time.

Hillsboro, Ohio.—The Bell Opera House, which only opened with moving pictures on Thanksgiving, reports good business. Only high-class pictures are shown and high-class vaudeville.

The Orpheum Theater has discarded the old style folding chairs and installed comfortable metal frame high back opera chairs.

Savannah, Ga.—In the past week several changes have taken place in the moving picture business in Savannah. At the Orpheum the prices have been raised from ten cents to twenty. The Arcade, which was owned by the Southern Amusement Company and which controls the Orpheum, have sold out the Arcade to the Bandy Bros. and Arthur Lucas, Jr., of this city. This makes three theaters in the city that are run by the Bandys and five others out of Savannah.

At the Arcade several improvements will be made; a new front will be put in and also the inside will be improved in many ways. The prices will remain at ten cents and special matinees will be given every afternoon.

CORRESPONDENCE.

FROM A SUCCESSFUL MANAGER.

York, Pa., December 3, 1908.

Editor Moving Picture World.

Dear Sir—I am well pleased with your innovation of "Comments on Film Subjects," and in saying this I speak for the other members of the firm and all our other houses. Our house in York seats 500 people, and for five cents we give them two reels of the best films made (four to six days old) and an orchestra of seven pieces, and also a good singer. I think that if others would do the same it would build up the moving picture trade. All our houses are run on the same lines and cheap vaudeville is not considered. Yours truly,

GEORGE H. JACKSON, Mgr.,
Jackson & Sons' Amusement Enterprises.

Billings, Mont., November 29, 1908.

Moving Picture World:

Gentlemen—As I am a subscriber to your Moving Picture World, would say since subscribing for same I have become a moving picture show proprietor. Mr. Linton and myself opened up a new house here called "Gem Theater," seating capacity 225, and we are doing a fine business—crowded all the time. Thanks to Moving Picture World for our success thus far in our new venture. Respectfully,

EDWIN E. SANDE.

MUTUAL PROTECTIVE ASSOCIATION OF MOTION PICTURE EXHIBITORS OF PHILADELPHIA.

Philadelphia, December 8, 1908.

Dear Sir and Bro. Exhibitor:

The Mutual Protective Association of Motion Picture Exhibitors of Philadelphia will have their meeting on Sunday afternon, December 13th, at 2.30 p. m., at 2525 Girard avenue.

Members are requested to attend this meeting without fail, and all non-members should grasp this opportunity of affiliating themselves with us, as there are many things that we will have to consider. Chiefly among them is the final consideration of our petition to Councils, signed by over one hundred and ten parlors in the city of Philadelphia, which asks a hearing from Councils to rectify the existing law passed February 20, 1908. We will also have a Monster Banquet, Concert and Entertainment.

This is given for the benefit of those who play vaudeville in their houses. As there will be no less than 30 turns to ick from, you will see the ability of each actor and know vhat you are getting.

Another feature that must not be overlooked is the bene its to be derived from co-operation in getting up on circuits f singers and vaudeville, etc., as it is a well known fact hat people will work at more reasonable rates when guaran eed steady work. Also the interchange of ideas and infor nation that is invaluable to all exhibitors.

EMIL SCHMIDT, Secretary

3417 Germantown avenue.

MANUFACTURERS PLEASE NOTE

Seattle, Wash., November 21, 1908

'he World Photographic Publishing Company,
New York City.

Gentlemen—I am a subscriber to your paper, The Moving 'icture World, hence take the liberty of writing you. Will you indly advise me the system or policy pursued by the Edison icensees in issuing their films to first run customers through the arious exchanges throughout the country? Have they an arangement by which these films, as they come from the manuacturers, are so distributed from the factories that they reach ll parts of the country at the same time, i. e., on a certain day?)o I understand correctly that a film, for example, released and, by the way, in what meaning is this word used?) in the 'ast on the 21st of the month would also be on hand for production at Seattle on the same date?

Another thing, I would like to know how to arrange to get nformation at least two weeks (i. e., advices mailed from the 'ast at least three weeks in advance) before the date of the elease or issuance of the films, so that I can not only make a election of the subjects I shall want, but prepare by an adverising campaign for their production, and, further, have time to et into shape a lecture for such pictures as may be deserving.

I thank you in advance for this information, which I appreiend will assist me in the operation of my theater, the finest n this coast, north of San Francisco, devoted only to the highst class productions, strictly first run. Another thing, I shall o doubt have to meet the competition, within a short time, of theater in the same block—the best theater block in town—sing the Cameraphone with "pictures that talk," and I want to ive the dumb pictures all the show and boosting I can. This in xplanation.

Yours truly,
JOSEPH LEVINSON.

P.S.—I get advance sheets now from the manufacturers, but hey arrive at the same time the films do and are of no use for dvance purposes.—J. L.

[As far as we are able to learn, all the Edison licensees, exept the Edison Company themselves, have a release date, by vhich is meant the first day on which a film is to be shown. 'he Edison Company have a shipping date, and their films are f course seen in the East several days before they would each the Pacific Coast. The other manufacturers have arranged heir days of shipment so that their films can be released in New York, Pittsburg, Chicago, Denver and San Francisco on he same day; that is, as far as transportation facilities will ermit. Delays in transit may, and do, often occur. Advance nformation is given by most of the manufacturers in the shape f bulletins containing a description or the full story of the ilm; some of them furnish a complete lecture, and if you vrite to the film manufacturers to put you on their mailing ist you will get these descriptions several days in advance of he release date. We compliment you on the high standard 'ou have set for your show and believe that with selected subects, presented with a lecture such as you propose, you will ave no need to fear competition from the mechanical talking ictures.—Ed.]

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Notify us when you have secured a position.

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T. C. Patrick, 14½ South Main street, Helena, Mont. Experienced on Edison and Power machines.

R. J. Keefer, Colfax, Ia. Experienced manager, also lecturer and effects producer. Can put any house on a paying basis by producing the right kind of a show. Am sober and reliable.

A. C. Wallace, P. O. Box 126, Baraboo, Wis. Experienced operator. Repairs on all machines.

Bernard Corbett, 67 Walnut street, Norwood, Mass. Experienced operator, (Massachusetts licensed.) References. Capable of managing house if desired.

L. Darier, 109 West Fifty-fourth street, care of Y. M. C. A. French branch, electrician and licensed operator, 2 years' experience. Power or Edison machine.

Edw. Latell, 1396 Myrtle avenue, Brooklyn, N. Y. Experienced licensed operator or manager.

Practical Electrician and Machinist; ten years' acquaintance with all makes of moving picture machines; can furnish best references as to sobriety and ability. Would like to hear from managers of high-grade houses only. **Edwin D. Arnold,** 65 Ashcraft Road, New London, Conn.

H. Hudson, 158 Earl street, Kingston, Ont., Canada. References, David Heller, 938 North Fifth street, Philadelphia, Pa. Experienced operator.

Fred W. Tross, Orpheum Theater, Lockport, N. Y. Four years' experience.

R. Ed. Johnston, P. O. Box 409, Reading, Pa. Three years' experience.

Henry G. Stevens, Dugan Hotel, Owego, N. Y.

John Hill, 1205 South Forty-ninth street, Philadelphia, Pa. Licensed operator, four years' experience; can do wiring.

Geo. W. Coventry, Unique Theater, Greenville, S. C.

L. D. Brown, Plattsburg, N. Y., experienced operator or manager. Repairs made on all makes of machines.

Erwin F. Lechler, 212 Kingsland avenue, Brooklyn, N. Y.

Wm. J. Hibbert, 1450 California street, Denver, Colo. Licensed operator and mechanic. Ten years' experience in the amusement business.

Wm. H. Mallon, expert operator, Genl. Del., Times Square P. O. Station, New York City.

J. Lucas, Jr., 174 Wentworth street, Charleston, S. C.

Roy J. Cady, Arcade Hotel, Decatur, Ill.

Herbert A. Brown, 108 Ottawa street, Lansing, Mich.

G. E. Barton, Coatesville, Pa., operator or manager.

Wm. J. Schouler, 24 Bourne street, Providence, R. I.

Ed. Moore, 214 East Main street, Coatesville, Pa.

THEATRES FOR SALE.

The following places for sale are all live and paying theaters and in each case there is special reason for selling. Further particulars will be learned by addressing the Moving Picture World and giving the key number of the place, or replying direct where address is given.

Buffalo, N. Y.—Moving Picture Theater for sale, fully equipped, no opposition, the only one within a two-mile radius. Reason for selling, owner has other business. Theater now pays regular weekly profits. Bargain for some one. For further particulars, please address S. W. Dukat, 533 Hudson avenue, Rochester, N. Y.

(46) Fayette, Ohio. Seats 60. Good business, low expenses and sure profits. Other business, reason for selling. H. Pawling, Fayette, Ohio.

(47) Four Paying Shows, which would make a nice circuit for some enterprising manager, can be obtained at less than invoice value and on suitable terms. They are all making money and there are special reasons for selling. The locations are:

(47a) Bowling Green, Ky.—Seats 154. One other show in town.
(47b) Petersburg, Ind. Seats 120. No other show in town.
(47c) Rockport, Ind. Seats 110. One other show in town.
(47d) Vandalia, Ill. Seats 190. One other show in town.

Full particulars in regard to this unusual proposition may be obtained from B. R. Craycroft, manager, Laemmle Film Service, Evansville, Ind., or Moving Picture World. They will be sold together or separately.

(48) Snohomish, Wash.—Established theater now paying a profit of $10 per day over all expenses. Seats 225. Interest in another State compels the owner to move. Sell at a bargain. Apply, J. D. Thompson, Box 533, Snohomish, Wash.

(49) Massillon, Ohio.—15,000 population. Established theater paying a handsome profit is for sale on account of serious illness of the proprietor. Price for complete show, elegant outfit and two Edison machines, $2,500, less than half its value. Good show town, only one other moving picture theater whose lease expires in Spring and which cannot be renewed. Further particulars from Moving Picture World, or R. C. Stueve, Massillon, Ohio.

(50) New Brunswick, N. J.—Well equipped and profitable 5-cent theater will be sold on account of other business.

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All kinds of electric burners from $2.50 and up.

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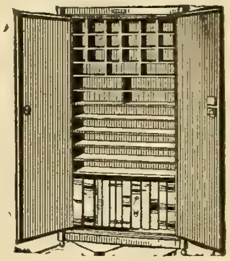

The Construction is double walls o' steel, with two-inch air chamber lined with asbestos. There are no heat conducting connections between the double wall combination locks.

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No. 27

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THE FEUD AND THE TURKEY. A Romance of the Kentucky Mountains. It takes very little to start a feud that may last for generations and sometimes very little to end it as this Biograph subject will show. The Wilkinsons and Caulfields, owing to a trivial dispute had been at loggerheads for years and as time went on the feeling became more bitter, until they even forbade their children playing together. The little ones however, in their childish innocence, could not appreciate the odium of their elders, and Bobby Wilkinson and Nellie Caulfield became child lovers. This incensed Colonel Wilkinson, who tore the children apart, ordered Bobby never to be seen in her company again. The Colonel's action incited the ire of the Caulfields and a furious conflict ensued, resulting in the shooting to death of George, the Colonel's youngest son, a boy of fourteen. From that time on the clans kept strictly to themselves. But love knows no clannishness, and, despite family hatred, Bob and Nellie remain lovers. After ten years, driven to desperation by this apparently unsurmountable barrier, they elope and are married. Bob decides to brave the storm of his father's anger and present his wife, but the old Colonel drives him from the house, disowning him. Old Aunt Dinah and Uncle Daniel, the colored servants, were so attached to the young folks that they go with them. Two years later we find the little family, now increased by an infant son, having a hard time of it. It is Christmas morning and no turkey for dinner. Old Aunt Dinah, believing in the efficacy of prayer, gets down on her knees in the kitchen to ask the good Lord to send them a bird. Uncle Daniel touched by this demonstration of faith, takes a gun and determines to get a turkey at any hazard. Over the hills he goes, but his journey is hopelessly fruitless until he comes to the rear of the Colonel's house. Tillie, the cook, has just hung a fat turkey on a post outside the kitchen door. When Daniel sees it, he can't resist the temptation. Back home he hustles and finds Dinah still at prayer. He lays the fowl on the floor beside her and sneaks out. When Dinah sees it she surely thinks it was due to her prayers. Well, the turkey is cooked and an old-fashioned Christmas anticipated. Meanwhile the Colonel has discovered his loss and tracks the thief to Bob's estate. Entering, a tragedy seems inevitable, but when the old Colonel sees the young one his grandson in the cradle, his heart goes out to it and the feud ends then and there. All hands sit down and enjoy a real Merry Christmas dinner. Length, 904 feet.

THE RECKONING. A Thrilling Dramatic Episode by the Biograph.—"The cup was full and the day of recokoning had arrived." Assuredly, no more intense motion picture production has ever been issued than this, which luridly depicts the frailty of the sons of Adam. For his heritage to man there must come a reckoning, and there is no escape, though it may be deferred. In our story we find a couple struggling for a livelihood, meager though it needs must be. The husband seemed content in the struggle, working at the factory for the pittance he received, but his love for his wife made the labor light. On the other hand, to the young wife this condition was most odious. In the grind of household duties, having, from force of circumstances, to do them all unassisted, she was like a flower withering for want of sunshine. Hence it was not surprising that she listened avidiously to the flattering platitudes of the unconscionable tempter. In the first scene we see her at the ironing table, while her husband bids her a tender adieu on his departure for work. Hardly has he left the threshold, when the grocer's clerk enters, and is received with an effusiveness most unplatonic. They at once proceed to enjoy a little lunch, the ingredients of which the clerk has brought in a basket. Meanwhile the husband arrives at the factory, only to find it closed down. Retracing his steps he arrives home, and seeing the window down and the shade closed, his suspicions are aroused. Stealthily raising the window and lifting the shade slightly, his fears are confirmed. His action, quiet though it be, startles the lovers, who leave the lunch table and hide behind a sheet hanging across the room. Entering, the husband, with gaze riveted on the sheet, picks up a pistol and sits himself in front of their hiding place, calmly lights his pipe and waits. At length he beckons—"Come out." (This is undoubtedly the most tense situation ever attempted in motion pictures.) The clerk appears first, followed by the wife, and—the reckoning is paid. Length, 462 feet.

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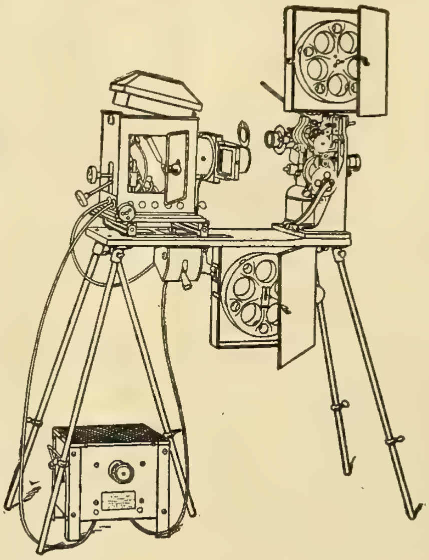

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SHIPMENT DECEMBER 11, 1908

THE ANGEL CHILD. Comedy

To deceive her suitors in regard to her age a matrimonially inclined widow dresses her daughter in youthful attire, but the "angel child" plays havoc with the courtings until Billy Goodfellow comes along to win "mamma." The child then sees her chance—she appears properly attired with lengthened skirts and cuts "mamma" out by winning Billy for herself.

No. 6403. Code, VENDREMOS Approx. Length, 900 feet.

SEND FOR DESCRIPTIVE CIRCULAR No. 406 A.

NEXT WEEK'S SUBJECTS:

SHIPMENT DECEMBER 15, 1908 No. 6404. COCOA INDUSTRY, TRINIDAD, B. W. I. Code, VENDRIAIS. Approx. Length, 850 feet.

SHIPMENT DECEMBER 18, 1908 No. 6405. THE STREET WAIF'S CHRISTMAS {Dramatic Pathetic Comic} Code, VENDRIAN. Approx. Length, 900 Feet.

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Amusements of the people. The snake charmer and his pretty daughter; the peculiar stick fights of the natives and a holiday carnival.

Then, the reception room of a New York hostess, serving hot cocoa to her guests. Our trip is ended, with increased knowledge, no loss of time, and at a small cost. App. length, 850 feet.

A STREET WAIF'S CHRISTMAS.—Synopsis of scenes: A softening influence at Christmas time seems to touch men's hearts and, like a kindly leaven, encourage gentler thoughts and actions.

This story tells of a crippled child of wealthy parents, who is saved from death from a runaway team, by Marie, a waif of the streets.

Children recognize no social distinctions; the children become friends, and Ronald gives Marie his toy Jester, which she hugs to her bosom as she again wanders on.

Ronald writes to Santa Claus, asking for a little sister. Marie, ere she sinks unconscious in the snow, traces a letter to Santa Claus on a frosted window glass, asking that he grant Ronald whatever he may wish.

She dreams that the Jester comes to life and summons a beautiful chariot from Fairyland in which they go together to Toyland.

Santa Claus greets her and gives her a warm welcome. She is invited to accompany him on his trip. A beautiful doll is taken along.

Marie awakens to find herself in a warm bed and find that she is in the home of Ronald. (His father having found her in the snow.)

Against the chimney stands a doll's box—but no doll. Instead she finds a beautiful suit of clothes, which she puts on and steps in the box, thinking to surprise the folks.

The box is opened and Ronald is delighted, and sure Santa Claus has granted his wish. His father finding no one to claim Marie, adopts her, and both children are made happy. App. length, 900 feet.

ESSANAY FILM MFG. CO.

THE INSTALLMENT COLLECTOR.—The development of the plot of this comedy film is based on the well known theory of the installment plan. A young man purchases an edition of a book by the payment of $1 down, and the signing of a contract for 10 cents a week for a stipulated number of weeks. The collector appears for a first installment at the office and interrupts the young man in a little love scene with his stenographer.

The second installment finds him asleep in bed.

The third installment at a theater party.

The fourth installment at a cafe lunching with a young lady.

The fifth installment in a barber shop.

The sixth installment as he is driving in a cab.

The seventh installment while he is entertaining a number of young ladies with his vocal accomplishments.

The eighth installment as he is about to catch a train, which he is compelled to miss on account of the collector.

The ninth installment finds the collector sitting on the doorstep as he returns in the evening.

The tenth installment he is enjoying himself at a skating rink when the collector appears.

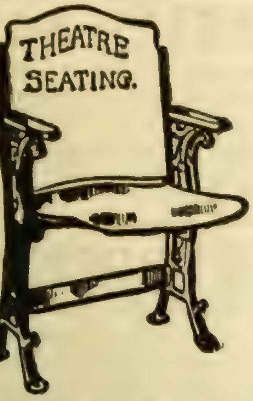
The eleventh installment he is out rowing with a young lady, and the collector, not to be evaded, plunges into the water after him.

The last installment the collector invades a church as the young man is about to be married. The young man pays the debt in full; then returns to his bride, who has fainted at the interruption, and she discards him and leaves the church.

Every situation in this film is excruciatingly funny. From the beginning of the purchase of the book till the final scene it is one continual roar of laughter. Length, 550 feet.

GREAT NORTHERN FILM CO.

THE CHANGING OF SOULS.—Professor Stone is lecturing on Hypnotism at the University, especially on the problem how to hypnotize the souls of two human beings that they can be made to change, and he demonstrates this theory upon himself and a student, who has not yet quite recovered from yesterday's spree. The consequence of this being that the student's half-drunken soul quietly settles down in the sober body of the Professor, while the Professor's soul remains in the student's drunken body. The immediate outcome of this bewildering results in that the Professor at once leaves the lecture room together with the students, while the student shaking his head at the madness of the young men, goes to the Professor's house, where to his great astonishment no kind reception is given him on the part of the Professor's wife and daughter, in fact, the ladies are so inhospitable as to send for a policeman in order to have the wine-smelling student taken into custody, who,



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having as is the habit of the Professor, pulled off his coat and boots, and is lying down on the couch. In spite of his protests he is put into jail, where, however, he soon gets somebody to keep him company, as the Professor, after having consumed rather too much in a students' club is taken into custody for street riots and carried to the same jail as the student. The meeting between these two men with the changed souls is highly comical, but the Professor's soul in the student's body soon realizes that another changing of souls is absolutely necessary, so this is done all right, and as the Professor's wife and daughter arrive to inquire after their dear Professor, a light is thrown upon the whole matter to the entire satisfaction of all parties concerned. Length, 475 feet.

KALEM COMPANY.

THE MOLLY MAGUIRES; Or, Labor Wars in the Coal Mines. Some thirty years ago there existed among the anthracite coal miners of Northeast Pennsylvania a secret organization known as the Molly Maguires. Taking the name from a secret political society of Ireland it spread rapidly over the entire anthracite country and soon succeeded in obtaining a general ascendancy in the councils of the miners. The region was divided into districts, each under the sole command of a chief official known as a "body master." A general strike was successful and many of the hardships of the mining system wiped out. But in a few years the organization fell into the hands of a band of desperate leaders who used their power over the simple miner folks for their own selfish ends. Strikes were ordered by them on the slightest excuse. Soon a species of terrorism existed throughout the entire region. But the arrest and execution of a number of the most criminal leaders broke the power of the "Mollies" over the miners. In the stirring scenes about to be shown you is told a story of human suffering, endurance and heroism among these simple miner people. Length, 880 feet.

Scene 1.—Death Visits Miner Anderson's House.
Scene 2.—The Strike—Anderson Refuses to Go Out.
Scene 3.—Conspiracy in the Coal Breakers.
Scene 4.—Anderson Assaulted by Strikers.
Scene 5.—Anderson's Home Coming.
Scene 6.—Strikers Burn Anderson's Little Cottage.
Scene 7.—The Fight at the Breakers.
Scene 8.—Back to Work.

S. LUBIN.

THE LIGHTHOUSE KEEPER'S DAUGHTER.—Father's Dinner.—Mary, the lighthouse keeper's daughter brings father's dinner. She whistles, he lets down the rope and pulls his meagre meal up to his lonely place.

Five Million on Board.—The next scene brings us to the ship owner's office, a very busy place. Two bank runners bring an iron strong box. They deliver it to the clerk who in turn delivers it on board the ship.

Sacrifice Your Ship, You Will Be Rich.—He then goes down to the Captain's room and persuades him to sacrifice his ship, to run her upon the rocks and later divide the money. "I will extinguish the lighthouse lamp and you cannot be blamed," he says.

Ship Ahoy.—The ship is going to leave. The clerk stands at the wharf motioning to the Captain, "Don't forget your promise." Mary who just came to get some oil saw the young man.

The Greed for Gold.—It is evening. The clerk approaches to extinguish the lighthouse lamp. He puts on a mask, tries his revolver and ascends the winding staircase.

"Down the Light? Never!"—The lighthouse keeper is surprised by the robber, who requests him to down the light. He positively refuses. The clerk tries to go to the lamp—the lighthouse keeper tries to stop him—they wring—a well directed blow and the keeper drops to the floor. The clerk downs the light and quickly leaves.

The Discovery.—Mary brings father's supper. She whistles, but no response. Wonderingly she looks up. The light seems very dark to her. She whistles again and then ascends the stairway. She finds father unconscious. She revives him, he relates his story, she wants to run for help, he gives her his revolver for protection. She descends.

I Shall Finish Him This Time.—The clerk sees the light. He rushes back. "I shall finish him this time," he says. He ascends the staircase just as Mary comes down. "Stop," she says. He pulls his revolver but she is quicker—a flash—and the clerk tumbles down the stairs.

The Capture.—The shot rang through the night. Policemen come running. She explains. The policemen tear the mask off the clerk's face. Mary recognizes him.

Ship in Safety.—The ship owner's office. He walks nervously up and down. Mary enters. She speaks to the owner. Now the clerk enters between two policemen. Mary accuses him. Just then a messenger boy enters bringing a message. "The ship is in safety. Capt. Lund." The owner presses Mary's hand, the clerk is taken away and put behind prison bars. Length, 900 feet.
feet.

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PATHE FRERES.

THE CLOWN'S DAUGHTER.—A group of strolling players are seen following an old wagon along the highway, stopping as they come to a town to give a performance. Among their number is a beautiful young girl, the daughter of a clown, and she is a tired-out looking little creature, indeed, as she trudges along clad in rags. An artistocratic looking youth happens to pass the little group and being attracted by the girl's beauty and manners, starts a little flirtation, to which she responds with a glance of her mischievous eyes.

That day the youth attends the performance and before the show begins he gets an opportunity to speak to the maiden and make love to her, and finally induces her to leave the company and run away with him. Taking her to his beautiful home, he presents her to his family and friends, and the poor girl, unaccustomed to such splendid surroundings, is thrown into raptures of admiration.

When the father misses his daughter he starts out with another member of the company in pursuit. They track her to the mansion and, entering unnoticed, try to drag her away, but she refuses to go and the pair are forcibly ejected from the place. They soon return, however, and come upon the girl in her room just as she is about to discard her rags for a beautiful gown. They seize and drag her back to the old wagon, where they make her a prisoner, with one of their number standing guard. Her new lover manages, however, to have a short conversation with her through the window, during which they plan to elope. He sends her a suit of men's clothing, in which she disguises herself and escapes from the wagon and then hurries on to meet her lover at the inn. The man on guard hastens to inform her father of her escape, but the parent, realizing that it is useless to try to take her from her lover, plans to have a couple of ruffians do away with the young man. He knows that the lovers are to meet at the inn, so has the pair of cut-throats lie in wait to murder the youth. The girl reaches the inn first, however, and in her disguise they mistake her for her lover and plunge a knife into her heart. After the deed carry it down to the seashore where the old man carry it down to the sea shore where the old man is waiting to dispose of it. The latter opens it and discovers the great mistake. He falls prostrate over the lifeless form of his daughter. Length, 771 feet.

THE DEADLY PLANT.—An old doctor is left guardian over his nephew and niece, who inherit a large fortune from their deceased parents. The will reads that the entire fortune will go to the surviving heir in the event of the death of the other, which makes the young man, who is a very selfish fellow, wish that his sister was out of the way so that he could have full swing at the whole legacy.

The uncle returns from an expedition to the woods, where he has been gathering herbs from which he makes some sort of medicine. One plant in the collection he describes to the young people as being deadly and this so interests the youth that he sets out to secure a specimen of same. He meets the old man on his way and the latter, becoming suspicious, makes up his mind to watch his ward. The youth, successful at last in securing a piece of the deadly plant, returns home and extracts the poison, and when his sister is not looking he pours some of it in her tea and leaves the house. Shortly after the girl is taken violently ill and is on the point of death when her uncle enters and, realizing at a glance the nature of her illness, administers an antidote, which soon revives her and in a short time she is entirely recovered. When the brother returns he appears to be astonished at the state of affairs and when accused of the crime he strongly protests his innocence, but the proofs are too strong and he is led away by the police with a serious charge pending against him. Length, 436 feet.

THE MINIATURE CIRCUS.—This artistically colored picture shows us the parents of another "Little Nemo" as they enter his play room and present him with a miniature circus. The little fellow plays with the puppets until, tired out, he falls asleep beside them. Next we see him dreaming that all the little dummies come to life and are performing in the ring. We see his dreams enacted before us and it is as interesting as though we are really witnessing a circus. We see the elephants doing some clever tricks, also the horses with their bareback riders, and the clown with his usual funny stunts. Finally an ostrich comes on the scene and plays all sorts of amusing pranks, and the child's parents enter the room and awaken him and, to his dismay (so real has been his dream), he finds all the toys just as he left them on the table. We see the little fellow as he describes to his amused parents the wonders he has seen in his sleep. Length, 639 feet.

MOTHER-IN-LAW BREAKS ALL RECORDS.—A young man is enjoying a hearty meal with his loving wife and her mother, the latter happens to be an awful bore, but he manages to make the most of the situation. Suddenly they hear the sound of an automobile at the door and go out to investigate, and, while the owner is repairing a break, the old woman climbs in and starts the machine, and, before any one can come to her assistance and

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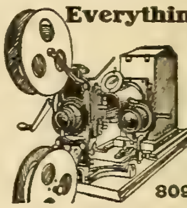

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stop it, away it flies down the street. The frightened woman manages to keep at the steering wheel, but not being skilled in the art of guiding the auto she creates a panic all along the course, smashing into a push cart which she upsets spilling the contents all over the street. Next she goes through a large painting that two men are carrying, then races along toward the railroad crossing where the gates are lowered and smashes through them. She then rides through a stable door, but fortunately comes out safely on the other side. Finally, after her exciting ride, she happens to get on to the course of a "New York to Paris" auto race and gets into the heat of the contest and finally winds up at the finish and is mistaken for one of the contestants. She wins the race and receives the prize amid loud cheers of the enthusiastic crowd. Length, 302 feet.

THE QUARRY MAN. A laborer in a stone quarry is seen leaving his wife and family and going to his daily toil, where it is his duty to set the fuse to the powder which blasts out the heavy rock. Something unforeseen happens to the fuse and it does not ignite the blast, so, after waiting for some time, the man goes up to investigate the cause of the delay. Suddenly there is a terrific explosion and he is thrown many feet away and severely injured. His companions carry him home and when he regains consciousness the poor fellow realizes that he has lost his sight. Being an able bodied man, the fact that he will now be helpless so preys on his mind, together with the thought that his wife is unfaithful to him, he asks his little boy to lead him down to the river. The blind man fumbles around and at last jumps into the stream and would have drowned but for the timely arrival of his wife, who plunges in after him and brings him safely to shore. She leads him home, and realizing that it was all done for love of her and sorrow over her unfaithfulness, she decides to devote her life to him, turning her back on the unworthy man who has caused the trouble and who is even now waiting to elope with her. Length, 574 feet.

THE MOHAMMEDAN AT HOME. The people of the Mohammedan religion are noted for their very peculiar customs, and in this picture we are brought in close contact with a few of the better class and we get an idea of their singular mode of living. In the first scene we see how the women make their toilet, paying strict attention to the covering of their faces. Next is the unique way the men receive their guests, showing their manner of salutation, taking coffee and all smoking the same pipe and drinking from the same cup of wine. After a prolonged conversation, all fall back and have a snooze. The detail of this picture is magnificent, showing the interior of their living rooms, which are most artistically decorated and beautifully furnished in a quaint style. Length, 380 feet.

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them out into the street. Their start in life is humble, but their home is happy, while that of the father is lonely. The next scene shows the girl and her soldier husband walking along the street. The young man leaves his wife for a moment, when an automobile dashes along, knocking her down. The auto is owned by her father. The old man gets out, recognizes his daughter and wants to take charge of her when the husband appears, waves him aside and takes his wife to their home. We find the young man waiting upon the invalid when the father enters and begs forgiveness. A happy reconciliation takes place and the picture closes with the father fondly embracing his daughter. Length, 885 feet.

SLIPPERY JIM'S REPENTANCE.—Judge Ford Sentences Jim to Ten Years.—In a court room, filled with spectators, witnesses, lawyers and officers, Judge Ford, stern, merciless but just, sits on the bench. Slippery Jim, poorly dressed, with hang-dog air, is in the prisoner's dock. His mother, an old, feeble woman, is watching the Judge anxiously. The jury enters and renders a verdict of guilty. Jim grasps his chair with a gesture of despair, while the old mother totters toward the Judge, holding out her hands pleadingly. He turns a deaf ear to her entreaties and sentences Jim to ten years' imprisonment. The condemned man is led away, and at the door turns and shakes his fist vindictively at the Judge, while his mother faints in an officer's arms.

Five Years Later.—Jim, in the convict's uniform, is sitting on his cot with his head resting in his hands. The keeper passes, looks in, speaks to the convict and then passes on. As the jailer walks away, Jim goes to the door and looks after him, then stoops down, takes a file from his shoe, jumps on his cot and files a bar at the window. Two of the bars are finally loosened. Jim ties the bedclothes together, fastens the end to the unbroken bar and climbs out.

Christmas Eve. Judge Ford Puts His Little Daughter, Heartsease, to Bed.—At the Judge's home the nurse brings his four-year-old daughter, a cripple, into the room. The father enters, undresses the child, arranges her stockings in the fireplace, sits beside her until she falls asleep and then goes out.

Slippery Jim Arrives to Pay His Debt of Revenge to the Judge.—Judge Ford, returning from Christmas shopping, enters his library loaded down with packages. He unpacks different ones, displaying toys and also a Santa Claus suit. He puts on the suit with a great deal of amusement, sits down to read and is soon fast asleep. Presently Jim comes to the window, peeps cautiously in, then softly enters. The Judge awakens, silently reaches for the revolver in his desk and before Jim realizes it, he is covered. The Judge goes to the telephone, keeping his revolver pointed at Jim all the time. Realizing that he is calling for help, Jim falls to his knees and begs for mercy, which the Judge scornfully and sternly refuses. He turns his head for an instant, Jim sees his chance, knocks the revolver out of his hand and chokes him into insensibility. Jim quickly binds the limp form, then starts in alarm as he hears a sound from upstairs.

Little Heartsease Believes She Hears Santa Claus.—The little child awakes, crawls out of bed, limps to the fireplace, looks around, trying to discover where the sound comes from. She locates it from the room below, limps eagerly down, opens the door and enters. Meantime in the library Jim is impatiently waiting, holding the revolver for instant use. He glances about the room, observing the Santa Claus suit and quickly dons it. The little girl entering, thinks that Santa Claus is before her, limps over to him with delight. Jim is uncomfortable and as the child holds up her mouth for a kiss, his better nature asserts itself. The little girl has found the soft spot in Jim's hard heart. The little innocent thanks him for the many good things, then as she falls asleep in his arms, Jim carefully covers her, looks at the child reverently and lifts his eyes to heaven in supplication. The Judge recovers consciousness, sees this act of kindness, takes Jim's hand in token of sincere friendship. Length, 565 feet.

CHRISTMAS IN PARADISE ALLEY.—It is Christmas Eve in the alley. A few pedestrians pass along, carrying Christmas packages, then comes the orphan newsboy, ragged, cold and hungry. He tries to sell his papers, but is unsuccessful and sits down on a doorstep sick at heart. Two East Side ruffians stop nearby, planning a holdup. They point up the alley, where a fashionably dressed woman is distributing Christmas gifts to the poor. As she goes further up the street, the ruffians following, the boy comes from his place of concealment, finds a policeman and both hide in a doorway. As the thugs attack the woman, the policeman beats them off and they make a hasty retreat. At this moment an old humpbacked man comes along. He is the newsboy's uncle and live upon the earnings of the boy. When he finds tha the orphan has sold no papers he strikes him wit a cane and drags him off to their wretched home Here again the old man beats the boy and send him to bed without supper. The boy hangs hi stockings in the fireplace, then writes a note t Santa Claus as follows:

> Dere Santy—
>
> Flat Noezd Mulligan sez dere ain't no Santy Claws, but dere is. I seen his pictur in a book. Pleas bring me a gun, sum nu close, a watch, and sum cigaretts. Yurs trule,
>
> Jimmy.
>
> P. S.—Look out fer dat hole in me stockin.

He then falls asleep and dreams that a fairy appears in the room. At a wave from her wan Santa Claus comes from the chimney. Another pass and the boy is clothed in a new suit and surrounded with toys. Santa takes a box of cigarettes from the tree and Jim drops everything to take them. As he does so, everything disappears and the boy finds it is only a dream. His uncle comes into the room, beats him for being awake and is still threatening him when a knock is heard at the door. The old man opens it and the wealthy woman of our first scene, followed by her coachman enters the room. She tells the old man that the boy saved her from an attack by ruffians and that she wishes to reward him. The old man's manner changes and he pats his nephew affectionately on the cheek. The woman thanks the boy, showers presents upon him and then leaves. The old man, smiling at their unexpected good fortune, bids the boy a fond good-night, rubs his hands gleefully and goes to bed. The boy sits down and writes this letter to Santa:

> Dere Santy—
>
> Much oblige fer sendin de kind lady to me. I'll be a gud boy and I won't smoke eny more cigaretts, honest I won't. Yurs trule,
>
> Jimmy.

Then he inspects his presents and puts on his new clothes. Length, 355 feet.

A SUMMER IDYL.—A young country girl and her sweetheart are making love to each other as the girl's father comes from the house and tells of the approach of some visitors. A very pretty and stylishly dressed city girl soon arrives and is warmly welcomed by the farmer and his family The country lover is much impressed by the visitor's appearance and is evidently seriously smitten. His sweetheart notices this new infatuation with grief and alarm. The following day the city girl is sketching under a tree, the young farmer watching her adoringly, while from behind another tree the slighted country girl is watching sorrowfully. The young man makes love to the city girl, to which she offers no objection, although it is apparent that she is merely leading him on. A month passes and the time arrives for the girl to return to the city She bids good-bye to the farmer and his family The young countryman picks up her baggage and carries it to the station. The train pulls in and a citified man alights. The girl rushes into his arms, ignoring completely the young farmer. The latter stupefied, stares at the city fellow, then realizing what it means, that he has been but a dupe, drops his head in despair. As the train pulls out, the girl and her companion turn and laugh derisively. The young countryman staggers away, returns to the farmhouse, where his former sweetheart is sitting on the porch, heartbroken. He kneels beside her, tells the whole story, begs her forgiveness and asks to be taken back. She is only too happy to do so and the past is buried in their present happiness. Length, 300 feet.

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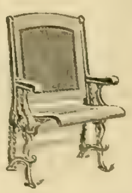

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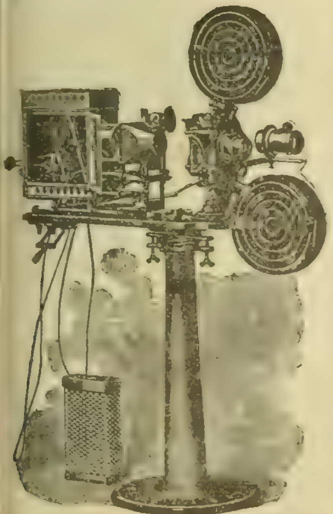

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Dec. 4—Miss Sherlock Holmes (Dramatic)........600 ft.
Dec. 4—The Old Maid's Temperance Club (Comedy) ....300 ft.
Dec. 9—The Tale the Ticker Told (Dramatic)....900 ft.
Dec. 11—The Angel Child (Comedy) ....900 ft.
Dec. 15—Cocoa Industry, Trinidad, B. W. I. (Industrial) ....850 ft.
Dec. 18—The Street Waif's Christmas (Serio-Comic).900 ft.
Dec. 22 An Unexpected Santa Class......................900 ft.
Dec. 25—Turning Over a New Leaf (Comedy).......900 ft.

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Nov. 25—The Impersonator's Jokes (Comedy)......550 ft.
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Dec. 2—The Somnambulist (Dramatic)............825 ft.
Dec. 2—The Obstinate Tooth (Comedy)...........165 ft.
Dec. 9—Christmas Carol ....1000 ft.
Dec. 16—The Installment Collector (Comedy).......550 ft.
Dec. 16—A Battle Royal (Comedy)................396 ft.

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Dec. 3—Hobo's Dream (Comic).....................675 ft.
Dec. 3—Lady Barbers (Comedy)....................275 ft.
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Nov. 25—L'Arlesienne (Dramatic) ....1048 ft.
Nov. 27—Crack Riders of the Russian Cavalry (Military) ....413 ft.
Nov. 27—The Substitute (Comedy)..................531 ft.
Nov. 28—The Vagabond (Comedy)..................544 ft.
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Nov. 30—Her Flowers (Comic).......................475 ft.
Nov. 30—The Magic Handkerchief (Magical)........492 ft.
Dec. 2—A Dear Old Grandma (Dramatic)..........549 ft.
Dec. 2—Nature Fakir Comes to Grief (Comedy)....351 ft.
Dec. 4—The Jealous Fisherman (Dramatic)........495 ft.
Dec. 4—Paris as Seen from a Height of 2600 Feet (Educational) ....452 ft.
Dec. 5—Modern Magic (Comic) ....393 ft.
Dec. 5—Surprise Package (Comedy)...............512 ft.
Dec. 7—The Clown's Daughter (Dramatic)........771 ft.
Dec. 7—Rubber Heels (Comedy)....................236 ft.
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Dec. 11—The Miniature Circus (Comedy)............639 ft.
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Dec. 18—The Smuggler's Daughter (Dramatic).....636 ft.
Dec. 18—The Bee and the Rose (Comic)..........344 ft.
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Nov. 19—The Hidden Treasure (Dramatic).........950 ft.
Nov. 26—On Thanksgiving Day (Dramatic)........1000 ft.
Dec. 3—A Dual Life (Melodrama)...................500 ft.
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Nov. 21—A Tale of the Crusades (Dramatic)......455 ft.
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Dec. 12—Christmas in Paradise Alley (Dramatic)...355 ft.

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Nov. 24—A Woman's Way (Dramatic)..............676 ft.
Nov. 27—The Clubman and the Tramp (Comedy)....994 ft.
Dec. 1—The Valet's Wife (Comedy)...............508 ft.
Dec. 4—Money Mad (Dramatic)....................684 ft.
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Dec. 2—A Sinner ....495 ft.
Dec. 2—Dummies on the Spree......................302 ft.
Dec. 9—Sherlock Holmes .,.........................1140 ft.
Dec. 16—Changing of Souls (Comedy)..............475 ft.
Dec. 16—The Spring Lock (Comic)..................351 ft.

WILLIAMS, BROWN & EARLE.

Nov. 12—When Women Rule (Comedy).............600 ft.
Nov. 12—Jack in Letter Box (Comedy)..............300 ft.
Nov. 25—Kind Old Lady (Comedy)...................395 ft.
Nov. 25—Soldier's Love Token (Dramatic)..........500 ft.

Independent.

FILM IMPORT AND TRADING COMPANY.

Dec. 2—Devils in the Farm (Comedy)............
Dec. 2—Every Age Has Its Troubles (Comedy)....
Dec. 19—Misdeeds of a Tragical Past (Dramatic)..

Popular Songs.

A. L. SIMPSON.

As the Years Roll On.
Billy Dear.
But You, My Queen.
Childhood.
Come Kiss Yo' Mammy Good-night.
Daddy's Little Tomboy Girl.
Down in Jungle Town.
Everybody Loves Me But the One I Love.
Germany.
Hoo! Hoo! Ain't You Coming Out To-Night?
Hurrah! for Uncle Sam.
I'm Tying the Leaves So They Won't Come Down.
I'm Afraid to Come Home in the Dark.
In Monkey Land.
It's Only Me in My Nightie.
I Don't Want the Morning to Come.
I Will Always Love You, Sweetheart.
I Lost My Heart When I Saw Your Eyes.
I Love You as the Roses Love the Dew.
M-u-m Is the Word.
Over the Hills and Far Away.
Roses Bring Dreams of You.
Sweet Rosie May.
Sunbonnet Sue.
Some Day, Sweetheart, Some Day.
Some Heart Is Sighing.
Sweetheart Town.

DEWITT C. WHEELER.

There Never Was a Girl Like You.
Playing School.
Dear Heart.
Don't Go Away.
Take Me Out to the End of the Pier.
You Will Have to Sing an Irish Song.
You'll Do the Same Thing Over for the Old Red, White and Blue.
We're Growing Old Together.
No One Knows.
Rainbow.
When Night Falls, Dear.
In Mem'ry of You, Sweetheart.
It Looks Like a Big Night To-night.
Mandy Lane.
Stars of the National Game.
The Little Old Red School House On the Hill.
Good Evening, Caroline.
Swing Me Higher Obadiah.
Roguish Eyes.
Wont You Let Me Call You Sweetheart?
O'Brien Has no Place to Go.
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Your Picture Says "Remember."
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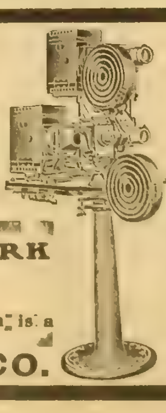
There's a Fleet on the Sea.
Under My Merry Widow Hat.
Move On, Mr. Moon.
I Lost My Heart When I Saw Your Eyes.
Let Me Call You Sweetheart Once Again.
I Could Learn to Love You.
When the Robin Sings Again.
Twilight Down in Dixie.



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Vol. 3 DECEMBER 19 **No. 25**

Editorial.

THE FILMS.

We have in our hands a communication from an exhibitor complaining that an exchange with whom he had a contract for first run service frequently skips him on the first day. We were requested to find out if possible the release days for films of a certain manufacturer, and learn if the concern does not ship its subjects to the exchange complained of in time for their use on the days of release. We were requested to look up several other matters which we hardly think come within the province of a trade journal. However, we undertook to learn, in a general way, if practices of the kind were indulged in, and were surprised to have this explanation offered us by an exchange: "The case is just this. I have a first run customer who unfortunately changes his programme on Sunday. Now, Sunday is our great feature day. I can get a week's price for first run films for Sundays only. Now, why should I give that up when I only get little more from the first run customers for a whole week?" The only answer is that a bargain is a bargain, and if so much is made on the one special run it would seem sufficient is made to buy more films. At all events, the first run customer deserves what he has bargained for.

Constant complaints are being made of the duping of films and the culprits make no distinction between Independent and Association goods. The latest makers who have suffered from the imposition are Selig, of Chicago, Kalem, of New York, and Lubin, of Philadelphia. It is said that sufficient evidence has been gleaned for action by the licensed manufacturers at its coming convention.

PATHE AND THE ASSOCIATED MANUFACTURERS OF EUROPE.

The note in our last issue that M. Charles Pathé had declared himself against the proposed syndicate of manufacturers seems to have been taken by many of our readers to apply to the American field. The wish may have been father to the thought in some cases, but it should be well understood by this time that Pathé is the backbone of the American Association and that his relations with the other members of the circle are such that his sudden breakaway may neither be feared nor hoped for.

Manufactuurers on the other side of the great pond, however, do not have such a bond of unity, and consequently the condition of the trade abroad has forced them to swallow their individual pride, forget for a time the jealousy and rancour which exists, and try to get together to form an association for mutual protection.

Not feeling the need of co-operation, Pathé has held aloof from these conclaves, at which some weird schemes for the salvation of the group have been evolved. When the others had agreed upon some scheme, a delegation waited upon M. Pathé to get his co-operation, and his answer was in the form of a letter which arrived too late for publication last week, but of which the following is the sentiment in free English translation:

Vincennes, November 12, 1908.

President, French Manufacturers' Association:

Dear Sir—Replying to your favor of the 11th inst., I confirm in writing the reply I gave you when you interviewed me on behalf of your company.

We are not free to affiliate with your association on account of agreements that we have with other concerns. Moreover, what advantages could you expect from our affiliation? None. This industry is not merely suffering from a slight indisposition. It has reached a crisis that any one, without being a prophet, could have foreseen for some time past. Any remedy must be drastic, or else the victims will find relief only in the grave. It is the services of a surgeon that are required, not that of a doctor.

By this I mean that the over production far exceeds the demand. In this business we are experiencing, even to a greater extent, the depression felt last year in the automobile industry. The films now being produced are about twice as much as are needed to supply the demand.

Do you expect to find among your members any with such a spirit of self-sacrific that they may be induced to curtail their output or to commit business suicide? For my part I am not willing to sacrifice myself and it would be uncharitable for me to expect it of others.

Believe me, we must be patient. The impending consequences of the past cannot be avoided by any measures that you may now adopt. Those who believe that they can remedy the situation by increasing the sale price or by suppressing the sub-renters are making a great mistake. The root of the evil lies deeper, no palliative remedy will avail. Relief can only be obtained by the inevitable collapse in the near future of some concerns which have been promoted as stock jobbing schemes rather than as industrial enterprises.

The association which you represent should have no interest in delaying these impending failures, as they would diminish the ranks and facilitate the preparation of an agreement in which we would not fail to be interested.

CHAS. PATHE.

Any one who is conversant with the conditions existing in France and Great Britain could not have expected a different answer from Pathé, but the promoters of the combine were not daunted, and, after several more sessions, Pathé outlined the conditions on which he would be favorable to the association. We are this week informed that Pathé has signified his willingness to ally himself with the syndicate if they can be guaranteed the support and allegiance of certain outside interests.

M. Pathé defines the foreign situation in a nutshell when he says that the malady "needs a surgeon and not a doctor." The disease is over-production and he intimates that if some of the struggling concerns are not killed off they will die a natural death. There is food for reflection here to the advocate of free trade, the ranter against monopoly, the advocate of the open market and the screecher for freedom. Under pain of being branded as an advocate of trust methods, let us ask the reader to imagine, if he can, what would be the condition of the moving picture business in this country if every man who had worked in a motion picture studio long enough to pick up the tricks of the trade and earn enough to purchase a camera should break away and, with an employee from some other concern, start a new film producing plant. (This, we are informed, is the basis of many foreign concerns.) Imagine the mass of stuff that would glut the market inside a year. And who would be the gainers? Not the public. Not the budding artists or financiers who would temporarily profit by the new capital they would induce to be invested. What would be the result? There would be panics and failures among the trade, and the weaker manufacturers would suffer more than they are at present doing in Europe. Prices would fall and with them the quality and the demand. It is not necessary to look to the foreign situation for an answer to the question. Parallel cases in American mercantile history are plentiful which will clearly foreshadow what would be the outcome.

And this is not advocating monopoly because that imperils the business at the other extreme, but shows the need of a board of trade control with sufficient power to check wildcat competition, curb monopoly, and at the same time foster and encourage legitimate merit and enterprise.

THE PRUNING HOOK NEEDED.

It is gratifying to see that the Film Service Association has taken in hand the prosecution of the parties in the southwestern States accused of defrauding film renters of both their rentals and property. Heretofore the suffering renters have personally prosecuted the cases. As the decisive prosecution of such offenders is in the interest of all its members, if only for example, the Association has taken a commendable step.

UNREASONABLE CRITICS.

Some of the critics who are continually harping upon "the possible ill-effects of moving pictures upon the minds of children" should leave their cozy firesides once in a while and see the other side of the situation. They would find the nickelodeon doing some genuine missionary work. Many a friendless man, woman and child find a pleasant hour or two within its shelter and in it find a gratifying substitute for the barroom or some worse place. If some of these people would think more of the good that can be done through this innocent amusement they would establish stations where the wanderers could procure tickets of admission to nickelodeons, thus affording each unfortunate an hour or two of innocent pastime and a diversion from the path of evil ways.

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THE SECOND ANNUAL MEETING OF THE FILM SERVICE ASSOCIATION.

It is of great importance that every member of the Association attend the second annual meeting, which is to be held in New York City on January 9th, and to that end arrangements have been made with the different railroads for a reduced fare. The best rate that can be obtained is one fare and three-fifths for the round trip and to those who have to come from a great distance the saving is considerable—at least enough to cover Pullman accommodations. For example, the fare from Detroit to New York is $15. The full fare must be paid on the going trip, and a certificate asked for from the ticket agent. At the meeting this certificate is validated by a representative of the railroads and if it is presented when the return ticket is purchased the three-fifths fare is charged. In the case of Detroit this would be $9, a saving of $6, or equivalent to the charge for a Pullman berth both ways. This rate cannot be obtained unless 100 certificates are presented, therefore no one should neglect to ask for the certificate. The privilege is open to all film renters and manufacturers of moving picture supplies, members of their families or employees, also any exhibitor who may desire to be on hand at the meeting on the 9th of January, 1908.

INSTRUCTIONS.

A reduced rate of one fare and three-fifths on the certificate plan has been secured for persons attending the meeting of Film Service Association and Associated Manufacturers of Moving Pictures, New York City, January 8-15.

The following directions are submitted for your guidance:

1.—Tickets at the regular full one-way first-class fare for the going journey may be secured within three days (exclusive of Sunday), prior to and during the first two days of the meeting. The announced opening date of the meeting is January 8, and the closing date is January 15, consequently you can obtain your going ticket and certificate not earlier than January 5 nor later than January 9, except that from stations from which it is possible to reach place of meeting by noon of January 10, tickets may also be sold for morning trains of that date. Be careful that, when purchasing your going ticket, you request a certificate. *Do not make the mistake of asking for a receipt.* ASK FOR A CERTIFICATE.

2.—Present yourself at the railroad station for ticket and certificate at least 30 minutes before departure of train on which you will begin your journey.

3.—*Certificates are not kept at all stations.* If you inquire at your home station, you can ascertain whether certificates and through tickets can be obtained to place of meeting. If not obtainable at your home station, the agent will inform you at what station they can be obtained. You can in such case purchase a local ticket thence, and there purchase through ticket and secure certificate to place of meeting.

4.—Immediately on your arrival at the meeting present your certificate to the endorsing officer, Mr. Percy Waters.

5.—It has been arranged that the Special Agent of the Trunk Line Association will be in attendance on January 9 and 10 from 9 a. m. to 6 p. m., to validate certificates. *A fee of 25 cents will be charged at the meeting for each certificate validated.* If you arrive at the meeting and leave for home again prior to the Special Agent's arrival, or if you arrive at the meeting later than January 10, after the Special Agent has left, you cannot have your certificate validated and consequently you will not get the benefit of the reduction on the home journey. *No refund of fare will be made on account of failure to have certificate validated.*

6.—So as to prevent disappointment, it must be understood that the reduction on the return journey is not guaranteed, but is contingent on an attendance at the meeting of not less than 100 persons holding regularly issued certificates obtained from ticket agents at starting points, showing payment of regular full one-way first-class fare of not less than 75 cents on going journey.

7.—If the necessary minimum of 100 certificates are presented to the Special Agent, and your certificate is duly validated, you will be entitled, up to and including January 9, to a continuous passage ticket by the same route over which you made the going journey, at three-fifths of the regular one-way first-class fare to the point at which your certificate was issued.

THE ANNUAL MEETING of the Film Service Association will be held in New York City on January 9.. As important business will be transacted and several vital questions come up for consideration, it is desired that every member of the Association be present or represented.. This meeting should have occurred on December 12, but as the questions to be considered would not be in shape by that time, and their import would have necessitated calling another meeting within a month, the Executive Committee wisely postponed the regular annual meeting.

HOW CAN THE CONGESTION OF SHOWS BE AVERTED?

As the time for holding the conventions of the Edison Licensed Manufacturers and the Film Service Association approaches we find many in both spheres actively engaged in framing propositions they intend to bring before the respective bodies next month. The latest project which seems to have received the greatest boost, seems to have attained its start in the northwestern part of the States. It seems the nickelodeons have been multiplying in that section much faster than the box-office receipts and a movement has been inaugurated to try and limit the number of such places of entertainment. A film rental Northwestern agency is credited with having circulated a very lengthy communication favoring this idea. While we have not been favored with a copy of the paper, sufficient has been learned to give our readers a general idea of what the movement seeks.

In brief, the circular claims that the overcrowding of certain towns and cities with five-cent theaters has taken profits away from the original investors in such amusement places and leaves no room for a credit balance for those who have squeezed themselves into the field. The means of relief proposed are that the manufacturers get together like the various theatrical trusts and so schedule affairs that only a certain number of such places can be conducted in cities and towns, the quota to be in proportion to the population of the respective places. Any objections on the part of the film exchanges and manufacturers are anticipated by the argument that if the number of places are restricted the former will get proportionately higher prices for rentals and when they get more money with which to make purchases the manufacturers will sell more films.

There can be no doubt that if properly arranged and carried out the scheme will make money for some people, but at best it is by no means a new or novel idea. To our mind it looks like an effort to establish a short cut to fortune-gleaning by a policy of restriction which is too premature and crude to be successful.

No one can dispute that if there were less nickelodeons in existence the smaller number would to-day be making proportionately more money. If a small town that now boasts of having six or seven picture places had but three or four, the proportionate division of the business very naturally would be greatly to the advantage of the latter. But how is this to be accomplished? It will be a far more formidable task than the promoters imagine, and can only be accomplished, if at all, by the hardest and most systematic kind of work, and we believe that after it has been accomplished the exhibitors or renters who favor it will have unwittingly helped the manufacturers to attain the strategic position leading to direct rentals by them to the exhibitors. Some of the latter may say that is just what they want; that the cutting out of the middle-man's (the renter's) share in existing transactions will bring them cheaper rental prices. Such will not be the case. The cutting out of the middleman would only put the manufacturer to so much more expense to reach and serve the exhibitor, and this expense could not be incurred and existing prices lowered. We fear they would be raised in more instances than they would be even sustained. With the exchanges cut out, competition in rental prices would be wiped out, and when conditions reach that stage the man who pays the piper must look out. Threats to go to another manufacturer will not avail, for all may rest assured that should such conditions materialize there will be a better understanding between the manufacturers as to taking each other's customers than the exchanges have shown. The only threat left is to give up business, in which case the manufacturers may retaliate by becoming direct exhibitors and give the laugh to those who thought they were pulling the bottom out of the market for films.

If the exchanges and exhibitors want to improve conditions they must do it through conservative, systematic and intelligent action. To appeal for a direct restriction of the number of picture theaters in proportion to the population and available business in each place sounds too heroic. We do not pretend to say that such an end cannot be attained. Far from it. Ever since the picture boom set in, the warning has been sounded that too many rash and irresponsible people were getting into the business. They reduced the well-earned profits of the conservative investors, gained only a hand-to-mouth existence for themselves, and in many, many instances have dragged the business into disrepute.

We stand ready at all times to champion the cause of every bona fide film exchange or exhibitor and will at all times point out to them the dangerous shoals that lie in their path, as we have tried to do in this case; and our claim is, that to attain what the existing movement is merely floundering at, less radical steps should be taken. Let us suggest that the Film Service Association members who have been loyal to their obligations, and who have not embarked in the business for the profit it may bring in a few months, insist that the field be cleared of the cut throat exchanges. This point having been gained, let the victorious exchanges stand together with a determination to refuse to deal with the class of exhibitors that are continually bringing the business into disrepute and provoking conflicts with the municipal authorities. Let them determine to raise the standard of the business and not stoop to a form of competition that brings them in contact with a line of trade that has its sole foundation on the nickels that go into the box office. This is the kind of campaign that ultimately wins the field for the people who are in it to stay. With the riff raff driven out, the bona fide exhibitor will do business that will enable him to pay for better service. Working up the line, the legitimate film exchange will need, and have, more money with which to buy, more new films; a condition of affairs that cannot fail to invoke the support and good will of the manufacturers.

This is the only kind of restrictive policy that to our minds seems capable of success, with fairness to all the good men who are engaged in the various branches of the business. One thing in its favor is that it does not bear the monopolistic earmark of the agitation that comes from the Northwest.

AN INTERVIEW WITH J. STUART BLACKTON.

"Yes, I am glad to get back again to America," said J. Stuart Blackton, who, with Mrs. Blackton, arrived last week on the Lusitania. "This is the country to live in and—for motion pictures. France may be the cradle, but America is the home, as it is the birthplace, of motion pictures."

"Then you are not over enthusiastic over the trade conditions in Europe?"

"Yes, and no. I am satisfied with the progress our European branches are making, and the general activity supports the theory that motion pictures are here to stay as the people's entertainment, but I deplore the way in which much of the business is handled in Europe. They need a few men like Lubin, Keith & Proctor, Fox and a few of our great amusement promoters to show them what a moving picture theater is. They need a rental system such as we have here, with a few hustlers like Laemmle and Swanson to get after the business and build the theaters if they cannot otherwise be had. The way in which the little shows in Paris are crowded proves that the patronage is there, and enterprise is only lacking to treble the volume of business.

"Over there an exhibitor drops into the exhibition room of a manufacturer and after seeing on the screen perhaps a half-dozen subjects, he may select one and pass on to the next manufacturer. They buy as little as possible and these films are run the entire week, then the showman swaps reels with his nearest neighbor or subrents, and this is repeated down the line as long as the films hold together. In going the rounds one is certain to run across some subjects that he has seen in a different theater the previous week. If this is annoying to a stranger, what must it be to the habitue?"

"How are the shows conducted otherwise?"

"On a high plane. I have no criticism to offer, only that the seating and furnishings are not up to the standard of Americans. In the better class places a really good show is given. Parties in evening dress patronize these places and the moral tone is vastly superior to that of the usual Parisian comedy or variety theater. In the moving picture shows that I visited, nothing was shown that was off-color, whereas Mrs. Blackton and myself left more than one theatrical performance in disgust. In discussing this with others who have noted the same characteristic I have come to the conclusion that the strong stand taken by the American public and the American importer against lewd or suggestive pictures has had a world-wide influence."

"What is there to this talk of an association of European manufacturers?"

"A movement is afoot to effect an agreement, but it is thwarted by jealousies. The condition has been forced upon the European manufacturer, and if some arrangement to regulate the trade is not arrived at, many of the foreign manufacturers will go to the wall. Their output and outlet do not keep pace with their expenses. Some would not exist if it were not for their export trade. The field is overcrowded with mediocre talent. Some are struggling along from lack of capital. The competition is not stimulating, but killing."

"Do you think that the manufacturers in this couuntry will eventually sell or rent direct to the exhibitor?"

"I do not expect it and do not wish it. This is proved by the fact that we are now arranging to dispose of our rental department so as to concentrate our energies in the manufacturing line. Manufacturing and vending are two distinct lines of trade; moreover, the business has grown to such proportions in this country and the territory to be covered is so vast that the middleman is a necessity."

"Judging by the activity around the Vitagraph factory and the number of new buildings being erected, you evidently expect a long lease of life for the moving picture business?"

"Yes, it is but in its youth. The demand is increasing and we are prepared to cope with the demand. I return to find four studios instead of two, and sites are in reserve for others as they may be needed."

"Have you anything in view to keep up the interest if it is found that the public should tire of motion pictures?"

"Since the world began, pictures have been a source of interest and enjoyment and education, and they will continue to be so. But you may like to know that our foreign and home mechanical departments have been working on a synchronizing mechanism for talking pictures which is now perfected, and we may enter that field when we consider the time ripe. Heretofore there has been no perfect means of synchronizing the sound and the motion of the lips. We have perfected an automatic electrically controlled device which will correct any deviation in less than a second, even if purposely thrown out of unison. Also we expect to produce the work of noted playwrights by actors of world-wide fame. The time is coming when the moving picture play will cater to a different class, who will pay higher prices to see high-class motion pictures in high-class theaters. The Vitagraph Company will not be behindhand in furnishing the programme necessary for this upward and onward movement."

THE FLY-BY-NIGHT.

Complaints have been lodged with us against J. G. Hollingsworth & Co., or The American Amusement Company (a party by the name of Tisdale signing some of the correspondence), that they are renting films from several exchanges and never returning them. One rental house shipped on their order, two reels to Tyrone, Pa. The express company says that the goods were re-shipped from Tyrone to Butler, Pa., and that one of the parties interested in the concern had his trunk shipped from there to Jamestown, N. Y. Several people would be thankful for any information that would lead to their recovering possession of their property.

FILMS STOLEN.

Savannah, Ga., December 18th.—Between two and three thousand dollars' worth of films were stolen from the Criterion Theater last Tuesday night. The pictures were those of the Grand Prize Race at Savannah and had just been run that day, and those of the New York to Paris race and the Dieppe race of 1906. The pictures belonged to Miles Bros. Company and to the Birmingham Film Exchange. In the theater there were three films of the Grand Prize Race and only one of these was taken. The exact amount of films cannot be given out yet, as Mr. Lucas, the Southern manager of the company, will have to check up first. He places the loss between $2,000 and $3,000. A reward of a hundred dollars has been offered by Mr. Lucas for the name of the thief or any clue that will lead to the recovery of the films.

Radiography has made remarkable progress during the past two years, thanks to the improvements in plates and films. Now the human body can be radiographed so quickly that motion pictures are practical and several organs of the body as well as the bones can be seen and followed in their different functions. The pulsations of the heart or the motions of the bones in the foot can be certified and this is of great value to medical science. Dr. Rosenthal, of Munich, claims that he has photographed the heart of a living person.

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.

Group of Kalem Company actors now operating in Florida.

THE SUNNY SOUTH IN MOTION PICTURES.

Motion pictures of real Southern scenes, taken among the palms and moss-covered pines, will soon be shown all over the country. The Kalem Company, of New York, is responsible for this enterprise. Several months ago Mr. Marion of the Kalem Company and Mr. Olcott, a stage manager, made a trip to Florida for the purpose of making the necessary arrangements. With the assistance of Mr. A. S. Hoyt, proprietor of the Pastime Theater, of Jacksonville, they secured a lease of "Roseland," a beautiful estate on the St. John's River. On this estate is to be found almost everything that is dear to the heart of the artistic producer—an old-time mansion, with all its original setting of negro cabins, etc.; a big wharf with all kinds of boats, fronts the estate and within easy reach are turpentine stills, orange groves, banana plantations, and every feature of Southern life that might be required. The company is headed by twelve of the most experienced artists in the moving picture line and their work is in charge of Mr. Sidney Olcott. We reproduce a photograph of the group of actors taken against a rich background of tropical foliage. The first production of this company will be issued by the Kalem Company next week and will be entitled "A Florida Feud; or, Love in the Everglades."

NEW MUSICAL WONDER.

A One-Man Orchestra Combination.

Managers of moving picture shows should be interested in the advertisement on another page of a new piano orchestra attachment, consisting of a combination of five instruments, all under the easy and perfect control of one musician. It consists of snare drum, bell piano, bass drum and cymbals in conjunction with any piano, and a good pianist can master the combination with short practice. We have heard it operated by a blind pianist, with wonderful effect, like that of an eight-piece orchestra, but he was a musical genius. It showed, however, that the outfit was capable of doing all that is claimed for it and the result is entirely up to the musical capacities of the performer. The snare drum is electrically controlled and operated with the right foot; the bass drum and cymbals are placed behind the piano and operated by the left foot; the bell piano, which has a range of two octaves, is placed under the keyboard of the piano proper, to the right of the pianist, like the arrangement of a two-manual organ. The outfit can be attached to any piano in fifteen minutes and is well worth the price asked. Particulars may be had from E. J. Perry, 43 West Sixty-sixth street, New York.

ILLUSTRATED LECTURETTES.

Scott & Van Altena, 59 Pearl street, New York, announce that they have in readiness a lecturette on "Japan." This is a subject that is of interest and lends itself to the beautiful coloring which is distinctive of this firm of slide makers. From Williams, Brown & Earle, of 918 Chestnut street, Philadelphia, Pa., we have also received a booklet describing a series of illustrated lectures, for which motion picture films are also supplied. These will be further noticed in our next number.

WATCH YOUR ILLUSTRATIONS.

As has been pointed out in these columns before, not all ong illustrators are careful what pictures they use. Freuently the pictures have no connection with the words at ll. An amusing instance was noted the past week. In a ong was a reference to a steamboat on the Suwanee river. he picture shown represented a steamboat sailing merrily up e Hudson with the Palisades towering in the background. was so incongruous that many in the audience noticed it.

As a suggestion this picture could have been made subantially accurate had it been a steamboat sailing up a nall stream with woodlands for a background. It is not ssumed that all these illustrations are absolutely true to the bject named, but they could be made to interpret the words the song. Certainly the picture of the Palisades with a eamer in the foreground did not correctly interpret that ne of the song in question.

SOME FILMS IMPROVED.

In going about the city one frequently sees films repeated hich have previously been shown elsewhere. While this no violation of the ethics of the profession it is interesting note that in some instances the film has been improved. n instance is the comic, "I Have Lost the Ball," referred to these columns some weeks ago.

Originally the ball rolled into the water from a bridge and en suddenly jumped from the water to the bridge again, a ost unnatural thing for a ball to do, and the film was marred y this one thing because it was so impossible. As the film shown now this feature is taken out and the ball goes rough only one impossible operation. It rolls up a steep ank in one place, equally as impossible as the other. That art could be taken out with benefit to the film.

The comics which reproduce stage magic are legitimate ecause they are intended to represent impossible things, d they are amusing for that reason. But in those which not aim at the magic and impossible the introduction of ch features mars the films and reduces the attractiveness exhibiting the clearly impossible.

Improbable acts are always interesting. Even though they em absurd, one cannot certainly say that they could not appen. But the clearly impossible imposes upon the creditv of the audience and scarcely ever do they raise a laugh. omics made up of funny situations such as one sees about im daily, like falling into a brook, for example, will create laugh every time, when the overdone and strained comics ill scarcely evoke a smile. It seems as though the cue as plain enough for any manufacturer to follow. And it ould seem, too, that there are plenty of comic incidents hich can be worked up without resorting to and reproucing what is clearly impossible.

WHICH IS IT?

Some say that the moving picture show
  Is merely a passing fad,
Like the bicycle days or the ping-pong craze
  Or the toys of some young lad;

Others say it is here to stay,
  Until some genius proves
That he can provide more fun on the side
  Than the life-like picture that moves.

HARRY M. TRILLING, Chicago, Ill.

A gratifying spirit seems to exist between the Vitagraph ompany of New York and its employees. Mr. J. Stuart lackton, secretary of the company, returned from a comined business and pleasure trip to Europe on the 11th inst. nd the following night about seventy of the company's mployees tendered him a testimonial banquet. All the offiers of the company were present and they broke bread and rank wine with representatives of every department of their usiness. Actors, camera men, scene painters, mechanics f various grades, photographers who handle the films after hey pass into the printing and developing departments, ffice forces, and all—all but the ladies employed by the ompany—mingled in good fellowship for several hours. he addresses made indicated that much of the Vitagraph ompany's success has been due to the respect held for each ther by employers and employees.

THE VAUDEVILLE OFFERINGS.

At two theaters the vaudeville offerings have been much better during the week just closed than those of the previous week. At another there was one act which ranked as high as any of the previous week. The rest were not better. As a whole, however, the vaudeville was better than the previous week and the audiences showed their full appreciation of this by the liberal applause which was given the actors whenever they appeared.

Apparently managers are striving for a steady improvement in their acts, and the fact that each week shows some acts, or, as during the week just passed, a number of acts, which rank ahead of those which have gone before, is sufficient evidence of the intention to offer as good as is obtainable. And, as has been pointed out before, this is the only way to attract and hold satisfied and large audiences.

THE SONGS.

A notable improvement was seen in the quality of the songs of the week, but not as much can be said of the illustrations. The criticism applies to only a few, however, which is fortunate. Some of the illustrations are the best that have been shown. But in two or three instances the quality fell below the average.

One house keeps its regular singer. He is a drawing attraction, and not a few of his friends go in merely to hear him sing. Other houses change singers each week, or occasionally as the case may be. A good singer, once engaged and familiar to the patrons of a house, ought to be kept. The songs can be made in this way an attraction which is impossible otherwise.

The steady improvement in the songs the past few weeks has created a good deal of favorable comment, and this feature is coming to be much more attractive than it was formerly.

HANDLING SLIDES.

Little things make or mar an exhibition in which illustrations to be seen at a certain time form a part of the programme. Where there are lectures or lecturettes, as there are in some theaters, it is necessary that there be perfect consonance between the speaker and the operator, otherwise the effect of the lecture and its illustrations are lost. In other words, unless the pictures appear on the screen at the proper time the audience gets mixed and doesn't know what to expect.

Last week there was a good deal of that thing at one theater. The speaker at one time was describing a sugar plantation when a valley destroyed by Mont Pelee was on the screen. The speaker was partly at fault. He didn't

Something similar happened again early this week, but it was a different speaker. He began to talk about Rome and pictures of Constantinople were shown. He spoke very sharply to the operator and left the stage.

These are little things, but they are more or less annoying, and when an audience once becomes annoyed in that way they spread the news to others and ultimately the theater suffers.

MORE ELEVATING PICTURES DESIRABLE.

There are, of course, many exhibitions in the moving picture line that give praiseworthy entertainments; but there are very many more that pander to low passions and have nothing but the dollar in sight, and think of nothing but "the film which will draw the biggest crowd without pulling the house into the police court." If the moving picture is to be made "an agent for the good it can undoubtedly do something will have to be done about the class of pictures exhibited." . . . "Now it is up to you. When you go to a vaudeville house and see a picture show concluding the entertainment, write the owner a line. Say what you liked and what you didn't like. . . . What are you going to do?" . . .

"To see an Indian bind his captive and drag him swiftly at the end of a rope, tied to his horse, over rough and rocky ground, is not a pleasant sight, even when one knows that a dummy has been substituted for the real man who was tied. . . . To see a knife plunged deep into the breast of a woman by a jealous lover conveys a picture a thousand times as vivid as reading of the act, and, by the art of the picturemaker, the knife really seems to enter the flesh and the blood to spurt forth, after which the victim writhes, rolls her eyes, and finally dies in agony. Ugh!"—Review of Reviews.

Comments on Film Subjects.

"The Police Band."—Even the new expression, "Beats them all to a frazzle," is too mild to express the success of this Gaumont film. You are compelled to laugh, you cannot control yourself, you cannot resist the contagion. It is nothing else than a continuous roaring, and if the film was 200 feet longer, the folks would fairly roll under the seats. If you have the blues go to the old Fourteenth Street Theater and a dose of "The Police Band" will cure you.

"A Battle Royal" can perhaps interest some pugilists, but it did not seem to impress the audience. The only one scene is too long, too tiresome and too confused. The photography is not clear and the acting could be better.

"The Angel Child."—A very good comedy of the Edison Company, which greatly amused the audience, although devoid of the long chases and silly falls. This film shows conclusively that the manufacturers can amuse the public in remaining on natural lines. The plot is not of "The Impossible Situations" so common in comic work, but has some semblance. It is not unnatural for a widow to remarry and for the daughter to wish to have the young man for her husband instead of having him for her stepfather.

At Keith's Theater the pianist added some charm to the film in following on his piano the motions of the daughter at her piano, and as he gave us some very discordant notes, we could not blame the mother for asking the girl to stop such bad playing.

"Faithful to the Test."—A well-told tale of war and love, in which the soldier and his bride both proved faithful in the tests to which they were subjected. Perhaps this film is chiefly interesting in illustrating very vividly the sorrow caused by dragging men away to war, even though it may be a war for right. The drama is well staged, the actors do their parts well, and the photography is unusually clear. It is a vast improvement upon the numerous murders which have formed such a conspicuous portion of the films of late.

"Making a Sale."—Intended to be funny, but one fails to see where the fun comes in when destruction of property seems to be the only object of the principal actor. Pseudo accidents may be funny, but wanton destruction of property creates a bad impression.

"Love Affair in Toyland."—A unique and exceptionally attractive Gaumont film. It cannot be described, but a game common many years ago known as "Geometry at Play" comes the nearest to it. It is funny and in such an unexpected and unique way that it wins rounds of applause wherever it is shown.

"Slippery Jim's Repentance."—An intensely realistic drama, which ends well, though it has several unpleasant episodes. Little Heartsease, the judge's daughter, wins the hearts of every audience that sees the film. The repentance of the criminal is a touching scene. While it is not wholly to one's liking, it at least possesses the merit of not allowing anyone to die, nor is there any murder. The action and photography are both good and the acting of the little girl when she thinks she hears Santa Claus is excellent. Withal it is a good film.

"Christmas in Paradise Alley."—A realistic piece of work, which not only illustrates forcibly the Christmas spirit, but it also depicts graphically the hardships of the poor in the tenement districts of the great cities. The photography and action are both good and the staging is satisfactory. This plot is not plain. The sub-title says that "Jimmy Saves the Good Samaritan." Who is the good Samaritan? Is it the old gentleman who is rescued by the policeman? If so there is nothing to show us that he did anything to be called a good Samaritan and the boy should not be praised as the rescuer, as he remains in the doorway, while the policeman is doing the rescuing act. The acting is only fair. Jimmy does not seem to mind the whipping and the old gentleman in delivering the Christmas gifts acts as a mere messenger boy.

"The Cobbler Outwitted."—A comic in which love plays an important part. The father is outwitted by his daughter and her beau. The situations develop some fun, but the film's chief merit is that it is short.

"The Quarry Man."—It is regretable that such an excellent film should not make a full reel, as no one can ever get tired of such good work. This film contains some fine scenes and shows much care on the part of the producers. The scene of the blind man listening attentively to his boy reading the newspaper, is a very touching one and very well acted, even when the wife is tempted. Such films leave deep impression and create a desire to see them again, or least to talk of them, and if our manufacturers were to gi us more of such productions there would not be so much o jection to repeaters.

"The Miniature Circus."—A remarkable trick film of t Pathe Freres, which pleases everyone. The grown perso able to realize the enormous amount of work required produce such a film, proclaim it a success, while the childr are more than delighted with it. It is a comic of the highe type and filled with surprises which develop at unexpect turns. The action is all that could be desired and the co oring of the film is more than good. For children this is a excellent film and deserves a long run. Managers will ma no mistake in adding this to their list. It leaves a favo able impression, and at the same time the audience h been amused.

When I saw this film at Keith's on Fourteenth stre everyone seemed to enjoy it, but when I saw it at the o Manhattan Theater, many of the spectators complained th the picture was hard on the eyes. This was due to t operator, who was running his machine as if he was in speed contest, and if I had not seen previously the sa film I would have called it a failure. Operators can eith make the success or the failure of a film.

"Magnetic Removal."—Another of these charming tri films of the rooster mark. It was very amusing to wat the glasses, the crockery, etc., move by themselves in t baskets, to see the furniture move out by itself. This fil caused a laughing explosion seldom witnessed in any sho places, and it was a cantagious laughing; even the man wi the blues had to forget his troubles.

"Mother-in-Law Breaks All Records."—Very amusing fi although not a new subject, as we have witnessed sever runaway automobiles. There is a very thrilling scene wh the auto crosses the railroad tracks. The machine brea the gate and clears the tracks just as a fast train is passin The scene of the large painting is ill-timed, as the men carr ing the big frame show no real reason for stopping such long time in the middle of the road.

"A Roman Idyl."—The action and staging of this film a all that could be asked. The tinting is excellent, and as representation of certain phases of ,life in ancient Ro perhaps, it is all that could be asked. It is a thrilling dra in which jealousy plays a prominent part, and the audien applauds when finally the jealous patrician maiden is hur into the pit, where she immured the plebeian girl. Films this character are to be commended because the less taught is so plainly drawn that there can be no mistaking

"No Petticoats for Him."—A comic in which a coachm and a mannish woman have a contest in which the wom is victorious. It is lively and well acted and is laughed No more could be asked.

"Cocoa Industry."—An industrial film of the Edison Co pany. Although it is of interest to know the origin of c tain products, in some cases we would prefer to remain ignorance. Two ladies who were digging into a box of f chocolates quickly lost all appetite for the bonbons when t screen showed them how the seeds of the cocoa tree we dried and polished under the feet of negroes.

"Noisy Neighbors."—A comic which illustrates the pos bilities of discomfort in a flat where all sorts of noises a going on overhead. Perhaps the victim doesn't offer mu pity when the floor breaks and the crowd above com tumbling down into his room. His belaborings are extreme real and no doubt truly represent his feelings.

"Great Wrong Righted."—Another of those subjects bas upon infidelity. It is worked out differently, but the bas is the same and in the end the innocent heart is broke The technical quality of the film is quite satisfactory, but t subject doesn't elicit much interest. Audiences are becomi tired of these films which are based upon the infidelity either husband, or wife, or lover. And well they may. Th are served up in all sorts of ways and with all sorts of vari tions, but in no sense are they either edifying or interesting.

"The Doctor's Wife."—A well staged, well acted and exce lently photographed film in which jealousy is alllowed play a prominent part. As it ends happily perhaps nothi further should be said about it. At any rate no one die which is some improvement upon what has been handed o during the past two weeks. But needless suffering is e tailed upon the one who is ill. Perhaps it required this complete the story, but it isn't exactly relished by so who see it.

"All That Trouble for a Drink."—A comic which shows what the power of a good suit of clothes is. Photography and acting are good and no one is injured, or even bothered, and creates a hearty laugh always.

"Timid Duellers."—A good comic which is perhaps as good a mockery of a duel as has ever been shown. The photography are both good and the action is comical enough to keep the audience laughing all the time the film is running.

"A Good Watch Dog."—The action of this film is commendable. It is a representation of what a dog can do and as an example of how a dog can be trained it is unusually good. The staging and photography are both good. The film should attract unusual attention.

"Power of the Habit."—A comic which seeks to travesty a habit and show how it may stick to one, even after his environment changes. The action and photography are both good and the staging is satisfactory.

"Jerusalem."—This is an excellently photographed film and he different views of the city are interesting and instrucive. The film has been criticised, but the writer of this sees ittle to find fault with. As showing life in and about the city as it appears every day it seems to be good. Such picures of actual life in distant lands are always instructive and it is perfectly safe to assume that a majority of those who look at the pictures do not care particularly for the minute details which go to make up certain phases of that ife. The broad outlook on Jerusalem is good. One gets no more than a passing glimpse in the movement of a film and that is sufficient to leave a fairly accurate impression of the city and its life.

"Archie Goes Shopping With the Girls."—A comic which s particularly applicable at this season of the year. Fortunately not everyone has the trouble Archie did, but perhaps every man who is roped into a shopping expedition by his wife or daughter feels much as Archie did before he gets home.

"Button, Button."—A comic which introduces destruction of property as a result of a hunt for a collar button. It may be, and probably is, funny, but is so grossly exaggerated as o be ridiculous.

"The Face at the Window."—A film which has many elements of attractiveness; for example, showing oyster dredgers at work, and similar features which are interesting and instructive. But just why the face appears at the window is not clear. It seems to mean nothing, and if it is used as a portent of something which may befall, it fails to make the fact entirely clear. Technically the film is fair and the action and staging are satisfactory.

"The Legend of Stars."—There is no wonder that the old Fourteenth Street Theater is always packed to the doors. This film created the deepest impression and on every seat you could hear some expressions of sympathy. It is a simple, touching story that went to the heart of every one and when the little girl recovered her eyesight, the audience was fairly ready to congratulate the happy parents. These are the plays carried home, as every spectator is anxious to repeat the story to his friends and encourage them to see it.

"A Visit to Compiegnes."—A very interesting film showing the palaces, grounds and parks of the old French Empire days. Some of the views called for many expressions of admiration.

"A Plucky Young Woman."—A well produced dramatic film of Pathe, showing the noble actions of a poor girl. The story is well told, with some very good effects, and was well received by the audience.

"The Mohammedan at Home."—An excellent record film, depicting the daily life of a Mohammedan, or some phases of it. The photography is good and any one who sees this film will gain a good idea of how a Mohammedan lives.

"In Bitter Rivalry."—An intensely active drama of love and jealousy. It ends happily for some, but one heart must needs be broken before the film runs its course. There is some shooting, and the chase of the gamekeeper when running after the poachers is too long. Technically the film is to be commended. The subject may be liked by some, but it leaves a sort of lugubrious impression behind.

"Willing to Be Courteous."—A comic in which a gentleman who desires merely to be courteous comes to grief numerous times. It gets a laugh before it has run its course.

"The Invisible Men."—A semi-magic comic in which the power to make themselves invisible is used to their advantage by two adventurers. Some funny situations are developed and there is a good deal of wild gesticulating which illustrates the possibilities of the moving picture apparatus.

"Love Is Ingenious."—A comic in which the ingenuity of a lovelorn maid is turned to account to secure her meeting with her lover.

"The Giant Baby."—A film which has some elements of fun, though the bulk of it is rather silly than otherwise. The figure of the giant baby creates some laughter.

"The Patriot; or, The Horrors of War."—A film which might be used with profit by the advocates of peace. The horrors of war are made very real, and while there is much killing, it would be impossible to carry out the idea without it. The staging and technical quality of the film are both so good that one actually sickens to look at it. A long sigh goes up from the audience when the picture is done, yet it possesses a wonderful fascination and one wants to see it again after looking at it once.

"Caught With the Goods."—A comic which develops a funny situation in several instances, and when the thieves return to the person from whom they stole the goods and attempt to sell them the audience applauds vigorously.

"A Policeman's Dreams."—A new phase of travesties on a policeman's life. The different dreams are funny and the ending is especially so. Technically the film is beyond criticism.

"The Press Gang."—A romantic film in which love and a rejected suitor are used as the mediums for introducing the audience to the methods of the press gangs of a century or more ago and the life on board ship at that time. The heroism of the prisoner is used as a means for his return to his home and his love, where all ends happily. Technically the film is fair in some portions and good in others, but not of even quality.

"Hobo on a Bike" (Urban) is another amusing film which gave a good laughing spell to the audience of the old Fourteenth Street Theater. Although the fall of the heavy stone was ill timed, the spectators had no comment to make as they were laughing heartily when the men pulled from under the stone the hobo reduced to the thickness of a sheet of paper. Many persons were greatly surprised at the feats of the hobo, riding backwards on the inclined boards.

"A Test of Friendship."—An excellent production of the Biograph, well presented and well received by the audience. It is a good plot, which contains a good moral and shows once more that happiness is not to be found in riches. If the manufacturers could change the second scene they would have an ideal film for church entertainments, but the girls smoking cigarettes and one of them sticking her feet on the table with too much of her extremities in view, is displeasing to some tastes.

"The Playmates."—A well produced and touching story, which called for many exclamations of "fine, sweet," etc. It is hard to say if the dog acted better than the little girl or the girl better than the dog, but we can say that both were excellent in their respective parts. The photography is of a rich, soft, warm tone, which adds to the charm of the picture. The only fault with this film is that it is too short, as an audience is never tired of such a charming subject.

THE WEEK'S FILMS.

As a whole the films have been better during the past week than for some time. While no especially ambitious one has been brought out, excepting possibly the "Roman Idyl," the general run has been far ahead of the average for the preceding week. There were not so many killings and the silly sort were not as numerous.

A number of excellent films were produced which possessed human interest in a higher degree than usual, and these served to hold attention and maintain the average at a high standard.

The manufacturers who exercise the restraint that keeps murders, suicides and rape out of their films will please a somewhat disgusted public and make more money for themselves and their patrons.

Philadelphia film renters awoke one morning to find in their midst a lively competitor, who soon began to make himself felt, not in cutting prices, but in getting customers on the better service basis. We refer to the Liberty Film Exchange, not new in the business, by any means, but hailing from central Pennsylvania, where they had already established a large connection. As they are buyers of new films and not junk handlers, their connections are increasing steadily.

Don't Use a Current Saver

UNLESS YOU USE A

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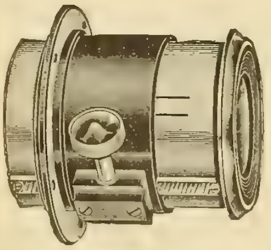

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NOTES OF THE TRADE.

Toledo, Ohio.—J. C. Reed is installing a five-cent theater at 1005 Starr avenue.

Newark, N. J.—Harry Robrecht is arranging to open a moving picture theater in this city.

Cleveland, Ohio.—A new moving picture theater on East 112th street is being constructed at a cost of $3,200.

St. David, Ill.—J. D. Kemp contemplates the erection of a building on Main avenue suitable for his electric theater.

Iola, Kan.—The Bales building on East Main street is being remodeled and will be the home of a moving picture theater.

Chicago, Ill.—O. Gisel and H. Beekman, 170 Thirty-first street, will erect a one-story moving picture theater to cost $10,000.

Norfolk, Va.—The Berkley Amusement Palace, at the foot of Chestnut street, reopened under the new management of L. H. Carty.

Sequin, Tex.—The Wonderland moving picture theater, now in the Opera House building, will move to Austin street about January 1.

New York City.—Plans have been filed for remodeling the building at 2004 Second avenue into a moving picture theater for Anna Domino.

Havelock, Neb.—The Beaman Theatrical Company have leased the McDonald building and will remodel same for moving picture theater.

Mobile, Ala.—Vance Gunnison, formerly manager of the Arcade, will open a moving picture theater and vaudeville in this city at an early date.

Meadville, Pa.—The Cozy Corner and moving picture show owned by the Park Amusement Company was destroyed by fire. Loss, $7,000; partially insured.

Salisbury, N. C.—Another moving picture theater, "The Princess," has opened up on East Fisher street. It will be run exclusively for colored people.

New London, Conn.—Bullock & Davis are to erect a moving picture theater in the Armstrong building. It will have a seating capacity of 1,200.

Winnipeg, Man.—W. J. Boyd will erect a moving picture theater at the corner of Smith street and Portage avenue, to have a seating capacity of about 400.

Marion, Ind.—Roy Tudor is preparing to open a moving picture theater in the room formerly occupied by the Delmonico restaurant on East Fourth street.

Dayton, Ohio.—Rothleder & Schwaim, of Pittsburg, have leased the old Beckel hall, on South Jefferson street, and will convert same into a moving picture theater.

Helena, Mont.—The Novelty Theater has closed its doors and will discontinue furnishing amusement to the public. The reason for this is because of Manager Flatow's ill-health.

Richmond, Va.—City Electrical Inspector Speights refused to issue a permit for the use of electric lights to the new "Lubin" Theater, on Broad street, after inspecting the premises.

Bayonne, N. J.—Trustees of the People's Baptist Church, on West Twenty-third street, have sold the edifice to an amusement promoter of Elizabeth, who will turn it into a moving picture theater.

Richmond, Va.—The new Lubin Theater, situated next to the Bijou, has been granted permission to open. The City Electrician granted the company five days in which to correct defects in the wiring.

St. Charles, Ill., is soon to have its third moving picture theater. John Bogart, owner of a business block in West Main street, is remodeling one of his stores, to be the home of a moving picture theater.

Dundee, Ill., is to have a new place of amusement in the new Crescent Theater to be opened at the corner of Main street and Second avenue. Messrs. J. W. Andrews and L. W. Lawrence are the proprietors.

Boston, Mass.—New England Cameraphone Company, Boston; moving pictures; capital, $50,000. Irving F. Moore, president, 350 Columbus avenue; Charles G. Polleys, treasurer, 235 Sutz street, and Wm. F. Berry.

Omaha, Neb.—The Western Theater Company, which will do business in the moving picture line, has filed articles of incorporation, with capital stock of $3,000. The directors are H. Doorly, L. Brinker and H. G. Moorehead.

Omaha, Neb.—Crown Theater, at 1520 Dodge street, a five-cent moving picture theater, was purchased by the Western Theater Company, a newly organized corporation. The name of the theater will be changed to Majestic.

Quincy, Ill.—The Bijou Theater Company has been incorporated with a capital stock of $12,000, for the purpose of conducting moving picture theaters. W. N. McConnell, J. T. Ingrahm and other incorporators, this city.

South Bend, Ind.—The Laundry building on East Jefferson street is being remodeled for another five-cent moving picture show. The promoter of the new enterprise is B. Scanlon, who was formerly manager of the Olympic Theater.

Atlantic, Iowa.—R. A. Willetis, who has been conducting a moving picture show in Griswold for some time, is in this city negotiating for the building formerly occupied by Whipple & Shrock, where he intends to erect a moving picture show.

Burlington, Vt.—The New Bijou, which opened up on December 7th, is a very tastefully decorated theater with a seating capacity of 250. No songs or vaudeville are given, only the pictures, and the house is playing to standing room only. Mr. Hutchinson is the manager.

The Lyric and the Theatorium are also doing fine business. The Lyric runs the Independent films.

Knoxville, Tenn., has four moving picture theaters. One has maintained a ten-cent price for admission all the time, but of course suffered more or less on account of the others charging five cents only. Saturday night the patrons of these theaters were shocked to find ten cents demanded for entrance to these theaters. But it was a matter of no choice, for the same "Ten Cents Admission" confronted them at every box office, and there you are. Every manager seemed well pleased with results. Two vaudeville acts, an illustrated song and moving pictures—all first class—could not be furnished for five cents at a profit. Results will be watched with great interest. All matinees remain at five cents.

George Lynne, manager of the Columbia, is recovering from a long illness of typhoid fever.

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Ludwig Wailgum, 10 Bullfinch place, Hotel St. Lion, Boston, Mass. Experienced operator; also wiring and repairing. Have Massachusetts license.

W. A. Lee, expert operator and electrician, 706 Marietta street, Excelsior Springs, Mo. References.

T. C. Patrick, 14½ South Main street, Helena, Mont. Experienced on Edison and Power machines.

R. J. Keefer, Colfax, Ia. Experienced manager, also lecturer and effects producer. Can put any house on a paying basis by producing the right kind of a show. Am sober and reliable.

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H. Hudson, 158 Earl street, Kingston, Ont., Canada. References, David Heller, 938 North Fifth street, Philadelphia, Pa. Experienced operator.

Fred W. Tross, Orpheum Theater, Lockport, N. Y. Four years' experience.

R. Ed. Johnston, P. O. Box 409, Reading, Pa. Three years' experience.

Henry G. Stevens, Dugan Hotel, Owego, N. Y.

John Hill, 1205 South Forty-ninth street, Philadelphia, Pa. Licensed operator, four years' experience; can do wiring.

Geo. W. Coventry, Unique Theater, Greenville, S. C.

L. D. Brown, Plattsburg, N. Y., experienced operator or manager. Repairs made on all makes of machines.

Erwin F. Lechler, 212 Kingsland avenue, Brooklyn, N. Y.

Wm. J. Hibbert, 1450 California street, Denver, Colo. Licensed operator and mechanic. Ten years' experience in the amusement business.

Wm. H. Mallon, expert operator, Genl. Del., Times Square P. O. Station, New York City.

J. Lucas, Jr., 174 Wentworth street, Charleston, S. C.

Roy J. Cady, Arcade Hotel, Decatur, Ill.

Herbert A. Brown, 108 Ottawa street, Lansing, Mich.

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sition, the only **Moving Picture Theater** for sale, fully equipped, no oppo-
has other business. within a two-mile radius. Reason for selling, owner
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O 6) **Fayette, Ohio.**—S
(4 business, reason fo 60. Good business, low expenses and sure profits.
prisin **Four Paying Shows**, lling. H. Pawling, Fayette, Ohio.
terms. anager, can be obta h would make a nice circuit for some enter-
The loca ey are all making n at less than invoice value and on suitable
(47a) s are: and there are special reasons for selling.
(47b) **P wling Green, Ky.**—Sea
(47c) **Ro sburg, Ind.**—Seats 1 54. One other show in town.
(47d) **Van ort, Ind.**—Seats 110. No other show in town.
(47e) **Prince a, Ill.**—Seats 190. On other show in town.
(47f) **Henders Ind.**—Seats 112. ther show in town.
(47g) **Mt. Verne Ky.**—Seats 230.
There is no better **Ind.**—Seats 108. No
above circuit of seven position in the countr tion.
Any man who wants to ows, all within easy trav he present time than the
the start can secure the into the exhibiting busin distance of each other.
of a competent manager. ove theaters at a bargain. and make money from
reasons for selling will be g h one paying a profit, a ach one is in charge
Full particulars in regard t en to parties who mean b ull particulars and
B. R. Craycroft, manager, Laem this unusual proposition m ess.
Picture World. They will be le Film Service, Evansvil e obtained from
(48) **Snohomish, Wash.**—Establis d together or separately. **nd., or Moving**
per day over all expenses. Seats 2 ed theater now paying a rofit of $10
owner to move. Sell at a bargain Interest in another Stat ompels the
Snohomish, Wash. Apply, J. D. Thompso Box 533.

(49) **Massillon, Ohio.**—15,000 popula on. Established theater ing a
handsome profit is for sale on account serious illness of the pr etor.
Price for complete show, elegant outfit and two Edison machines, $2,50 less
than half its value. Good show town, only one other moving picture th ter
whose lease expires in Spring and which cannot be renewed. Further
ticulars from Moving Picture World, or R. Stueve, Massillon, Ohio.

(50) **New Brunswick, N. J.**—Well equipped and profitable 5-cent theate
will be sold on account of other business.

(51) **Lawrence, Kan.**—Paying theater in college town. Seats 300, has vaudeville stage and sloping floor. Only reason for selling is sickness, owner being compelled to go to the mountains. Price, $1,10

(52) **Petoskey, Mich.**—Money-making show at a bargain if sold at once. Other outside interests demand owner's time.

(53) **Malden, Mass.**—Theater in town of 42,000, doing fine business. Seats 200. Weekly profits over all expenses average between $60 and $120. Will sell for cash only, $1,500. Opportunity will bear strictest investigation. Owner is interested in business in another section which now demands whole attention.

MUTUAL PROTECTIVE ASSOCIATION OF MOTION PICTURE EXHIBITORS OF PHILADELPHIA.

The above association held a special meeting in the Amuse-U Parlor, 2525 Girard avenue, on the afternoon and evening of the 13th. There was a large attendance and several new members were enrolled. The membership now includes almost every exhibitor in Philadelphia, and every one should be affiliated.

The meeting was specially called to discuss the question of a higher license fee, word having leaked out from the Mayor's office that a movement was on foot among the large vaudeville theater managers to have the smaller shows placed on the same footing of a $300 license fee. The consensus of opinion was that the present fee of $100 was fair to the small exhibitor and was justly due the city for the protection afforded, but that the increase would mean that many of the small shows which are now only earning a fair living for their owners would be compelled to close. It was also decided to petition that these licenses should be transferable.

These views also met with the approval of Councilman L. Collins, who addressed the meeting. He said in part:

"The moving picture show is the poor man's theater, the evening's recreation for the parents and the children's harmless amusement. To impose any restrictions that would drive these places out of the residential communities would deprive the people of what has come to be their chief pleasure. He believed in reasonable restrictions and regulations and considered that the majority of these shows were now conducted in a thoroughly satisfactory manner. He pointed out that the exhibitor should strictly enforce, in and around his premises, conformity with any requirements subject to his license and not to invite clashes with the authorities by neglect or contempt of ordinances. He dwelt upon the importance of conducting the shows on a high moral plane and exhibiting no pictures that would tend to demoralize the young or which would invite adverse criticism from any members of the community. On this depended the stability of the business that they were building up."

After the business meeting, refreshments of a substantial nature were served, and also later during an intermission of the programme. This consisted of something like thirty vaudeville acts by aspirants for histrionic fame. Of these it may be said that it was well that some of them were tried out on the exhibitors and not on the public. Bookings were not plentiful, but several performers arranged for dates. By 11 o'clock the vaudevillians had done their best and worst, and the event terminated with a reel of pictures.

Exhibitors in other cities might profit by the example of the Philadelphia Association, which was, we believe, the first to be formed—at least, the first to be thoroughly organized. We would like to hear from associations in other localities and let the world be a medium of intercommunication between them in anything that tends to the benefit of the business. We would like to assign a number to each association in the order as they have been formed and register their name and the address of the secretary for mutual convenience.

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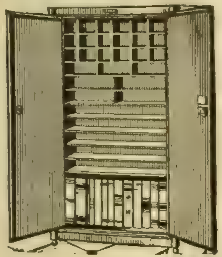

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BIOGRAPH COMPANY.

THE TEST OF FRIENDSHIP.—"As the yellow gold is tried in the fire, so the faith of friendship can only be known in the season of adversity." This picture goes far to prove the verity of this maxim, for true friendship does seem a rare quality, it is more valuable than jewels, it is the wine of life. Edward Ross, a young millionaire, has always been surrounded by a host of fawning friends ( ) and he made up his mind to test their sincerity. He arranges a dinner at his mansion, to which they are all invited. During the day he wrote a letter to himself to be delivered to him when the entertainment was at its height. This letter, purporting to come from his attorney, tells that he has been reduced to bankruptcy by the failure of his agents. Aha! now we see who his friends are. He was all right while he had it, but now it is different, and they all leave him to his apparent fate. "So this is what they call friendship. Well, it is as false as sin. But there is true friendship to be found, and I'll find it." So saying, he leaves behind his life of ease and enlists in the army of the low born. Securing a position as porter in a factory, he sees the other side of life; how those poor devils have to struggle for a livelihood, and yet how honest and open hearted. None of that cringing deceit of his own set. At the factory there are employed a number of girls. Jennie Coleman, one of the prettiest, is offered an insult by the overseer, and Ross knocks him down for the affront. Jennie's heart went out at once to her protector, and from that time on they were friends—yes, friends, for true friendship is love refined, and purged from all its dross. They were often seen together, and little did Jennie dream of the real being of the man she put her trust in. It was not long before the arduous duties of the factory told on Ross, and he was at last thrown on his back by severe illness. In a poorly furnished room he lies, without those necessities so essential to his recovery. Here he is visited by faithful Jennie, who, finding him without food and other comforts, and penniless, she leaves him and repairs to a hairdressing establishment where she sells her wealth of blond hair, her crown of beauty of which she was pardonably proud, and with the proceeds purchases food and medicine. When Ross sees the terrible sacrifice the girl has made he deeply regrets going so far, and prays for life and strength to return materially this friendship. He is granted his wish, for they are married, and at the conclusion of the ceremony she is transported into what to her seems fairyland, clothed in gorgeous raiment and bedecked with jewels, with lackeys and servants in attendance. "True friendship is one soul inhabiting two bodies." Length, 775 feet.

AN AWFUL MOMENT.—In this subject the Biograph presents a series of thrilling, at the same time ingenious situations that are bound to hold the spectator in a fever of exciting interest throughout. The story is lucidly portrayed, and the incidents follow in a consistent continuity rarely seen in motion pictures. The plot is based on the Black Hand operations. Length, 737 feet.

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An Unexpected Santa Claus.—Synopsis of Scenes: A trio of "good-fellows" call on Gayboy, a boon companion. During the visit, a peddler enters with Christmas decorations for sale. A happ
idea occurs to one of the boys. He proposes ᵗ ᵢf
they buy, decorate the office and invite som ᵢst-
their chorus-girl friends for a good time on ᶜ
mas eve. ..gaged:
The plan is carried out. A caterer ₜree set
girls invited: presents purchased, and ..ta Claus,
up. The janitor is engaged to play detain him
telling her that important business v
and give out the presents. .s wife a note.
On Christmas eve Gayboy sends n. The trio ar-
at the office. The festivities b ttie, Rosebud and
rive, accompanied by Tottie, proceed to uncork
Dimples. The double quarte
the wine and "whoop it up ₐyboy has received the
In the meantime Mrs. ..ubby company while he
note, and decides to ke ..ives to and the janitor in
works overtime. She t to don his Stanta Claus
an outside office, al
suit. the situation, she bribes him
Quickly graspir ..s place. Looking over the pres-
to let her take the janitor for a few of a different
ents, she sends kes up and secures a place to wit-
kind. She m ..ious party in the next office.
ness the hil ..winkletoes" is seen giving the latest
"Tottie ..n "Gay Paree." Gayboy is a close ob-
dance fr ..is friends busy entertaining the rest of the
server: Santa Claus is invoked, and enters with
bunc' presents.
the
The mirth is quickly changed to surprise when Tottie, instead of receiving a pair of silk hose, gets a pair of wool socks, and Dottie, in place of the French slippers expected, gets a pair of brogans.

The girls, thinking a coarse joke is being played,

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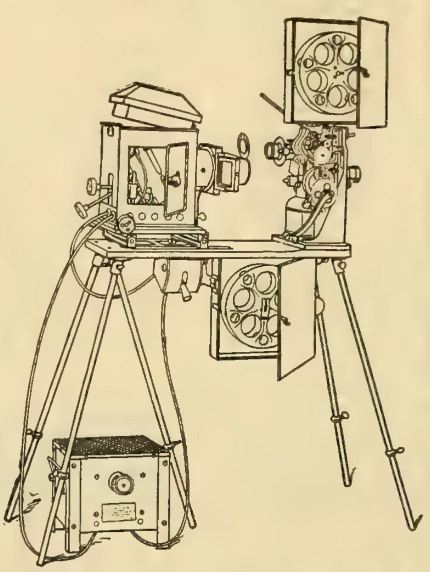

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Dramatic—Pathetic—Comic
Code, VENDRIAN. Approx. Length, 900 Feet.

NEXT EEK'S SUBJECTS

Sh ENT DECEMBER 22, 1908.

No. 6406. AN UNEXPECTE SANTA CLAUS. Comedy
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SHIPMEN ECEMBER 25, 1908

No. 6407. TURNING OVER A EW LEAF. Comedy
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start a rough-house. A general mix-up takes place, in the midst of which the mystery is solved when Mrs. Gayboy, discarding her disguise, leads Gayboy out by the ear. Approximate length, 900 feet.

TURNING OVER A NEW LEAF.—Synopsis of Scenes: New Year's eve finds Jones rolling home from the club—"three sheets in the wind"—after a night spent with boon companions, watching the old year out, through the bottom of a glass.

At home, next morning, Mrs. Jones has an easy task persuading Jones to frame up a fine set of New Year's resolutions. He promises to quit drinking, smoking, staying out late o' nights; to curb his temper, mind the baby, do chores, and generally act like a saint.

He means well, and makes a brave start, but Willie's drum gets on his nerves and causes him to lose his temper. To calm his nerves he tries a strong cigar. Asked to do a few necessary chores and mind the baby, he refuses point-blank, and starts for the club to find consolation among kindred spirits.

At the club he meets a bunch of converts—fellow sufferers—and they decide on a little recreation. They mount a water-wagon and go for a ride—but each saloon passed claims a victim; they drop off, one by one, until only a "corporal's guard" is left, including Jones.

The water-wagon (as if in league with the "Evil One") breaks down in front of a brewery, and, to keep warm while repairs are being made, they enter the brewery. They emerge, one by one, and wend their way homeward—the last of all being poor Jones.

He is so happy that he wants to make a present of the earth to every one he meets. Arrived home, the "delighted" Mrs. Jones receives him with open arms (and a rolling-pin) and the finish may better be imagined than described. Approximate length, 900 feet.

ESSANAY FILM MFG. CO.

BILL JONES' NEW YEAR RESOLUTIONS.—This comedy picture story revolves around "A married man with too much mother-in-law and an exacting wife." He makes the usual New Year resolutions. He swears he will stop smoking, drinking, staying out late at night, flirting, playing poker: swears to arise early in the morning to kiss his mother-in-law, and takes many other oaths of a similar character.

While he finds it an easy thing to make these resolutions, he discovers shortly that it is exceedingly difficult to keep them, and each time that he is about to forget his oath, his wife appears suddenly and unexpectedly upon the scene, flashing before his eyes his signed document.

While meekly riding on the water wagon, he accidentally slips off, and much to the delight of his friends and the consternation of his wife and mother-in-law, he religiously breaks every oath he has made.

While the theme is an old, old story, the Essanay Company have endeavored to make this film one of the most laughable productions, and it is released at a most seasonable time. Length, 600 feet.

"WHO IS SMOKING THAT ROPE?"—It is seldom a title suggests so accurately a comedy film as the above title does this laughable conceit. The story is bright, full of action and rapidly told.

The wife of an inveterate cigar smoker, to give her husband an agreeable surprise, purchases a box of cigars at a bargain sale, and presents them to her better half. The label on the box states they sell for 25 cents straight, therefore the husband accepts them without hesitation, and shows his appreciation of the gift in a glowing manner. After filling his pockets with the cigars, he hurries to his business. He enters a car smoking: the passengers immediately leave the car and the conductor becomes insensible. He next enters the lobby of a hotel, and the guests, bell boys, etc., after a severe fit of coughing, hastily exit and the poor clerk is almost choked to death. He meets a friend on the street and friends at the club, and to his surprise and chagrin, he is greeted always with the same reception.

At last a friend explains the reason, and fearing to hurt his wife's feelings, he purchases another box of cigars and goes home. Throwing the contents of the box his wife presented him with out of the window, he refills same from the box he purchased. A tramp sunning himself outside the window picks up the cigars, starts to smoke one, becomes sick and throws a brick through the window. His wife hearing the noise, hastily enters the room, discovers her husband is not smoking, picks up the box she thinks contains the cigars purchased by her, and hands him one which he smilingly accepts. Length, 400 feet.

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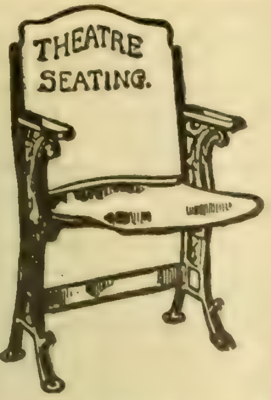
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Black Hawk is a head chief of the Sioux. He has promised his only daughter to Young Eagle, a sub-chief of the nation, but Red Cloud the gambler, arrives on the scene and starts a game of bowls. Old Black Hawk loses heavily and finally in an effort to recoup he wagers his daughter. Red Cloud again wins but when he demands the girl, the old chief refuses to pay the wager and Red Cloud kills him. We then show the peculiar ceremony of the Indian burial, introducing the Medicine Man with his grotesque mask. A council is held and Young Eagle is chosen to avenge the death of the old chief. Young Eagle sets out on the war path and after an exciting chase, overtakes Red Cloud and kills him in a hand-to-hand fight. Young Eagle is then proclaimed head chief and wins his bride.

Scene 1. Indian Love Making. Young Eagle is Favored by the Chief's Daughter.

Scene 2. Young Eagle's Offer for the Girl. Arrival of the Gambler.

Scene 3. Funeral of Black Hawk.

Scene 4. The Council. Death Decreed to Red Cloud.

Scene 5. Meeting of Young Eagle and Red Cloud.

Scene 6. Young Eagle Kills Red Cloud.

Scene 7. Young Eagle Returns with Red Cloud's Scalp and is Proclaimed Chief.

PATHE FRERES.

ROMAN IDYL. The scenes of this beautifully colored picture are laid in ancient Rome, where we see the pretty Plevian going to the well to get water, and is met by the noble young Marcus who makes love to her. Another young woman named Patricia is desperately in love with Marcus, and when she sees him with Plevian she becomes insanely jealous, and vows vengeance. Marcus accompanies Plevian as far as her home and when he leaves her he meets Patricia, who drops a flower, and he, in his gallant way, stoops and picks it up and hands it to her. She ignores him and casts the flower to the ground again. He becomes enraged and at that instant Plevian comes along and he joins her. Patricia makes an insulting remark to the young lovers, and as Plevian turns to remonstrate with her, Patricia raises her hand to strike her, but is stopped by one of her own slaves, whom she has flogged afterwards for interfering. When the young lovers go on their way, the slave turns to Patricia and vows to get even with her for having him punished.

When Marcus calls on Plevian and the marriage is arranged they are overheard by Patricia, who constantly dogs the youth's footsteps, and who now awaits her chance to do away with her rival. That day when the gentle Plevian comes to the well for water, she is seized by Patricia's slaves and carried to a deserted castle and thrown into a cellar to be left there to die. The slave who was punished hastens off and informs Marcus of the fate of his fiance, and the former is soon on the scene with the girl's father and a number of servants to rescue the imprisoned maiden. The old man would have stoned the fiendish Patricia to death, but Marcus, grabbing her, locks her in the cellar, where he leaves her to meditate over her wickedness, while he hastens away with his bautiful bride to be. Length, 770 feet.

NO PETTICOATS FOR HIM.—In this picture we get an idea of the enmity that existed in Paris between the male and female cab drivers. A woman cabbie hails a cab and after she is seated in the rig the driver refuses to move and orders her to get out and walk. This she refuses to do, whereupon he uses force and drags her out of the carriage. She being skilled in the art of self-defense, mixes it up with the officious cabbie and he is getting his share of punishment when the police arrive and place both parties under arrest. They are bundled into the cab and driven to the station house and brought before the judge, who hears the charges amidst a terrific controversy. He hits upon a very conventional way of settling the affair, and as a punishment he compels the cabbie to give the woman a free ride all over the town. She, however, enjoys the situation immensely and we see her sitting passively in the cab while the infuriated driver on the box carries out his sentence.

Finally, just to show that there are no hard feelings on her part, she invites the cabbie to have a drink, and we see the two enjoying their refreshments, after which she mounts the box and consents to give him a pleasure trip around town. Length, 171 feet.

A PLUCKY YOUNG WOMAN.—A young man, who is a guest at the home of some friends, is seen starting out with his host and hostess for a stroll over the latter's vast estate. Before proceeding far they begin to suffer from the heat of the sun, so the host returns to the house to secure a parasol. The young man profits by the husband's absence to be very gracious to the young wife, and so interested do they become in each other that they forget all about the old fellow, and stroll off some distance through the woods. When the husband returns he is surprised at not finding them at the spot where he left them, but goes on expecting to meet them at every turn. He finally overtakes them and is just in time to hear his guest making love to his wife. Infuriated, he rushes up and grabs the young man and deliberately

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throws him into the river, and then turn to his wife whom he carries off home, leaving the youth to his fate.

A young woman, who happens to be near, hears the cries of the helpless man, who is being carried to his doom by the swift current. She plunges into the stream and is soon at the side of the exhausted man, and, keeping his head above water, strikes out for shore, and is successful in saving him. Her father, who has also heard the cries for help, is on the bank ready to lend his aid and, with his assistance, they carry the man to their home, where they see that every care is given him.

When he regains his strength he is very reluctant to have, as the heroic girl has found a place in his heart. He finally screws up courage to tell her of his love and is made supremely happy by having her promise to marry him. The father's consent is then given and all ends in joy and happiness. Length, 256 feet.

THE SMUGGLER'S DAUGHTER.—A young officer in the employment of the government is in love with a pretty miss, and the picture opens showing her seated in front of her simple country home listening to the young Romeo's tales of love. He must be about his business, so leaves the girl, and shortly after his departure her father and one of his companions leaves the place and go to their haunt, where they secure a lot of goods and are in the act of smuggling them over the border. They manage to evade the officers for some time, but coming along the road at an obscure part the young officer jumps out and seizes them. He has the old man under his power, but the companion breaks loose and sinks a large knife into the officer's back. The two smugglers make their escape, leaving the wounded man helpless by the roadside. He manages to crawl within calling distance of his sweetheart, who hears his cries and hastens to his relief. He tells her of his encounter with the smugglers, and she hastens to the station to inform the other officers of their companion's injury. They come with the girl to the spot where the injured man is lying, and carry him back to the station. She then tells that she knows the culprit and volunteers to find him, so going to his home she calls the fugitive, and, under the pretense of loving him, lures him to a spot in the woods, where he is taken prisoner by the officer. After they take him to the station the girl comes to the injured man and while the other officer turns his back they have a very pretty little love scene in which they come to a mutual agreement to be companions for life, and seal the bargain with a kiss. Length, 636 feet.

THE BEE AND THE ROSE.—This richly colored picture shows us the Queen of the bees with her suite dancing around the hive. Suddenly a beautiful rose appears on a flower bed and comes to life and wanders away with the bee. The Queen of roses returns to her former state and the bee is grieved at the loss of her companion and breathes the perfume from the beautiful roses and falls asleep in a vine-clad dell. A spider weaves a web over her and makes her his prisoner, but a swarm of bees soon appear on the scene and liberate their Queen. The picture ends with a delightful ballet composed of bees and roses. Length, 344 feet.

ELECTRIC HOTEL.—According to the rapid strides that electricity is making in this wonderful age we are not surprised to see in this picture an ideal hotel of the future in which everything is done by electricity. We see a couple entering the hostelry and, after registering, the clerk touches a button and away goes the baggage on to the elevator, which stops at the proper floors and the grips enter the room without the aid of any one. Many amusing incidents follow. Finally they pay the penalty for all the latest improvements, for something goes wrong with the electric plant in the cellar and mixes the whole place up. We see all the furnishings start to turn in all directions and the unfortunate guests find themselves in the midst of the affray. They manage to get to the door and are tumbled out and rolled across the street till out of the reach of the magnetic force, where they pick up their belongings and hurry home, vowing never to enter another electric hotel. Length, 476 feet.

VITAGRAPH COMPANY.

SLUMBERLAND.—Father and mother put their little boy to bed on Christmas Eve, hang his stockings in the fireplace and after kissing him goodnight, leave the room. The child goes to sleep, and shortly afterward the stocking is seen to assume huge proportions, shakes, and the head of a fairy appears at the top. She slides out to the floor, whirls around the room, tiptoes to the bed, waves her wand over the boy and when he awakens, beckons him to come with her. They get astride a broom and fly up the chimney. The pair fly over the housetops, arriving at last in the Arctic regions. The North Pole is observed revolving continuously, and the boy and his fairy companion slide down it to the center of the earth. Arriving in this strange land, peculiar scenes confront them. Gnomes and nymphs appear from behind the rocks and menace them. Santa Claus arrives opportunely, waves his hand and the strange things disappear. The boy is then taken into toyland. Here is the workshop and scattered about are toys and novelties in abundance. The

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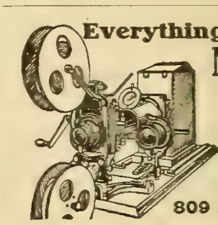

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boy is shown the wonderful toys, is given a box of mysterious blocks, then Santa Claus places a seed in a flower pot from which instantly springs a Christmas tree. Another wave from Santa's hand and the tree is filled with presents. Then the tree gradually grows smaller and the boy places it under his arm The fairy and Santa leave the cavern and the boy is alone He discovers a large pumpkin, cuts it open and crawls inside with his Christmas tree and toys. He soon falls asleep and the gnomes appear shouting and screaming from innumerable nooks. Returning to the bedroom, the boy starts in his sleep and listens. Mother and father are calling him from the foot of the stairs. He grabs his presents, which are at the side of the bed, runs downstairs into the parlor, where a huge Christmas tree is loaded with all manner of presents A beautiful Christmas fairy story. Length, 590 feet.

SHERIDAN'S RIDE. During the stirring times of 1864, the Unionists were bent on destroying the Confederate capitol at Richmond, while the opposing force were equally determined to attack Washington In July, General Early started with 20,000 cavalry to take Washington. He came within sight of the city, then turned into the Shenandoah Valley. General Sheridan was sent to attack him They met at Winchester on September 19 where the Confederate army was put to rout. Early was quickly reinforced, and during Sheridan's temporary absence surprised the Union army at Cedar Creek on October 19 and drove it back in confusion Early's attack was made under cover of a dense fog and the darkness of early morning. General Wright, in command of the Union army, although wounded on the field, got his troops into a new position about seven miles in the rear. Sheridan heard the cannonading at "Winchester, 20 miles away," and realizing the importance of his presence, put spurs to his "coal black steed," and never drew rein until he dashed to the front of his retreating troops. As he passed the fugutives along the road he shouted, "Turn, boys, turn; we're going back." Under the magnetism of his presence, the men followed him back to the fight and to victory. A magnificent war picture. Length, 327 feet.

THE DANCER AND THE KING. A Romantic Story of Spain. In the public sqaure of a Spanish city, vendors and peasants are walking about when a native dancer appears in their midst. A nobleman in black watches the dancer, and when she passes her tambourine drops a large number of coins. The girl thanks the giver, who promises to take her before the king. The promise is kept, and shortly afterwards the girl appears before her ruler. The ladies of the court have failed to favorably impress the king, but the dancer is liberally paid and bidden to remain, while the others are dismissed. When alone with the girl the king makes desperate love to her. She spurns his attention and runs from the room. The king in anger calls four guards, who are sent in pursuit. She reaches her home and to her brother Pedro tells of her experience. The boy -for such he is -tries to protect his sister, but is beaten off by the guards, when Hero, a handsome adventurer in rags, enters and lends assistance, for which interference he is placed under arrest and dragged away. The girl leaves her brother, conceives a plan for her protector's release, and runs out. Meanwhile, Hero, confined in prison, is visited by Pedro. The guard enters with a warrant and reads that the prisoner is to be shot. The guards load their guns and leave the room. Pedro watches them depart, then removes the bullets from the shells and places the guns back in the racks. Shortly afterward the guards return, march the prisoner out and station him against the wall. When their guns are discharged the prisoner drops, presumably dead. The guards depart, when Pedro comes up, signals Hero and departs with him. The dancer during this time visits the king and pleads for Hero. She is told that her lover is to be shot. The king again endeavors to make love to her, and, being repulsed, orders her confined in the tower. Pedro and Hero watch the departure for the castle. The boy attracts the attention of the guard, while Hero climbs up the ivy covering the walls. In her prison above the girl endeavors to escape, the king again annoys her with his attentions, when Hero comes down the chimney, overpowers the king, dons his cloak, and as the guards enter in answer to their ruler's call for help points to the king and orders him removed. The guards do so in no gentle manner, while the girl and her lover leave triumphantly. When the king regains consciousness the guards remove the handkerchief from his face, and finding their mistake, fall to their knees and beg for mercy. Length, 650 feet.

WEARY'S CHRISTMAS DINNER.—In front of the town clothing store stands a full-dressed dummy, frock coat, light trousers, white vest, shoes and high hat, collar and tie, a dress suit case and cane beside it. A covered country wagon drives up and stops in front of the store, the driver gets out and enters, while from beneath the straw covering the bottom emerges Miles, a tramp. He stretches himself, glances at the dummy, conceives an idea and immediately proceeds to put it into execution. He steals the figure, suit case and cane, puts them in the wagon, covers himself with straw as the driver innocent of his load, jumps into the

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wagon and drives off. Coming to a woods on the country road, Miles drops out of the wagon with his plunder and enters. Here he changes outfits with the dummy, and in his new togs, with cane and suit case, cuts quite a dash. At the town hotel a detective enters and is showing the clerk a notice offering $100 for the apprehension of a hotel beat, claiming to be a foreign nobleman, as Miles enters, walks to the desk and registers "Miles A. Foot, Dublin, Switzerland." He is shown to his room by a bell-boy, while the clerk and officer believe him to be the notorious hotel beat. The tramp discovers a bill of fare in his room, gives an order, which immediately comes up on the dumb-waiter. Then as quickly an automatic sign drops "All bills payable in 10 minutes." Miles is without the necessary cash, so makes up his mind to skip. The fire escape offers the best chance, so he packs his food in the dress suit case and makes his escape as the detective breaks in the door. The tramp reaches the ground, jumps into a buggy standing near by and drives off, closely followed by the detective on foot. Miles drives on, comes to the spot where he left the dummy, abandons the horse and buggy and eats his lunch. He then opens a bottle of wine and lights a cigar, just as the detective and two policemen arrive, put him under arrest and march him off to jail. The closing scene shows Weary asleep on a stone bed. He dreams of eating a big turkey when he is rudely awakened by the jailer, who brings him his dinner of bread and water. Length, 395 feet.

KLEINE OPTICAL CO.

THE MONTANA SCHOOLMARM.—Another one of those Western pictures that everybody is clamoring for.

Edith Warren, a young school teacher from the East, takes upon herself the task of beginning the education of about sixty young and lusty inhabitants that form the juvenile population of a thinly-settled district of Montana. Being an accomplished horsewoman and readily acquiring the knowledge of handling a "Colts 44," she soon becomes the center of attraction for many of the cowboys on the big range. Two in particular, Jack Carlton and "Fresno" Dolan, are determined, if perseverance can win, to "rope" the little schoolmarm and "break her to double harness."

The opening scene of the story depicts the interior of the little roadside schoolhouse where Miss Warren is just opening the morning exercise by singing the National anthem.

When school is dismissed, Jack and "Fresno" both insist on seeing the schoolmarm home. That clever young lady settles the dispute by declaring that she would honor both by an equal share of her company back to the ranch.

Bitter Rivals.—Jack accepts the small favors shown him by his charmer, but not so the surly and quarrelsome "Fresno." At last a climax between the two men is reached when "Fresno" makes an insulting reference to Miss Warren in his rival's presence and is soundly thrashed by that indignant young suitor. Realizing that his fondest hopes can never be gratified, "Fresno" seeks to drown his disappointment in drink and carousing.

A Coward's Deed.—One day while Edith and Jack were galloping towards the school on their wiry little bronchos, "Fresno" riding by sees them and is maddened by the sight of their apparent happiness. But one thought is uppermost in his burning brain -why not waylay the couple and by a well-directed shot remove the hated rival forever from his path? Around the bend sweep the two lovers, their horses racing neck and neck. A shot rings out, and Jack's horse crashes to the ground with a broken leg. "Fresno's" aim was uncertain and his bullet missed the mark. Not waiting to see the result of the shot the coward takes to his heels, now thoroughly frightened at his own deed. But the agile Jack does not intend to let the assassin escape. Disentangling himself from his fallen horse, he quickly starts in pursuit of his fleeing enemy. Through the creek bottom they race, when "Fresno" suddenly darts behind a tree, and before his pursuer has had time to overtake him he sends another shot at his enemy, this time reaching the mark. Jack falls, badly wounded, and for a time is unable to move. "Fresno" soon recovers his horse and we next see him in the nearest saloon trying to steady his nerves by imbibing glass after glass of bad whiskey.

The Wounded Horse.—We now return to the school teacher, who stands beside the wounded horse in the road awaiting Jack's return. An hour passes and yet no sign of her lover. At length, becoming alarmed at his long absence, she mounts her horse and leading the limping mare she starts off to try and find Jack. A long search is at last rewarded by finding him near the bank of the river, where he had dragged himself in the hope of attracting someone's attention. Summoning all her strength, the brave little teacher assists the wounded man to her horse, and climbing up behind him succeeds in getting him back to the ranch.

Justice works swift in that part of the country, and "Fresno" soon pays the penalty of his cowardly act.

Jack's recovery is at last an assured fact. Cheered by his loyal comrades and tenderly nursed by the girl of his heart, we leave our cowboy hero supremely happy in the blissful consciousness of having fairly won for his life partner "The Montana Schoolmarm."

THE LITTLE CHIMNEY SWEEPS (Gaumont).—This is a story of two little lads who are obliged to toil away the tender years of their life without cheer or comfort, and even at this Christmas time, instead of experiencing Christmas joys, they are the recipients of much abuse.

Their only friend, a faithful little dog, however, intercedes in their behalf, and manages to purloin for them from wealthy neighbors a number of toys, which he adroitly places about the chimney fireplace, and next morning causes the little ones to be thrilled with joy. The parents of the little ones, accustomed to abusing them, are dumfounded at what they behold, and see in this evidence of the hand of fate, and from now on endeavor to make life more pleasant to the little ones entrusted to their care. Length, 450 feet.

THE GOOD PLAYTHINGS (Gaumont).—This is a delightfully pleasing short story, combining perfect dramatization and magic. The recipients of a number of toys are awakened through expectation of the good things awaiting them in the morning, and make an investigation. Through accident the light is overturned and the room put into conflagration. Here the good toys received come to the front and by ingenious operations extinguish the flames, rescuing the little ones, so that when the parents enter they find the little ones carefully stowed away and free from all harm, and the fire extinguished. Length, 170 feet.

THE CHRISTMAS OF A POACHER (Gaumont).—This story depicts the dismal outlook for a cheerful Christmas in the home of a poor man, and now when, in quest of the necessary food to sustain the life of the dear ones at home, he is apprehended by the police and taken before the proprietor of the estate, the children of the latter moved to compassion, prevail upon their father to donate to the children of the unfortunate, some of their Christmas toys, of which they are possessed in a liberal quantity. The father is given his liberty and the entire party proceeds to the home of the unfortunate, where sorrow is converted into joy by the good things to eat and to entertain, provided by the benefactor. A very touching Christmas story. Length, 667 feet.

THE POOR SINGER GIRL (Gaumont).—Forced to sing upon the thoroughfares and dependent upon the good will of her fellow citizens to maintain her existence, a young girl finds upon the street a valuable necklace. This she endeavors to turn over to a policeman, but is referred to headquarters. Before she can locate the headquarters, however, she is apprehended and accused of theft, for which she is confined in prison. The mother of the unfortunate girl is ill at home, and before the girl is vindicated of the charge against her, the old lady expires. When finally the girl returns home with her accusers and finds that during her absence her mother has expired, the accusers are moved to compassion, and to compensate for the wrong done the girl they now adopt her and take her to a home of plenty. Length, 597 feet.

TROUBLES OF AN AIRSHIP (Lux).—An aviator, having completed the construction of his flying machine, gives this the first test. Numerous ludicrous instances are the result and the inventor finally falls into the hands of the police, who use him rather roughly. He is finally returned to his laboratory in a dilapidated condition, where he is given plenty of opportunity to vent his temper upon the members of his household. Length, 500 feet.

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Abbreviations: Dr.—Dramatic. Co.—Comedy. Ind.—Industrial. Tr.—Tragic. P.—Pathetic. H.—Historical.

Edison Licensees.

EDISON MANUFACTURING COMPANY.

Nov. 17—The New Stenographer (Comedy)..........900 ft.
Nov. 17—Colonial Virginia (Historical)..............985 ft.
Nov. 24—The Lady or the Tiger (Dramatic)........900 ft.
Nov. 27—The King's Pardon (Dramatic)............900 ft.
Dec. 1—Lord Feathertop (Dramatic)...............900 ft.
Dec. 4—Miss Sherlock Holmes (Dramatic)........600 ft.
Dec. 4—The Old Maid's Temperance Club (Comedy) ....300 ft.
Dec. 9—The Tale the Ticker Told (Dramatic)....900 ft.
Dec. 11—The Angel Child (Comedy) ....900 ft.
Dec. 15—Cocoa Industry, Trinidad, B. W. I. (Industrial) ....850 ft.
Dec. 18—The Street Waif's Christmas (Serio-Comic).900 ft.
Dec. 22—An Unexpected Santa Class................900 ft.
Dec. 25—Turning Over a New Leaf (Comedy).......900 ft.
Dec. 22—An Unexpected Santa Claus (Co.)........900 ft.
Dec. 25—Turning Over a New Leaf (Co.)...........900 ft.
Dec. 29—The Lost New Year's Dinner (Co.)........900 ft.
Jan. 1—A Persistent Suitor (Co.)..................900 ft.

ESSANAY FILM COMPANY.

Nov. 18—Tale of a Thanksgiving Turkey.............615 ft.
Nov. 18—The Hoodoo Lounge ....315 ft.
Nov. 25—The Impersonator's Jokes (Comedy)......550 ft.
Nov. 25—The All-Wool Garment (Comedy)..........400 ft.
Dec. 2—The Somnambulist (Dramatic).............825 ft.
Dec. 2—The Obstinate Tooth (Comedy)...........165 ft.
Dec. 9—Christmas Carol ....1000 ft.
Dec. 16—The Installment Collector (Comedy).......550 ft.
Dec. 16—A Battle Royal (Comedy)..................396 ft.
Dec. 23—Bill Jones' New Year Resolutions (Co.)....600 ft.
Dec. 23—Who Is Smoking that Rope? (Co.)........400 ft.

KALEM COMPANY.

Nov. 7—Jerusalem in the Time of Christ..........1925 ft.
Nov. 20—Hannah Dustin (Historical)...............825 ft.
Nov. 27—A Ragged Hero (Dramatic)................855 ft.
Dec. 4—For Love of Country (Historic Drama)....895 ft.
Dec. 11—Maggie, the Dock Rat (Drama)..........825 ft.
Dec. 18—The Molly Maguires (Dramatic)...........880 ft.
Dec. 25—Red Cloud (Dr.)...........................880 ft.

S. LUBIN.

Nov. 19—The Engineer (Dramatic)..................935 ft.
Nov. 26—The Thanksgiving Turkey (Comedy).......320 ft.
Nov. 26—Persistency Wins (Comedy)...............600 ft.
Nov. 30—The Sexton of Longwyn (Drama).........635 ft.
Nov. 30—Weary Willie's Revenge (Comic)..........270 ft.
Dec. 3—Hobo's Dream (Comic).....................675 ft.
Dec. 3—Lady Barbers (Comedy)....................275 ft.
Dec. 7—The Lighthouse Keeper's Daughter (Dramatic) ....900 ft.
Dec. 10—Dick's Aunt (Comedy).....................430 ft.
Dec. 10—Charlie's Ma-in-Law (Comedy)............305 ft.

PATHE FRERES.

Nov. 25—L'Arlesienne (Dramatic) ....1048 ft.
Nov. 27—Crack Riders of the Russian Cavalry (Military) ....413 ft.
Nov. 27—The Substitute (Comedy)..................531 ft.
Nov. 28—The Vagabond (Comedy)...................544 ft.
Nov. 28—Merry Widow Waltz (Comedy)............348 ft.
Nov. 30—Her Flowers (Comic).......................475 ft.
Nov. 30—The Magic Handkerchief (Magical)........492 ft.
Dec. 2—A Dear Old Grandma (Dramatic)..........549 ft.
Dec. 2—Nature Fakir Comes to Grief (Comedy)....351 ft.
Dec. 4—The Jealous Fisherman (Dramatic)........495 ft.
Dec. 4—Paris as Seen from a Height of 2600 Feet (Educational) ....452 ft.
Dec. 5—Modern Magic (Comic) ....393 ft.
Dec. 5—Surprise Package (Comedy)...............512 ft.
Dec. 7—The Clown's Daughter (Dramatic)........771 ft.
Dec. 7—Rubber Heels (Comedy)...................236 ft.
Dec. 9—The Deadly Plant (Dramatic).............436 ft.
Dec. 9—The Acrobatic Maid (Comedy)............508 ft.
Dec. 11—The Miniature Circus (Comedy)...........639 ft.
Dec. 11—Mother-in-Law Breaks All Records (Comedy) ....302 ft.
Dec. 12—The Quarry Man (Dramatic)..............574 ft.
Dec. 12—The Mohammedan at Home (Educational).380 ft.
Dec. 14—Roman Idyl (Dramatic)...................770 ft.
Dec. 14—No Petticoats for Him (Comedy)..........171 ft.
Dec. 16—The One Best Bet (Dramatic).............712 ft.
Dec. 16—A Plucky Young Woman (Comedy)........256 ft.
Dec. 18—The Smuggler's Daughter (Dramatic).....636 ft.
Dec. 18—The Bee and the Rose (Comic)...........344 ft.
Dec. 19—Some Dangerous Members of Bostock's Menagerie (Educational) ....420 ft.
Dec. 19—Electric Hotel (Comedy).................476 ft.
Dec. 21—The Faun (Dr.).............................442 ft.
Dec. 21—Faithful Little Doggy (Co.)...............285 ft.
Dec. 21—Too Much Snuff (Co.).....................246 ft.
Dec. 23—Antique Wardrobe (Co.)...................640 ft.
Dec. 23—An Awkward Habit (Co.)..................331 ft.
Dec. 25—The Gallant Guardsman (Dr.).............571 ft.
Dec. 25—Silhouettes (Magical) ....371 ft.
Dec. 26—Bill Wants to Marry a Toe Dancer (Dr.)..462 ft.
Dec. 26—Water Sports (Educational)...............436 ft.

SELIG POLYSCOPE COMPANY.

Nov. 5—Actor's Child (Drama).....................960 ft.
Nov. 12—A Mountain Feud (Dramatic)............990 ft.
Nov. 19—The Hidden Treasure (Dramatic)........950 ft.
Nov. 26—On Thanksgiving Day (Dramatic)........1000 ft.
Dec. 3—A Dual Life (Melodrama)..................500 ft.
Dec. 3—The Football Fiend (Comedy).............485 ft.
Dec. 10—The Queen of the Arena (Comedy)........980 ft.
Dec. 17—A Montana Schoolmarm (Dr.)..............950 ft.
Dec. 24—The Duke's Motto (Dr.)..................1000 ft.

VITAGRAPH COMPANY.

Nov. 17—The Elf King (Spectacular)...............935 ft.
Nov. 21—The Shoemaker of Coepenick (Dramatic)..510 ft.
Nov. 21—A Tale of the Crusades (Dramatic)......455 ft.
Nov. 24—A Lover's Stratagems (Dramatic).........590 f
Nov. 24—The Peasant Girl's Royalty (Dramatic)....320 f
Nov. 28—The Miner's Daughter (Dramatic)........705
Nov. 28—Charity Begins at Home (Dramatic)......265
Dec. 1—Julius Caesar (Dramatic) ....980 ft.
Dec. 5—How Jones Saw the Carnival (Comedy)....652 ft.
Dec. 5—A Summer Idyl (Comedy)..................300 ft.
Dec. 8—Making Moving Pictures (Educational)....885 ft.
Dec. 12—Slippery Jim's Repentance (Dramatic)....565 ft.
Dec. 12—Christmas in Paradise Alley (Dramatic)...355 ft.
Dec. 15—Slumberland (Novelty).....................590 ft.
Dec. 15—Sheridan's Ride (Historic Drama)........327 ft.
Dec. 19—The Dancer and the King (Dr.)...........650 ft.
Dec. 19—Weary's Christmas Dinner (Co.)..........395 ft.
Dec. 22—The Merchant of Venice (Dr.).............995 ft.

Biograph Licensees.

BIOGRAPH COMPANY.

Nov. 10—Taming of the Shrew (Comedy)..........1048 ft.
Nov. 13—The Guerilla (Dramatic) ....898 ft.
Nov. 20—The Ingrate (Historical) ....893 ft.
Nov. 17—The Song of the Shirt (Drama)............638 ft.
Nov. 24—A Woman's Way (Dramatic)...............676 ft.
Nov. 27—The Clubman and the Tramp (Comedy)....994 ft.
Dec. 1—The Valet's Wife (Comedy)...............508 ft.
Dec. 4—Money Mad (Dramatic).....................684 ft.
Dec. 11—The Reckoning (Dramatic)................462 ft.
Dec. 8—The Feud and the Turkey (Dramatic)....904 ft.
Dec. 15—The Test of Friendship (Dr.)..............775 ft.
Dec. 18—An Awful Moment (Dr.)....................737 ft.

KLEINE OPTICAL COMPANY.

Dec. 1-5—Jack of All Trades (Comedy)............600 ft.
Dec. 1-5—A Child's Devotion (Drama).............600 ft.
Dec. 1-5—Looking for the Sea Serpent (Comedy)..240 ft.
Dec. 1-5—Making Home Attractive (Comedy)......434 ft.
Dec. 1-5—She Could Be Happy with Either (Comedy) ....507 ft.
Dec. 1-5—The Bewildered Professor (Magic).......310 ft.
Dec. 1-5—Thompson's Night with the Police (Comedy) ....567 ft.
Dec. 7-12—Animated Matches (Magical)............257 ft.
Dec. 7-12—A Good Watch Dog (Comedy)...........327 ft.
Dec. 7-12—Timid Dwellers (Comedy)...............344 ft.
Dec. 7-12—Fighting for Gold (Dramatic)...........887 ft.
Dec. 7-12—The Madman of the Cliff (Dramatic)....847 ft.
Dec. 14-19—The Little Chimney Sweeps (P.)........450 ft.
Dec. 14-19—The Good Playthings (Co.)..............170 ft.
Dec. 14-19—The Christmas of a Poacher (P.)......667 ft.
Dec. 14-19—The Poor Singer Girl (Dr.).............597 ft.
Dec. 14-19—Troubles of an Airship (Co.)...........500 ft.
Dec. 14-19—Grimsol, the Mischievous Goblin (Co.)..374 ft.
Dec. 14-19—Father and the Kids (Co.)..............550 ft.
Dec. 14-19—The Burglar in the Piano (Co.)........367 ft.
Dec. 14-19—Braving Death to Save a Life (Dr.)....584 ft.
Dec. 14-19—A Fatal Present (Tr.).................490 ft.
Dec. 14-19—An Interior Cyclone (Co.).............427 ft.
Dec. 14-19—The Angel of Nativity (P.)............300 ft.
Dec. 14-19—Christmas: From the Birth of Christ to the Twentieth Century (Edu.)...... ———

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Nov. 18—Blind ....698 ft.
Nov. 18—Othello ....277 ft.
Nov. 25—Children of the East.......................625 ft.
Nov. 25—Alexandrian Quadrille ....302 ft.
Dec. 2—A Sinner ....495 ft.
Dec. 2—Dummies on the Spree.....................302 ft.
Dec. 9—Sherlock Holmes ....1140 ft.
Dec. 16—Changing of Souls (Comedy).............475 ft.
Dec. 16—The Spring Lock (Comic)..................351 ft.
Dec. 23—Hercules the Athlete (Dr.)................500 ft.
Dec. 23—Count Zeppelin's Aerostat (Ind.)..........279 ft.

WILLIAMS, BROWN & EARLE.

Nov. 12—When Women Rule (Comedy).............600 ft.
Nov. 12—Jack in Letter Box (Comedy)..............300 ft.
Nov. 25—Kind Old Lady (Comedy)..................395 ft.
Nov. 25—Soldier's Love Token (Dramatic).........500 ft.

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Dec. 2—Devils in the Farm (Comedy)............
Dec. 2—Every Age Has Its Troubles (Comedy)....
Dec. 19—Misdeeds of a Tragical Past (Dramatic)..
Dec. 21—My Laundress Inherits (Eclair).......... ———
Dec. 21—Misdeeds of a Tragical Part (Eclair).... ———

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HIGH PRICE Exchanges have requested us repeatedly to increase our price on supplies and Film Service—you can bet we have satisfied more customers and have made good on low rentals. Why should we increase prices when our profits justify us in purchasing large quantities of film. If you are dealing with Mr. Stick-Him you had better install our service immediately. Send list of subjects you have used. No repeaters guaranteed.

2 changes, shipped two at a time, 1000 feet each $ 5.00
4 " " two " " " 10.00
6 " " three " " " 14.00
12 " " four " " " 25.00

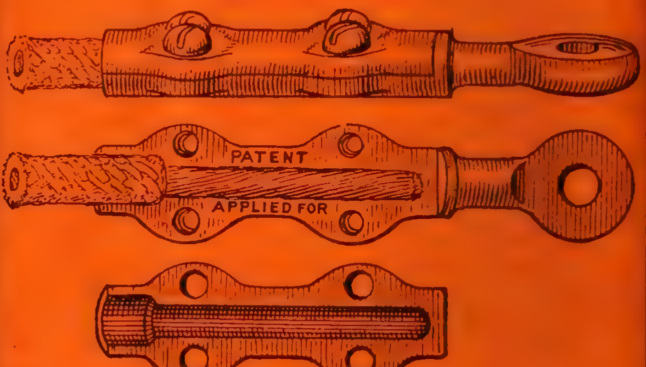
Song Slides and Beautifully Colored Posters FREE

SUPPLIES Tickets 9 cts, per 1000. Carbons 2 cts. each. Condensing Lenses 50 cts. Moving Picture Lenses, $8.00. Stereopticon Lenses, $8.00. Film Cement, 10 cts. a bottle. Reels 50 cts. each.

NOTICE—We Guarantee to Fit a Lens for Any Curtain.

Mr. Moving Picture Man

The Wire Terminal shown here is designed especially to meet the exacting requirements of Moving Picture work. A two-piece Terminal made of **copper**, is extra **heavy**, clamped securely with **four screws.** Wire is **completely enclosed** and cannot possibly become loose, and holds insulation which keeps it from fraying. The simplest and quickest way to make your connections. Cuts are exact size, showing wire ready to be clamped, and clamped together ready to attach to binding post.



Positively prevents wires burning off, thereby putting an end to your wire bills. Makes a brighter and steadier light, and gets full strength of current by making perfect contact. Terminal complete, **50c.** each, sent prepaid on receipt of price

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FOR RENT 6000 feet film, 3 sets Slides, 6 at a time, $12 per week.

FOR SALE 1000 ft. reels slightly used film, $10 per reel. Edison Ex. Model M. P. M., $50. 3000 ft. Passion Play $40. Wanted to buy Passion Play; other films and machines.

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Moving Picture World

With Which is Incorporated

THE EXHIBIT

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Vol. 3 DECEMBER 26 No. 26

Editorial.

THE COMPLIMENTS OF THE SEASON TO ALL WORLD READERS.

A few months ago a gentleman occupying a very prominent position in the Independent field made the remark, which was afterwards repeated to the editor, that this paper was the most intelligently conducted and the most valuable of any that catered to the moving picture industry.

Following a policy which aimed at the establishment of this business on a sound footing, and at the sacrifice of personal interests, we have advocated reforms and foreshadowed in our editorials what, in our opinion, were the necessary steps to safeguard a great industry which has sprung up so rapidly that its growth has been unhealthy.

In our editorial of August 29th we urged the formation of a manufacturers' association that would regulate the output, having power to control the limit of use of the films, and governed by men who would work for the common weal. In our editorial of November 14th, treating on the same subject, we concluded with the following paragraph:

> To see all the leading manufacturers associated together under one governing body may seem impossible, but it is both desirable and feasible. When it comes to pass and their productions are not sold, but leased under proper restrictions, and the price and output regulated by the merits of the subject, then will the moving picture business reach the high tide of prosperity.

Passing on to the next column, our readers will see that we are on the eve of the realization of just such conditions as were advocated, and we earnestly hope that the gentlemen who have taken this important and decisive step will adorn their positions. Sound principles introduced into every department of this business will ensure its onward progress and redound to the credit of American business methods. This will not happen if the policy is subversive and only if the right hand of fellowship is extended to all earnest and meritorious efforts in the promotion of the industry.

Progress in this, as in other lines, is never at a standstill.

FACTS CONCERNING THE NEW ARRANGEMENT OF THE PRINCIPAL FACTORS OF THE MOTION PICTURE MANUFACTURING INTERESTS IN AMERICA.

All of the patents known by experts and authorities to have an important bearing on the manufacture of motion pictures and projecting machines have been purchased by a new concern incorporated as the Motion Picture Patents Company, of which the following are the officers:

PRESIDENT..................FRANK L. DYER
VICE-PRESIDENT..............H. N. MARVIN
TREASURER...................J. J. KENNEDY
SECRETARY................GEORGE F. SCULL

It will be noted that the president and secretary are connected with the Edison Manufacturing Company, while the vice-president and treasurer are from the American Mutoscope and Biograph Company. The capital of the new company is not announced, but its purpose is known to be the general betterment of the entire business from the manufacturer to the exhibitor.

The Licensees of the Motion Picture Patents Company are as follows:

Edison Manufacturing Company,
American Mutoscope and Biograph Company,
Pathe Freres,
George Melies Company,
Selig Polyscope Company,
Vitagraph Company of America,
Kalem Company, Incorporated,
Essanay Company,
George Kleine,
Lubin Manufacturing Company.

Motion pictures manufactured under the license of the Motion Picture Patents Company will be leased, and *not sold*, and will be *subject to return* to the various manufacturers at stated intervals.

Licensed motion pictures will be leased for use only on projecting machines which are also licensed by the Motion Picture Patents Company. There will be a nominal license fee to be paid by each exhibitor and the funds thus raised will be used in promoting the best interests of the business.

None of the officers of the Motion Picture Patents Company are salaried.

It is hoped by this movement to do away with the vexatious litigation which has long harrassed the business, to guarantee to the renters and the exhibitors a sufficient quantity of the best American and foreign films, and to prevent the demoralized state of affairs which now prevails abroad, where no organization exists. All the licensees of the new Patents Company must compete for the business of the country *on their own merits.* All of the licensees are manufacturers except Mr. George Kleine, who, as is well known, is the American representative of several of the best known and most meritorious of the foreign manufacturers.

No increase in price of films is contemplated.

Among the prominent patents which have been purchased—in addition to those of the Edison Company and the Biograph Company—may be mentioned the Armat patents, which are said to control projecting machines; the Jenkins patents, the Pross patents, the Vitagraph patents, and the Campbell patent.

The new license agreement takes effect January 1, 1909.

THE POLICY OF THE ASSOCIATED FILM MANUFACTURERS.

Certainly the New Year ushers in some remarkable developments in the moving picture field. For the past week or more, the manufacturers have held important sessions, also the officers of the Film Service Association and the exhibitors. The future policy of the renters will be revealed at their coming annual meeting; that of the manufacturers is outlined on the preceding page.

The newly incorporated Motion Picture Patents Company feel that they are in a position to dictate the future conduct of a business that has been suffering from maladies which threatened its extinction. They have outlined a plan which has been agreed to by all the leading manufacturers and importers. We are pleased that such an agreement has at last been reached. It will set at rest much controversy and conflict, by bringing together all who have been the real promoters of the industry. It will encourage the better efforts of those who look upon this as an honorable profession and not as a transitory speculation. It will safeguard the interests of those who have labored to bring it to its present position. It is a master stroke.

Referring to the main points in the statement given out by the manufacturers, we find that films will hereafter only be *leased,* to be returned at stated intervals. This will be a bitter pill to be swallowed by the average film renter, but it is obvious that such a course is the only one open to control the abuse of the business by exhibiting to the charitable public, stuff that has earned its repose in the junk heap.

Another important point is that these films will only be leased for use on *machines that are licensed* by the Motion Picture Patents Company. This will be a vexatious point if applied to the subversion of any projecting machine that has merit, but it will tend to elevate the quality of the show by relegating some obsolete machines to oblivion.

Most important is the statement that "all licensees of the Patents Company must compete for the business of the country on their own merits." This would imply that the standing order farce will be discontinued, films will be sold on their merits, and those manufacturers who have profited by the previous unbusinesslike course will now have to give more attention to the quality of their productions, or lose trade.

It has been hinted that the number of film exchanges may be reduced. These have been multiplying in excess to the proportion of exhibitors. If there were fewer of the cheap men in the rental business there would be fewer of the cheap shows; by this we mean the kind of show that is responsible for the spasmodic spells of reform on the part of the authorities. The mushroom growth of the picture business has passed. Stern measures are required to keep it in proper bounds.

While it may be true that the proposed regulation of the business may seem to some to savor of the monopoly or oppression that is repugnant to every fair-minded citizen, we hail with delight the spirit foreshadowed in the advance letter of the manufacturers. The keynote of the announcement made by the Patents Company rings true in the statement that "its purpose is the general betterment of the entire business from the manufacturer to the exhibitor." No one can cavil at such a platform, and if the efforts of the Patents Company to attain their end is conducted in the spirit of fairness that we believe it will be, they should meet with the earnest co-operation of all who have the interests of this business at heart. It is obvious that there will be opposition. Private interests may suffer, but we have it on good authority that members of the trade who have been true to either party during the period of controversy and who have conducted their business on a sound basis, will have no cause for complaint under the new regime.

EXHIBITORS ORGANIZING.

It is with pleasure that we give in full, on another page, the caustic remarks of Magistrate Hylan on a system of police persecution which is common to many cities. At the same time we reiterate the advice to exhibitors to avoid clashes with the authorities as far as possible by strict compliance with the regulations under which they have obtained their licenses. If these regulations are found to be oppressive, there is a better method of obtaining relief than open violation, and that is by organization and co-operation in petitioning the lawmakers for the reconsideration of any measures that may be oppressive. This has been profitably done by the exhibitors of Philadelphia and Cincinnati, and a movement for organization to protect their own interests is on foot among the exhibitors in several other cities. Co-operation is the logical solution of these as well as other difficulties that beset the exhibitor. By meeting together in friendly conclave they can better regulate the competition between themselves. Warfare is a relic of the past. In this more enlightened age, international squabbles are settled by peace conferences and legal differences are settled by arbitration. Instead of fighting each other by putting on a twenty-five cent show for five cents and indulging in competition which has brought disaster in many cases, the exhibitor has much to gain and nothing to lose by association.

REDUCED RAILROAD FARES.

The Association has secured a reduced railroad fare equal to one and three-fifths for the round trip. This is not available unless not less than one hundred persons present certificates to the agent of the railroads who will be present at the Imperial Hotel on the day of the meeting. So as to avail of this privilege **everybody** should ask for a **certificate** when purchasing a ticket for the going trip. These certificates are not kept at every local ticket office, but the ticket agent can tell the nearest point at which a through ticket bearing the certificate can be obtained.

So far the New York Central Lines, Pennsylvania, Erie, B. & O., D., L & W., Lehigh Valley, Jersey Central, Philadelphia & Reading, the Western lines, and all the connecting lines of these roads have consented to act. The New England lines have the matter in consideration and will coincide if a sufficient number make the request from their territory.

Film renters, their delegates or employees and exhibitors who may desire to be on hand at the meeting of the 9th of January are all requested to ask for certificates when purchasing their tickets.

The saving effected is in all cases at least equal to the charges for a Pullman berth, and so that it may be operative it is requested that all members ask for certificates when purchasing tickets for themselves or members of their families, or delegates, or employees. One hundred is necessary before the reduced return fare will be granted.

THE SECOND ANNUAL MEETING OF THE FILM SERVICE ASSOCIATION.

It is of great importance that every member of the Association attend the second annual meeting, which is to be held in New York City on January 9th, and to that end arrangements have been made with the different railroads for a reduced fare. The best rate that can be obtained is one fare and three-fifths for the round trip and to those who have to come from a great distance the saving is considerable—at least enough to cover Pullman accommodations. For example, the fare from Detroit to New York is $15. The full fare must be paid on the going trip, and a certificate asked for from the ticket agent. At the meeting this certificate is validated by a representative of the railroads and if it is presented when the return ticket is purchased the three-fifths fare is charged. In the case of Detroit this would be $9, a saving of $6, or equivalent to the charge for a Pullman berth both ways. This rate cannot be obtained unless 100 certificates are presented, therefore no one should neglect to ask for the certificate. The privilege is open to all film renters and manufacturers of moving picture supplies, members of their families or employees, also any exhibitor who may desire to be on hand at the meeting on the 9th of January, 1908.

All roads have consented to the rebate except the New England lines.

INSTRUCTIONS.

A reduced rate of one fare and three-fifths on the certificate plan has been secured for persons attending the meeting of Film Service Association and Associated Manufacturers of Moving Pictures, New York City

The following directions are submitted for your guidance:

1.—Tickets at the regular full one-way first-class fare for the going journey may be secured within three days (exclusive of Sunday), prior to and during the first two days of the meeting. The announced opening date of the meeting is January 8, and the closing date is January 15, consequently you can obtain your going ticket and certificate not earlier than January 5 nor later than January 9, except that from stations from which it is possible to reach place of meeting by noon of January 10, tickets may also be sold for morning trains of that date. Be careful that, when purchasing your going ticket, you request a certificate. *Do not make the mistake of asking for a receipt.* ASK FOR A CERTIFICATE.

2.—Present yourself at the railroad station for ticket and certificate at least 30 minutes before departure of train on which you will begin your journey.

3.—*Certificates are not kept at all stations.* If you inquire at your home station, you can ascertain whether certificates and through tickets can be obtained to place of meeting. If not obtainable at your home station, the agent will inform you at what station they can be obtained. You can in such case purchase a local ticket thence, and there purchase through ticket and secure certificate to place of meeting.

4.—Immediately on your arrival at the meeting present your certificate to the endorsing officer, Mr. Percy Waters.

5.—It has been arranged that the Special Agent of the Trunk Line Association will be in attendance on January 9 and 10 from 9 a. m. to 6 p. m., to validate certificates. *A fee of 25 cents will be charged at the meeting for each certificate validated.* If you arrive at the meeting and leave for home again prior to the Special Agent's arrival, or if you arrive at the meeting later than January 10, after the Special Agent has left, you cannot have your certificate validated and consequently you will not get the benefit of the reduction on the home journey. *No refund of fare will be made on account of failure to have certificate validated.*

6.—So as to prevent disappointment, it must be understood that the reduction on the return journey is not guaranteed, but is contingent on an attendance at the meeting of not less than 100 persons holding regularly issued certificates obtained from ticket agents at starting points, showing payment of regular full one-way first-class fare of not less than 75 cents on going journey.

ALL FILM RENTERS, Independent and F. S. A., should attend the meeting of January 9-11, at the Hotel Imperial, Broadway and Thirty-second street, New York. Rooms at the hotel are $2 per day upwards; for two persons $3 per day upwards. Room with private bath $2.50 per day up; for two persons $4 per day up. Rooms may be secured in advance by out-of-town delegates by writing to the manager of the Hotel Imperial or to the Moving Picture World. We have also on file other accommodations in the vicinity of the meeting rooms ranging from 50 cents per day to $1.50 per day for private rooms and up to $10 per day for room and parlor.

Notes and Comments.

The way in which our contemporaries and the trade in general jumped at wrong conclusions in regard to the note about Pathe's attitude towards the other European manufacturers proves two things. First, that the Moving Picture World is well and widely read, and second, that Pathe's name is one to conjure with in the moving picture field. The paragraph was sent to the printer at the last moment and he cut it down until it was not sufficiently clear to those who were not following up the reports of the trade conditions in Europe.

We would like to hear from the proprietor of a show in Centralia, Pa., which is credited with having given the moving picture business a black eye in that locality.

R. G. Knowles, a noted lecturer, has been entertaining the occupants of the White House with his moving pictures of big game in Africa

The Philadelphia Fire Marshal is making a round of the 184 moving picture theaters in the city to ascertain which are living up to their regulations. Those which are found lax will have difficulty in renewing their licenses at the close of this year.

Overcrowding was responsible for an unfortunate accident in a theater in Rivington street, New York, last week. Standing room in a frail gallery was being used to its limit, when the structure crashed down on the heads of the spectators below. Sixteen persons were severely injured, and it is reported that one has since died.

The usher in the Astor Theater, St. Louis, who threw a lighted cigarette on the floor and then carelessly placed on it a reel of film deserves a raise of some kind, if not in salary. A $300 loss should convince the proprietor of that place of the importance of establishing a system and seeing that it is carried out by careful employees.

Montreal, Can., is having a little excitement over the Sunday show problem. As we mentioned last week, the Sparrow Amusement Company is endeavoring to find out why the large theaters cannot be opened on Sunday as well as the moving picture shows, and last Sunday the Academy of Music and the Theater Francais were both open, afternoon and evening. The performances in both places were music motion pictures and songs, humorous and sentimental. Police officials were in both places making notes and summonses will be served and a test case will decide as to the future. Meanwhile the entering wedge has been driven and it is not unlikely that these theaters will gain their point. If the managers of these places would rest content with the motion pictures and musical numbers, it is believed that no opposition would be made, but if they attempt to work off their regular week-day vaudeville performances it will no doubt raise such a tempest that a general closing will be ordered, which would also affect the smaller shows.

The New York Steel and Production Company, of Newark, N. J., send us an illustrated circular showing four styles of theater chairs, all of handsome pattern. The seats are five-ply veneer, and the standards are claimed to be of Bessemer structural steel, which they guarantee for a period of twenty years under normal cconditions. They invite inspection and comparison.

The Pacific Coast Borax Company ars using 3,000 feet of film in an advertising campaign that is to cover the country, and are at present giving displays in the Western States. The views represent scenes in the famous Death Valley, the miners at work, the famous twenty-mule team and scenes along the Tonopah and Tide Water railways. Moving pictures as advertising mediums for business enterprises are coming into general use.

New Film Titles, to replace those that have been worn out in threading up the machine, seem to be in great demand, judging by the number of inquiries we receive. In answer to all we would say that these titles can be supplied by B. L. James, 109 East Madison street, Chicago, Ill., either plain or colored. Eberhard Schneider, 109 East Twelfth street, New York City, and The International Film Mfg. Co., 235 North Eighth street, Philadelphia, Pa., are also equipped to supply titles.

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.

ILLUSTRATED LECTURETTES

Are the meat that is being sandwiched in between the reels to great satisfaction in many theaters, and Williams, Brown & Earle, of 918 Chestnut street, Philadelphia, are to the front in supplying this part of the programme. They have even gone this one better by arranging to supply, for special occasions, "Moving Picture Travel Talks," or reels of film accompanied with a descriptive lecture. We are just in receipt of a booklet describing the first eight sets of this series. No. 1 is "A Tour of the World," which, with 2,000 feet of film and fifty slides and lecture, furnishes an entertainment of an hour and a half. No. 2 is "London, the Modern Babylon." No. 3, "Belgium and Holland." No. 4, "Ireland." No. 5, "England and Scotland." (We do not understand why the smaller section of the British Islands should have been given a whole lecture to itself, unless it was expected that an Irish audience would not stand for Erin being compared with the beauties of the lands of the Thistle and the Rose.) No. 6 is "Paris." No. 7, "Egypt and Arfica." No. 8, "Slums of a Great City," introducing the story of the "Prodigal Son." Truly an excellent selection and especially recommended to the attention of exhibitors and film rental houses who have calls for special entertainments in churches, or exhibitors who want to run a high class entertainment on special occasions. The booklet contains full description and terms of rental and is free for the asking.

* * *

"Simpson's Saunterings" are composed of 12 pictures and a title slide, explaining the subject to be spoken of, also a short printed lecture, which can either be spoken or reproduced on the phonograph, at will. The following is a list of those now ready:

Rubber-necking New York City.
The Public Institutions of New York City.
The Sky-Scrapers of New York City.
Around Manhattan Island on the Sight-Seeing Yacht.
The Rhine of America by Daylight (up the Hudson).
A Trip to Coney Island.
A Trip to Paris.
The New York Fire Department.
New York Bay and Harbor, and a number of others.

Price for each set complete, neatly packed in a box, including lecture, $6 per set net.

A. L. SIMPSON,
113 W. 132d St., New York.

NEW MOVING PICTURE MECHANISM.

It is worthy of note, in view of the recent developments in the patent field, that Mr. Joseph Bianchi is in town, very busy and very secretive. As our readers well know, Mr Bianchi is the inventor and patentee of the only practical non-infringing camera that has yet been produced. He is also the inventor of a projecting machine that is said to evade every point claimed by other patentees, in that it is shutterless, requires no tension plate or loop and no intermittent movement. As there is no tension or friction on the film at any point it will be seen that the life of a film will be largely increased. Mr. Bianchi's mechanism has many other peculiar and important advantages. Pictures may be taken as slow as eight per second and yet projected on the screen with perfect life motion. The advantage of this is that less film is required for a given subject. It is also the only mechanism that will take and project pictures of any size. With the saving of film mentioned, it would be possible to produce at no increase over the present cost of films, pictures that were two inches or more in diameter, with this advantage that a large picture could be shown on a transparent screen with the projecting machine only a few feet behind, and with a beautiful dissolving effect never before seen. We have known of Mr. Bianchi's apparatus for some time, but did not think it would serve any purpose to announce such a radical departure from the style of projecting machines that are now in general use.

We expect that the statement that pictures can be taken and projected at the rate of eight or ten per second with perfect semblance of life motion, will be doubted or discredited. But it is a fact that the number can be reduced by half and still obtain smooth results. Pictures as slow as two per second have been shown that were satisfactory where the movement in the subject was not extremely rapid. To understand how this can be accomplished it is necessary to forget that there is such a thing as a shutter or an intermittent movement, consequently no jerking of the film and no flicker, but a gradual blending of the one picture into the other.

The Peerless Dissolver is a really meritorious device that has lately been placed on the market by The Peerless Song Slide Dissolver Co., 20 Newberry Building, Detroit, Mich. It does the trick instantly and perfectly and the cost is but a fraction of that of a dissolving lantern. The Peerless dissolver is a clever device that takes the place of the ordinary slide carrier. Two slides are inserted in it and a tilting arrangement causes the two pictures to dissolve into each other with a very pleasing effect.

THREE MOVING PICTURE HALLS CLOSED.

On Commissioner Bingham's order Captain Cornelius G. Hayes of the West Twentieth street police station last week closed up three moving picture halls in his precinct. The police said the halls were closed because the fire escapes in back of the buildings do not comply with the law.

MOVING PICTURES AT CHURCH SERVICE.

Selig's "Holy City" recently formed a part of the evening service in the Congregational Church at Ottawa, Ill. The pastor, Rev. Dr. J. Webster Bailey, said, by way of introduction, that he "believed the gospel could be preached through the eye as well as the ear." Dr. Bailey explained the views as they were presented and says that "moving pictures illustrating Biblical subjects will be presented every few weeks."

The above shows that the time is now ripe for some leading manufacturer to select a special company and have them trained to produce Biblical scenes in a manner that is commensurate with the importance of the task. It is ridiculous to assume that the ordinary moving picture actor, who is accustomed to buffoonery, can adapt himself to the characters of Holy Writ. Several religious subjects have been produced which are very creditable, but an audience is more critical of such subjects than even of the Shakespearean dramas, consequently they should be produced by a company which is isolated from the regular work of the motion picture studio. It would be a very costly undertaking for any manufacturer to produce a series of religious films as they should be done, but their wide and unceasing range of usefulness would eventually bring a rich harvest to the promoter.

ANOTHER EXHIBITORS' ASSOCIATION.

Spokane, Wash.—A new organization, known as the Spokane Moving Picture Managers' Association, has been organized in Spokane for the purpose of getting better results generally in the moving picture business in this city.

The first meeting represented every theater whose performance consists wholly of moving pictures, or is greatly dependent on them for its show.

The officers elected were: Alton Tredick, president; Joseph E. Arnett, vice-president; V. H. Grover, secretary and treasurer. The Theatrical Managers' Association have authorized a statement to the effect that they are wholly in accord with the movement among moving picture managers to organize, and that this organization can look for them to co-operate in any question that should be considered of importance to the interests of both or either.

PICTURE THEATERS FINED.

Los Angeles, Cal.—E. M. Holt, of 545 South Main street, and W. C. Ross, of 255 South Main street, proprietors of moving picture theaters, pleaded guilty in Police Justice Frederickson's court yesterday to allowing children under 14 years of age to enter their places of amusement, and were fined $25 each. The complaints were sworn to by Humane Officer Reynolds.

CRUSADE FOR BETTER AIR IN M. P. THEATERS.

Chicago, Dec. 16.—Dr. J. F. Biehn, superintendent of the city laboratory, announces a crusade to secure better air in Chicago's hundreds of nickel theaters. "There is absolutely no ventilation in the vast majority of these places of amusement," said Dr. Biehn. "They are a menace to health and something must be done at once to improve conditions. We will take up the question at once."

DONATIONS.

Monticello, Ind., Dec. 17.—The Arc Theater turned $13 into the factory fund last Friday night, and the Electric $3, making a total of $57 from the picture shows thus far. The

Friday night benefits are proving a great attraction, and the managers promise to eclipse all former efforts this week.

Long Branch, N. J., Dec. 12.—Good crowds are still attending the Bijou Moving Picture Theater, where the Soldiers' Monument Benefit is being held. For another week after to-night the profits of the shows will be turned over to the committee in charge of the collections for the monument. The affair promises to net a pretty profit.

Lebanon, Ohio, Dec. 1.—The moving picture theaters of Lebanon will each give the proceeds of one night next week for the purpose of furnishing a Christmas treat to the poor. The Dreamland will give Monday night; the Royal, Wednesday, and the Lyceum, Friday. These are the nights upon which the programmes are changed, and therefore the receipts will be taken from the best nights.

TWENTIETH CENTURY FILM COMPANY INCORPORATES IN UTAH.

Articles of incorporation have been filed in the County Court house by the Twentieth Century Film Company, which has heretofore done its business in Chicago and St. Louis. The incorporators are: President, R. G. Bachman, Chicago; treasurer, Harry A. Sims, Ogden; secretary-manager, W. W. Hodkinson, Ogden; director, Charles Zeimer. The articles provide for manufacture, purchase and advancement of the industry, with capital stock of $4,000.

Mr. Sims has leased a building on Washington avenue, and by January 15 will have completed the changes and decorations required to open a finely equipped theater.

THERE IS NO ACCOUNTING FOR TASTES.

But It Is a Safe Rule to be Guided by Public Sentiment.

The editorial in a certain trade paper, dated June 20, was devoted to an attack on the film, "Mrs. Guinness, the Female Bluebeard." The writer thereof said:

"We cannot understand how any reputable firm can stoop so low as to bring out such a disgusting film as 'Mrs. Guinness, the Female Bluebeard,' and we hope that exery exhibitor will write to the public press in his neighborhood, also tell the police censor, so that such a travesty of good morals and decency may be prohibited the whole country over. We cannot speak too strongly against the production of such films."

If the would-be censor will get a copy of the Sunday magazine section of the St. Louis Post-Dispatch, of December 6, he will find a whole page devoted to an illustrated description of this film and not one word about its being "disgusting." On the other hand, the writer of the article in the Dispatch says:

"As the succeeding episodes of the story were flashed on the screen at the new Gem Theater (which is said to be the largest and most pretentious moving picture showhouse in the world) an audience of 2,000 persons applauded with enthusiasm."

We would remind the critic that it is the province of the amusement purveyor or exhibitor to give the public what they want. It is the duty of the clergy to guide the public morally. It is the duty of a newspaper to record facts—which fact is overlooked by the editor of "moving picture abuse."

GREATER NEW YORK EXHIBITORS IN TROUBLE.

Headed by Canon Chase, the Brooklyn clergyman who has been active against degrading pictures, and backed by the S. P. C. A. and other societies, the police of Greater New York are again on the warpath after the erring exhibitor.

Canon Chase told of one moving picture show in the city which had been visited on a Sunday. There were over two hundred little children in the place, he said, with few adultts present. The picture presented for the entertainment of these children, Canon Chase said, showed how a farmer boy came to the city, went to the racetrack, won money and returned home to pay off the mortgage on his father's farm.

"What do you think of that way of elevating youth, teaching them to gamble and justifying the vile means by the picturing of a noble purpose," Canon Chase is quoted as saying.

A few arrests were made at some moving picture places last Sunday, but they had nothing to do with the general movement. In some instances the arrests were not backed up with sufficient evidence, and those arrested were discharged in court. A number of moving picture men appealed to the Supreme Court a few weeks ago when the police got after them, seeking injunctions. The court upheld the police, however, and it is said a number of the places have been obliged to go out of business since the police refused to permit children under 16 years to attend the shows unless accompanied by a parent or guardian.

"SUCCESS" AND MOVING PICTURES.

Glenmore Davis in the December "Success" Magazine says: "There are six thousand individual motion picture exhibition houses in the United States. Nine firms manufacture the films for the 4,500,000 performances which are given during the amusement season. In the manufacturers' association upwards of 100 film service firms are represented and every week 21 new reels of 1,000 feet each are placed on the American market. So keen has become the competition in this film business that several firms maintain a stock company which play for the taking of pictures. Before the film is finally exposed the company goes through a course of rehearsals quite as rigorous as any preparation for a Broadway 'first night,' and one company is made up of a number of well-known players headed by a former leading man for Madam Modjeska. Thousands of men, thousands of machines, millions of dollars are represented in the business, which has become so popular and so powerful, even in the big cities where other amusements are plentiful, that three of the most famous New York playhouses have been changed from vaudeville to picture theaters—the Union Square and Harlem Opera House and the Twenty-third Street Theater. One of these auditoriums brings an annual rental of $46,000 and the premium paid for locations in this country is more than six million dollars."

THE MORALS OF THE SHOW.

There is much to be said in favor of moving pictures. They are the amusement of the people. They are realistic, attractive, and often very instructive. It costs but little to attend them, so that even the very poor can afford to be entertained by them. When they are decent, humorous and afford pleasure without being immoral, they really give needed rest and recreation to many thousands who never go to the higher priced shows.

And for these very reasons they ought to be censored. Some of them are not fit for adults to see, let alone children, and everything of such a character ought to be rigorously eliminated. No other kind of amusement has so many patrons, in these days, as the moving picture shows, and these patrons are of the very classes that should be supplied with everything that is good, attractive, beautiful and funny without being immoral.—New Haven "Register."

Last Sunday afternoon and evening an important venture was indulged in by Mr. Walter Donders and J. W. Brownstein, who leased the Madison Square Theater for a performance of the "Passion Play" and other selected films, together with high-class instrumental and vocal music. Although the event was not well advertised, there was an encouraging attendance. This is the first time that this theater has been open for any Sunday performance, and therefore the regular patrons were not aware of the opportunity to see such a splendid show. O. I. Lamberger, Ph. D., announced the numbers and lectured during the "Passion Play" in an impressive manner. He handled the subject as few can and was warmly appreciated. "Julius Caesar" and "Antony and Cleopatra" and a French drama were also shown in pictures, and the show of two hours and a half was a success intrinsically if not financially.

Philadelphia, Pa.—William Alkire, 18 years old, who played the piano in a nickelodeon, tried to kill himself by drinking carbolic acid, when thrown out of work. He will recover. Alkire was discharged three weeks ago as piano player at a nickelodeon on Market street. He has since been unable to obtain work and became despondent.

"I had little money left, no place to go and could not find work," he said Monday. "I did not know what to do.

"Then I thought of how often persons in moving pictures killed themselves. It appeared easy.

"In nearly every picture I had watched, persons shot themselves, or drank acid, or jumped out of a window. So I bought acid and drank it."

POLICE DEPARTMENT OF GREATER NEW YORK SCORED FOR INTERFERING WITH MOVING PICTURE SHOWS.

Language the strongest yet heard from a magistrate in condemnation of the New York police regime in a Brooklyn Police Court was used by Magistrate Hylan in dismissing charges against George W. Myers, a Myrtle avenue moving picture show proprietor.

Myers was charged with disorderly conduct, but the magistrate declared himself of opinion that "if any one was guilty of disorderly conduct in the premises it was the acting captain and his subordinate officers in entering the defendant's premises in such a way as was calculated to, or had the effect of, leading to disorder, panic and lawlessness.

"The policy of the Police Department under the present administration," said Magistrate Hylan, "is to make raids without evidence; to coerce and overwhelm; to make demonstrations of power—in short, to pervert their authority to unlawful purposes and then appear in court before a magistrate without evidence of a violation of the law as far as the person in custody is concerned, and thereupon criticise the magistrate because the latter is obliged, for want of evidence, to discharge the accused.

"No one has ever heard of a captain or an inspector being punished in any way because of a murder, burglary or highway robbery, or a crime of similar degree having been perpetrated in his district or precinct; but cases are frequent, on the contrary, where such officials are transferred to remote parts of the city or shifted in some way, or even dismissed from the force because harmless shows or similar inconsiderable matters have been in existence and not quickly detected in his district or precinct.

"To-day the city is overrun and at the mercy of the criminal and lawless classes of the immoral and vicious, of thieves, robbers, gamblers, and of miscellaneous homeless villains and rowdies whom the police ought to give their attention to, instead of childishly interfering with harmless shows and the like, which are of secondary importance when compared with the horde of thieves, burglars, thugs and murderers who infest this city and borough, where robberies and holdups are a matter of daily occurrence. Under the rule of a demoralized and disorganized police force this borough is rapidly becoming the paradise and favorite hunting grounds of burglars, pickpockets, highwaymen and thugs. Instead of protecting people from criminals so that they may go to bed at night with a feeling of security that they will at least have the opportunity of awakening again, the public is in a state of constant jeopardy, both as to their life, limb and property.

"But the time has come when the Police Department should be reorganized and a practical, competent man placed at its head who will put the police to work in running down the murderers, highway robbers, burglars and criminals of like degree first and the lesser criminals afterwards.

Police Captain on Trial.

Captain Bourke is to be tried next Wednesday, on a charge of oppression, the complainants being several moving picture show proprietors in his precinct. Magistrate O'Reilly, sitting in the Manhattan Avenue Court yesterday, held Peter Licatea in $500 bail for Special Sessions on a charge of illegally conducting a moving picture show in Flushing avenue. The detectives who arrested Licatea swore that the aisles in his theater were badly crowded, and that children under the specific age were admitted unaccompanied. It is expected that this case will help Bourke in his defense next Wednesday, seeing that Magistrate O'Reilly in fixing the bail remarked: "I will support all officers who make arrests in cases of this kind."

* * *

The above remarks of Magistrate Hylan will be appreciated by exhibitors in many cities, but it is also evident that the police vigilance is not unnecessary. The following paragraph in regard to a transgression of the regulations by one exhibitor shows that all magistrates are not likely to show such a friendly attitude. As we have again and again remarked, exhibitors should avoid clashes with the authorities by obeying the regulations under which they have been granted a license. We have no sympathy for, or patience with, the exhibitor who obtains a license, subscribing to certain regulations and then wilfully violates same. It seems that the exhibitors in St. Louis have been making trouble for the authorities and themselves by just such practices. It is this attitude of the exhibitor that will bring the business into disrepute.

NEW CAMERAPHONE THEATER FOR LAKE CHARLES, IA.

A deal has been consummated by which the large building on Ryan street now occupied by the Tram saloon will, after January 1, be occupied by the Cameraphone Theater.

The Cameraphone Theater will be conducted by Mr. Clemmons and Mr. C. N. Blanchette, of Beaumont, Tex. These gentlemen are the proprietors of the Cameraphone Theater in Beaumont, and state that it is their intention to fit up this new place of amusement here with a view to making it as popular as the Beaumont house has proven to be. Both gentlemen have had experience with moving picture shows, and say that they are certain that the talking pictures in Lake Charles are going to prove a great success.

It is said that Mr. Clemmons is arranging to give a benefit performance for some local institution as soon as the new theater is opened.

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RULES FOR OPERATORS.

Rule No. 1.—When entering this booth kindly start smoking immediately, for our films are fire-proof and we have nothing that will burn except carbons.

Rule No. 2.—Kindly place your feet on the rewind bench, for we never have occasion to use it; our films rewind themselves.

Rule No. 3.—Sit close to the film box, as it is a handy place to dispose of cigarette butts and burnt matches.

Rule No. 4.—Please tell us all about the Summer before last, when you were on the road, as all operators have had thorough experience, especially those that took a course in a correspondence school.

Rule No. 5.—Kindly plant yourself in our only chair, as we never sit down, and, above all, don't forget to freeze our carbons.

Rule No. 6.—If you see anything that would help complete your set of tools, just help yourself, as we are blind.

Rule No. 7.—Ask all the questions possible, for I am an expert operator and electrician. I have had ten years' experience, and I get $7 per——(haps).

100 Griswold Street. Detroit, Mich.

William S. Cleveland has added another wing to his offices in the Knickerbocker Theater building, New York. The Prudential Vaudeville Exchange, of which Mr. Cleveland is the whole works, with the exception of a few typewriters and clerks, has been growing steadily in the last few years. No agent ever worked harder in the interest of his clients, and there are few in the vaudeville business who are better qualified to cater to the needs of managers of vaudeville theaters of high and low degree, as well as performers, as this same former minstrel man, who at one time had on his several salary lists every burnt cork artist of prominence in this country, together with all the notable foreign novelties.

Ishpeming, Mich.—C. A. Crinnen, manager of the Wolverine Amusement Co., which will open a moving picture and vaudeville theater in the Voelker block, corner of Main street and Cleveland avenue, left for Chicago, where he will purchase opera chairs for his new enterprise.

In Braddock, Pa., charges have been made to the authorities that the shows in that town are not properly protected in case of accident. Braddock exhibitors should take the bull by the horns and prove that the safety of their patrons is considered as well as their supply of nickels.

St. Joseph, Mo.—In the interest of B. F. Hayden, the St. Joseph police think that they have discovered the elusive "Grit Farrell," who has left a trail of victims throughout the country. It is claimed that he made hundreds of dollars by advertising for partners in a travelling moving picture show, and when he got their money left them in the lurch with nothing but an illegal contract on their hands.

¶ CAN you afford to miss a copy of the MOVING PICTURE WORLD? $2 per year—52 numbers. Every number a Christmas number. Send in your subscription now or order through your newsdealer.

Comments on Film Subjects.

"The Bee and the Rose."—A beautiful film on the semi-magic order, having a number of surprising and exceptionally artistic transformations. The work required in producing such a film as this is not understood by the public, yet they do appreciate the films. A number have been brought out recently of this type, every one of which has brought vigorous applause when shown. One such film in a programme adds immeasurably to its interest.

"The Smuggler's Daughter."—A Pathe film which has some elements of dramatic possibility that are not developed as they might be. The film is as good as the average run of such subjects, the love story ending as all well regulated love stories should end. Some of the scenery is exceptionally good, but one fault mars it. A wounded man seen dragging himself along while a girl runs a long distance for aid. It creates the impression that a man as grievously wounded as that would die a score of times before she could return. Otherwise there is no criticism. There is no killing. One man is dragged to prison, but the girl saves her father from a similar fate by giving up to justice a rejected lover.

"A Daring Maid."—This film borders on the vulgar and should be retired. It may go in Europe, but severe criticism is heard in first-class houses here. The less the American public has of such broadly suggestive subjects the better.

"The Disintegrated Convict."—A comic which has numerous surprises. A broken up man returning to himself again is a new conception of the film maker which attracts favorable attention.

"A Street Waif's Christmas."—A beautifully worked out story of a street waif's Christmas for which one has only words of praise. The action and the staging are both good, and the denouement of the story is touching. It ought to influence some who see it before Christmas to go and do likewise as far as possible. Such films are not alone interesting, but they teach an important lesson very forcibly.

"Bicycle Robbers."—One of the old familiar chase subjects in which the participants run for miles apparently and without any cause. The film is not particularly attractive, with the exception of the apparent climbing up the side of a house. Technically the film is good, but it is a repetition of the long chases which have become stale with long reiteration.

"The Blackmailer."—Another film in which there is a suicide and a murder. The action is fairly good, but the ending is depressing. It does not compare with some of the good films which have been brought out during the past two weeks.

"Husband Wanted."—This film develops some comical possibilities and closes with the marriage of what appear to be two darkies. It gets a good many laughs before it ends, and to that extent is good. The action and staging are satisfactory, but the subject is rather below the average of comics.

"Grandfather's Pills."—A comic which develops some interesting situations and creates more than one laugh before it ends. The method of working something funny out of this subject is new and the film is good technically.

"Peculiar People."—A semi-magic film which is well colored and develops some interesting phases. The enlivening of two mannikins is good, and their actions after they are instilled with magical life is natural. The work required in making up a film of this character is enormous. Fortunately they are appreciated and never fail to attract.

"A Montana Schoolmarm."—This film depicts Western life as well as any that has been brought out. The cowboys are real cowboys, not make-believe. They do a number of little things which shows that they are really what they seem. For example, when they jump off their horses they do not tie them. They merely throw the reins over the horses' heads, which is exactly what cowboys do. There is a cowboy hanging in the picture, but the Selig people managed it very adroitly. The rope is shown first, and the crowd is seen pulling, but the gruesome execution is tactfully hidden behind the trees. The film is an excellent one, and with the exception of the villain there is no death. One man is shot, but happily he recovers. The film is interesting and is liberally applauded.

"An Unexpected Santa Claus."—We can repeat here what we said on "A Street Waif's Christmas"—a good subject spoiled with too much Santa Claus. It is pushing the imagination a little too far. The little boy shows his strong belief in Santa Claus, but does not show the true spirit of good will. Otherwise the film is worked to the standard of the Edison Company.

"The Faun."—This reproduction of mythology by the Pathe Freres cannot be called a success. Such subjects are not understood by most of the patrons of moving picture places, and in execution it is not up to the standard of its manufacturers. One of the scenes is badly out of focus, the coloring is not of the best quality and the details are not carefully worked. For instance, when the women dip their vases in the stream they barely touch the water. The film contains some very fine natural scenes.

"George and Margaret."—It seems that the managers of the old Fourteenth Street Theater know exactly what the public wants. This film has created a deep impression. It is a very simple yet touching story, everything is natural as can be done, not a false or exaggerated situation. The acting of the best and the details well worked. The scene of the hospital ward is as lifelike as can be. This film contains some very fine views of a private park. It is a success.

"Hermit."—The audience was much amused with this film. A good foreign production, well acted, and staged with much care. The photography in some of the scenes is of rare beauty. The ending is the most amusing part, as when the husbands are ready to chastise their wives with the rods given them by the hermit, the said rods turn into flowers.

"Hercules the Athlete."—Another success for the Great Northern Film Company. The photography is excellent and the acting perfect. The subject is perhaps a little strong, but if the spectators do not fancy the different love affairs of Hercules, they are well repaid by the splendid execution of the work. The manufacturers are always most careful in their details, and in this film they do not show us a skeleton for the Hercules, but a fine specimen of physical culture, and they so cleverly distribute the lights as to bring out the forms and muscles of the man. Such films with so easy and natural actions can never tire an audience, but, on the contrary, are pleasing and always well received. It is no more a question of pushing a few inexperienced men in front of a camera, but it is real art.

"Too Much Snuff."—Although a production of the rooster trade-mark, this film does not deserve a special mention, as it is rather silly, in fact, to quote a trite saying, it is "not up to snuff."

"Christmas of the Poachers."—The Gaumont folks present us here the best Christmas film shown this season. They show us the true spirit of good will, and they do not spoil their fine subject by introducing too much of the Santa Claus business. It is a very pathetic and very touching story, produced in the very best manner, with some very fine photographic effects. The old gentleman is more than rewarded when he pardons the poor poacher and can bring joy to some poor children. This is another success for the old Fourteenth Street Theater.

"A Faithful Little Doggy."—A comic of the Pathe Freres. The main point of this film is concentrated on the dog, a most clever actor. The audience freely applauded the dog, and surely he deserved the honor, as he was a wonder. We have seen many dogs in moving pictures, but seldom a single dog to work by himself on the stage, with no one in sight to guide him in his actions. It is perhaps sad to see that some dumb animals can act better than some supposed actors.

"Grimsol, the Mischievous Goblin."—A good Lux production, which was well received by the audience, and has many interesting features. Although on the comic line, this film has some sense, and is not a succession of false and stupid situations.

"Electric Hotel."—Last Sunday's "World" gave a very interesting article on the great New York hotels, where you can get a dress suit, a doctor, a chaperon, a minister, etc., but these hotels are far behind the ideas of Pathe Freres. In their "Electric Hotel" the manufacturers show us how we can get an automatic shoe shine, automatic shaving, hairdressing, etc.; but such an invention has its drawbacks, as when the switchboard gets out of order everything goes wrong. The audience certainly enjoyed these new features.

"Cupid's Realm" is an attempt at fancy work for which the producers are not prepared. The subject is rather confused, the photography is of inferior quality, the visions are the work of inexperienced men, and so poor that in many cases the audience has to guess at them. Cupid is not attractive; the child would figure better as the little living skeleton of a dime museum.

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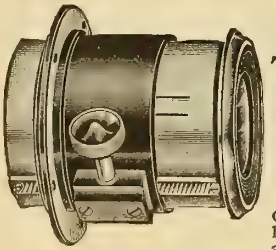

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"Some Dangerous Members of Bostock's Menagerie."—A most interesting film, showing the dangerous process of extracting the poison from the fangs of snakes. The snake charmer gives a very good exhibition of his power over the reptiles. The lioness and her cubs make one of the finest pictures, and is so natural as to convey the impression to the spectators that they are not at a moving picture show, but in front of a cage of the Bronx Zoo.

"On the Stroke of Twelve."—A production which should be barred from any respectable place. The first office scene is too suggestive of immoral desires, and the second office scene is entirely too brutal.

"The Half Breed."—It is questionable whether the public cares to go into details as is done in this film. It is admirably photographed, staged and acted, but the execution at the end is disagreeable, and the final view of the suspended skeleton is not calculated to increase the desire of anyone to see more like it. It seems a pity that the makers should so seriously mar an otherwise attractive film. The fight with the Indians can be condoned. It is a bit of spirited acting which is good, but the hanging is entirely out of place, and should be suggested by the bringing in of the rope and the leading away of the culprit. Executions have no place in modern times, anyhow, and anything as real as this one had better be eliminated. The Indians are the best yet seen.

"The Deadly Plant."—An illustration of what cupidity and the love of money will do. Fortunately every poison has its antidote, and this fact is made use of to save a life, while the would-be murderer is hurried away to prison by the officers. This film has one merit which not all on such subjects possess. It doesn't kill anyone. With the photography, staging and action all good, this film is to be commended for its restraint and its other excellencies.

"The Acrobatic Maid."—A knockabout comic which introduces an original scheme to extract laughs from the audience, and it succeeds. Perhaps this sort of film is as good as anything which can be produced in the way of a comic, and it may be worth while to speak well of this one.

"Thirteen at Table."—A comic which introduces a novel feature in dinners. The hostess follows the admonition literally to go out in the highways and bid those she found there to the feast. No matter if the original guests left, there were still thirteen, and they didn't mind it a bit.

"Stage Struck."—A well staged, well acted film, with rather poor photography in places. The thrilling scene where the rejected lover cuts the rope, allowing the performer to fall, is so realistic that everyone catches his breath. The ending is happy, however, and one need not feel sad over the occurrence.

"The Pearl Fisher."—A fairy story which introduces the audience to the bottom of the ocean and some beautiful scenes. It is rather poorly colored, and the acting of the fisher is overdone, but the conception is good, and it amuses.

"A Street Waif's Christmas."—A well produced film of some interest at this time of the year. It is regrettable that such a strong and sympathetic subject should be marred by the desire of the producers to put in a little too much "Santa Claus." The mother, instead of the nurse, should have entered the room to find the boy sleeping on his letter to Santa Claus. She should have discovered the letter, and when she goes out and finds the poor little girl sleeping in the snow and still holding the doll of her boy, she would understand the letter and adopt the child as a suitable reward. This exaggerated big doll is out of proportions, and a boy does not receive dolls. The picture ends without showing that either father or mother are told of how the boy's life was saved by the street waif.

"Easy Money."—Has the great advantage of being very short. The subject is unnatural, as a child of such tender age would rather be tempted to open big eyes to look at the well-disposed charitable persons than to play the blind child. We know that the politics of Philadelphia have a bad reputation, but it remains to be seen how the Quaker City will accept the example shown of its policemen accepting easy money.

"The Molly Maguires" created no strong impression. In the first scene several persons made remarks on the "funny weepin." The last scene is rather ridiculous and called for much criticism, as most of the spectators could not understand why the strikers, after having shown so much bitterness against Anderson, should cheer him when the boss rewards him with money for his services as a traitor to the cause. The burning of Anderson's cottage shows too much smoke for such a small cabin.

NOTES OF THE TRADE.

Philadelphia, Pa., is to have another moving picture theater, which will be situated at 610 South street

Chicago, Ill.—The King Film Service were incorporated for $10,000; to deal in moving picture accessories.

Delaware, Pa.—A new moving picture and vaudeville theater will be constructed in Laurel street by J. D. Marvel

La Harpe.—A new moving picture theater opened in the opera house, under the management of Peet Brothers.

Baltimore, Md.—H. S. Hackerman, 1202 Paterson avenue, will open a moving picture theater with a seating capacity of 500.

Tecumseh, Mich.—The Star Theater opened December 19 in Mr. Milles' building on Chicago street. Mr. N. E. Graham is the proprietor.

Brenham, Tex.—E. T. Jenison, of Decatur, Ill., has leased the Hoffman Building, on Allain street, and will open a moving picture theater.

Philadelphia, Pa.—Jacob Myers & Sons have plans for alterations to the building at 1425 Columbia avenue to fit it for a moving picture theater.

Bellingham, Wash.—The National Amusement Company leased a room in the Hannah Building on Holly street, and will open a moving picture theater therein.

Upper Sandusky, Ohio.—The Fairy Theater is again in the hands of L. W. Bonney, who assures his patrons that he will exhibit nothing but the best film subjects.

Pleasant Hill, Mo.—The Harrisonville Moving Picture Theater has been purchased by Leslie A. Bruce, who will make a number of improvements and additions.

Coney Island, N. Y.—A new theater will be built at Ocean parkway and Sea Breeze avenue, at an estimated cost of $100,000. David Robinson is owner and manager.

Highland, Ky.—The Highland Amusement Company will open a $2,500 moving picture theater at an early date. A. W. Kramer, H. S. Brooks and others are interested.

Ponca, Okla.—Senator Brodboll left Ponca to investigate the manner in which moving picture shows are run in other cities, with a view of getting new ideas and attractions for his Wonderland in Ponca.

Park Falls, Wis.—The Savoy Theater, which was recently opened under the management of Jones & Murry, is now conducted by Mr. Jones, who purchased his partner's interest in the business.

New York City.—Plans have been filed for enlarging the moving picture exhibition hall at 58 West 135th street by annexing the two adjoining buildings. Mr. Henry Pincus is the proprietor.

New Orleans, La.—The Winter Garden, which last Winter was the home of comic opera and a vaudeville house, this year became a moving picture house under the management of J. E. Pearce & Sons.

Mishawaka, Ind.—A new moving picture theater opened for business in the Gernhart block, on East Second street. The place has been remodeled and decorated in fine style and has an inclined floor.

Long Island, N. Y.—A new moving picture theater is being constructed at 422 Jackson avenue. It will be known as the Plaza. The interior has been handsomely decorated and will have a seating capacity of 175.

Canal Dover, Ohio.—A new moving picture theater will occupy the room which was formerly the home of the Princess Theater and will be known as the Giant. Messrs. Tilburg and Ress are the proprietors.

Ware, Mass.—The moving picture theater in Dupont's Hall has opened again to the public. State Inspector Cleveland, of Springfield, granted a license to Mr. Dupont to conduct the show and increase the seating capacity to 225.

Louisville, Ky.—A new moving picture theater has just been completed on Fourth avenue, between Chestnut and Walnut. The operator and his machine will occupy an entirely different building from that of the spectators. The new enterprise will seat 750 onlookers.

Rochester, N. Y., Dec. 11.—A course of stereopticon travel lectures, under the direction of the Bible School of First Presbyterian Church, will begin to-night in the church building, Plymouth avenue and Spring street. The lecturers are: Rev. Clarence A. Barbour, D. D., Rev. Frank S. Rowland, D. D., and Julian Mortimer Cochrane.

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writing to advertisers please mention the Moving Picture World.

CORRESPONDENCE.

AN OPEN LETTER.

To the Editor of the "Index":

Dear Sir—The compliments of the season. Next time you attempt to be funny, see that it is not at your own expense. The "Index" does not have a single point that the Moving Picture World desires to possess. On the contrary, it is a matter of comment that the "Index" is not slow in appropriating any good points that are inaugurated by the World, but we do not mind that so long as they are used for the good of the business.

Truly yours,
J. P. CHALMERS.

STILL ANOTHER.

To the Editor of the "News":

Sir and Bro.: Acrimonious rejoinders are out of place at this season of friendly greetings and good will to men, therefore a suitable reply to your published venomous attacks has been consigned to the waste paper basket. The slighting references in the "News" to our Orcadian wisdom is childish; the claim that the "News" is the first with the news, mere braggadocio and bluster. The World has been silent as to the manner in which the "News" has copied as closely as possible the style and get-up which I originated in the Moving Picture World. Even our latest idea of publishing the stories of the films and listing the productions of all makers with their dates of release, has been minutely copied. One who is not competent to originate a style and ideas for himself should be more charitable towards those from whom he helps himself without as much as saying "by your leave." Wishing you the compliments of the season and a prosperous New Year.

Truly yours,
J. P. CHALMERS.

"SIMPSON'S SAUNTERINGS."

New York, December 21, 1908.

Moving Picture World, 125 East 23d street,
New York City.

Gentlemen—I see by your last number that you are making note of lecturettes as being published by other firms. We wish to state for your benefit that this idea has been in practical operation by me for several months past, as you will see by the enclosed circular. I call these short lectures, "Simpson's Saunterings," and would like you to kindly make a note in your columns in regard to same and kindly give me credit for being the first one in the field, which I am. As usual, all the other manufacturers are now copying my idea.

Wishing you a Merry Christmas and a Happy New Year,

Very sincerely yours,
A. L. SIMPSON.

THE CASE OF SWANSON VS. HOPPE.

Chicago, December 18, 1908.

Editor Moving Picture World:

Dear Sir—Joseph Hoppe, Thomas Norman and Charles Wyatt, the latter two employees and the former half owner of the Standard Film Exchange of Chicago, were last September indicted by the Cook County Grand Jury for receiving and concealing stolen property. I again had them arrested with several charges against them for receiving and concealing stolen property.

After a four-day trial before Judge Gimmell, Norman was discharged on the charge of perjury. Charles Wyatt and Joseph Hoppe were both found guilty by the examining magistrate on four charges each of receiving and concealing stolen property and were bound over to the Grand Jury.

This is a complete vindication for me of Hoppe's trumped-up charge of conspiracy as a business rival and an officer of the Film Service Association to put him out of business.

Yours very truly,
WM. H. SWANSON.

A WELL CONDUCTED MOVING PICTURE SHOW.

Santa Rosa, Cal., December 17, 1908.

The World Photographic Publishing Company.

Gentlemen:—I would like to correct a published statement that the Catholic Ladies' Aid Society of this city were to open and conduct a nickelodeon. The facts are as follows: The Columbia Amusement Company, Inc., owns and conducts "The Nickelodeon" and "The Theaterette," and it is the policy of the management to give "The Nickelodeon," which has a seating capacity of 400, one night a month to benefits, and the society had the house that evening.

We find that while it cuts out a night's receipts it brings a class of people which would not come otherwise. We therefore get their regular patronage, and that is what counts.

We have made a huge success of the business here, and the secret is in the class of pictures we show. A picture is never placed on our boards before we look it over. If it don't suit, back it goes. We let the renters do our booking and hold them responible if the goods are not fit to be shown to the class of people to whom we cater.

Enclosed find photographs. The Theaterette is, without a doubt, the prettiest house in California. The interior is in pressed steel, and the photograph speaks for the front.

Respectfully yours,

THE COLUMBIA AMUSEMENT CO., INC.,
J. R. Crone, Secretary.

LOOK OUT, NEW JERSEY PICTURE MAN.

The day is coming when there will be woe in the ranks of moving picture men of New Jersey. Already the enemy is marshalling its forces against us. Soon the reformers will slip laws through the State Legislature that will practically put our business on the bum.

We exhibitors of Jersey City are a loyal lot. We have spent money, lots of it, fighting the foe. We have beaten them, and they are sore. You know what fanatics are. Now that we have smashed their "kid law" they are framing up others—stronger ones than ever.

We have called for outside help, but not a nickel did we ever get. Is it possible that of all the nickelodeon men in New Jersey none of them is willing to spend one cent to ward off this persecution of cranks?

Now, we cannot keep up the fight for the whole State forever; we are getting discouraged at the silence of the moving picture men. In local matters our association is the most perfect organization in the country. Our whole system works like a clock; we are all friends, work for each other's interest, and have accomplished wonders.

But this new thing; it looms up so big before us that we feel our weakness; we have got to have help. We are not afraid to do the work, but we need money and co-operation to head this thing off. Don't let that gag about "Jersey justice" fool you.

This so-called "New Jersey State Charities Aid and Prison Reform Association" (isn't that a fine title?) is a grafting bunch; no more, no less. Imagine ourselves being supervised by a "prison inspection" gang! What are we, anyhow, a lot of crooks or jail-birds? They have got us down to a fine level if that's the case.

But they will get away with it; don't let that worry you. Then, Mr. M. P. Man, it's up to you to sweat, and you ought to sweat if you're not willing to come to the front while you have the chance. Read this clipping:

"Charles H. Edmond, of Mercer County, probation officer and head of the State Association of Probation and Parole Officers, declared that all moving pictures having reference to crime should be barred by a State law. He TESTIFIED before the 'State Commission for Investigating Inebriates, Epileptics, Degenerates, Dependency and Crime' that the cheap theater and moving picture shows are largely responsible for juvenile delinquency.

"Trenton, N. J., November 30."

A stitch in time saves nine. Heed the warning, men. We want to organize the State and wipe out these reform lunatics once for all. We can do the reforming ourselves, so please write us a check; $10 isn't any too much. Send your check, name and address, name of the theater, and full particulars. Make check payable to Henry A. Fishbeck, treasurer, Amusement Managers' Association of Hudson County, care of the "Nickel," 91 Newark avenue, Jersey City, N. J.

The least you can do is to send your name, address, theater and full particulars. When we get these we will communicate with you direct with a view to organizing the State. We would like to send our president around the State to meet and talk with you and tell you of our organization and our success. We know his force of argument will bring you together in your different localities for the best interests of all.

Therefore, gentlemen, be prompt and generous. Be heroes in the good fight to defend this business from the unjust attacks of its enemies.

Yours very truly,

HUGH F. HOFFMAN,
Secretary, Amusement Managers' Association of Hudson County.

EXHIBITORS

Stem the Tide

of adverse public criticism against demoralizing picture shows and win public approval by being the first in your locality to use the new

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To meet the public demand, we have prepared, at great expense, a series of short lectures, illustrated with motion picture films made by one of the world's best photographers. These are supplemented by beautifully colored lantern slides and the lectures are attractive and interesting and do not require the services of an experienced lecturer.

RUN THIS SERIES in your theatre on Sundays or once a week and you will draw a class of patronage that you have not yet been able to interest.

Eight lectures are ready for delivery, each illustrated by 2,000 feet of film and about 50 slides. The lectures and films are arranged so that an unbroken show of two hours may be given or divided into sections of from fifteen minutes to half hour.

Send for Booklet giving full particulars.

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Good Operators out of work may have their names listed free in this column

Notify us when you have secured a position.

Experienced Operators.

Sydney Baehr, 420 East 140th street, New York City. Experienced operator.

Young man wishes position as manager; good hustler, and has New York license; can repair all machines. Address "**Manager**," care of this paper.

O. N. Wilson, Jr., care of M. Ahlers, 36 Somers street, Brooklyn, N. Y. Licensed operator, with two years' city and road experience.

James Purcell, 97 Hudson avenue, Green Island, Ia. Expert operator and electrician.

Louis Pratt, 446 First street, Albany, N. Y. Expert operator.

Edw. Jakobowski, 600 South Seventh avenue, Reading, Pa. Operator or manager.

R. Clay Crawford, care of Kline Amusement Co., Franklin, Pa. Experienced electrician and operator.

Robert Curry, 1670 Third avenue, New York. Experienced and licensed operator.

W. F. Chinns, General Delivery, Slater, Mo. Experienced on all machines.

Ludwig Wailgum, 10 Bullfinch place, Hotel St. Lion, Boston, Mass. Experienced operator; also wiring and repairing. Have Massachusetts license.

W. A. Lee, expert operator and electrician, 706 Marietta street, Excelsior Springs, Mo. References.

T. C. Patrick, 14½ South Main street, Helena, Mont. Experienced on Edison and Power machines.

R. J. Keefer, Colfax, Ia. Experienced manager, also lecturer and effects producer. Can put any house on a paying basis by producing the right kind of a show. Am sober and reliable.

A. C. Wallace, P. O. Box 126, Baraboo, Wis. Experienced operator. Repairs on all machines.

Bernard Corbett, 67 Walnut street, Norwood, Mass. Experienced operator, (Massachusetts licensed.) References. Capable of managing house if desired.

L. Darier, 109 West Fifty-fourth street, care of Y. M. C. A. French branch, electrician and licensed operator, 2 years' experience. Power or Edison machine.

Edw. Latell, 1396 Myrtle avenue, Brooklyn, N. Y. Experienced licensed operator or manager.

H. Hudson, 158 Earl street, Kingston, Ont., Canada. References, David Heller, 938 North Fifth street, Philadelphia, Pa. Experienced operator.

Fred W. Tross, Orpheum Theater, Lockport, N. Y. Four years' experience.

R. Ed. Johnston, P. O. Box 409, Reading, Pa. Three years' experience.

Henry G. Stevens, Dugan Hotel, Owego, N. Y.

John Hill, 1205 South Forty-ninth street, Philadelphia, Pa. Licensed operator, four years' experience; can do wiring.

Geo. W. Coventry, Unique Theater, Greenville, S. C.

PHOTOGRAPHERS, ETC.

P. W. Angelo, 602 Third avenue, New York. Experienced operator for the taking of moving pictures. References.

THEATRES FOR SALE.

The following places for sale are all live and paying theaters and in each case there is special reason for selling. Further particulars will be learned by addressing the Moving Picture World and giving the key number of the place, or replying direct where address is given.

(54) **Westerly, R. I.**—Profitable theater, seating 400. Good reasons for selling. Goldstein Bros. Amusement Co., 231 Main street, Springfield, Mass.

Buffalo, N. Y.—Moving Picture Theater for sale, fully equipped, no opposition, the only one within a two-mile radius. Reason for selling, owner has other business. Theater now pays regular weekly profits. Bargain for some one. For further particulars, please address S. W. Dukat, 533 Hudson avenue, Rochester, N. Y.

(46) **Fayette, Ohio.**—Seats 60. Good business, low expenses and sure profits. Other business, reason for selling. H. Pawling, Fayette, Ohio.

(47) **Four Paying Shows**, which would make a nice circuit for some enterprising manager, can be obtained at less than invoice value and on suitable terms. They are all making money and there are special reasons for selling. The locations are:

- (47a) **Bowling Green, Ky.**—Seats 154. One other show in town.
- (47b) **Petersburg, Ind.**—Seats 120. No other show in town.
- (47c) **Rockport, Ind.**—Seats 110. One other show in town.
- (47d) **Vandalia, Ill.**—Seats 190. One other show in town.
- (47e) **Princeton, Ind.**—Seats 112.
- (47f) **Henderson, Ky.**—Seats 230.
- (47g) **Mt. Vernon, Ind.**—Seats 108. No opposition.

There is no better proposition in the country at the present time than the above circuit of seven shows, all within easy traveling distance of each other. Any man who wants to go into the exhibiting business and make money from the start can secure the above theaters at a bargain. Each one is in charge of a competent manager, each one paying a profit, and full particulars and reasons for selling will be given to parties who mean business.

Full particulars in regard to this unusual proposition may be obtained from B. R. Craycroft, manager, Laemmle Film Service, Evansville, Ind., or Moving Picture World. They will be sold together or separately.

(48) **Snohomish, Wash.**—Established theater now paying a profit of $10 per day over all expenses. Seats 225. Interest in another State compels the owner to move. Sell at a bargain. Apply, J. D. Thompson, Box 533, Snohomish, Wash.

(49) **Massillon, Ohio.**—15,000 population. Established theater paying a handsome profit is for sale on account of serious illness of the proprietor. Price for complete show, elegant outfit and two Edison machines, $2,500, less than half its value. Good show town, only one other moving picture theater whose lease expires in Spring and which cannot be renewed. Further particulars from Moving Picture World, or R. C. Stueve, Massillon, Ohio.

(50) **New Brunswick, N. J.**—Well equipped and profitable 5-cent theater will be sold on account of other business.

(51) **Lawrence, Kan.**—Paying theater in college town. Seats 300, has vaudeville stage and sloping floor. Only reason for selling is sickness, owner being compelled to go to the mountains. Price, $1,100.

(52) **Petoskey, Mich.**—Money-making show at a bargain if sold at once. Other outside interests demand owner's time.

(53) **Malden, Mass.**—Theater in town of 42,000, doing fine business. Seats 200. Weekly profits over all expenses average between $60 and $120. Will sell for cash only, $1,500. Opportunity will bear strictest investigation. Owner is interested in business in another section which now demands whole attention.

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2	changes,	shipped	two	at a time,	1000 feet	each .	$ 6.00
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6	"	"	three	"	"	" .	14.00
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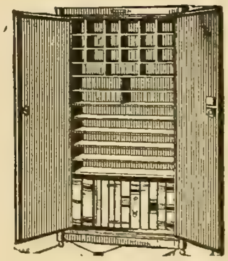

The Construction is double walls of steel, with two-inch air chamber, lined with asbestos. There are no heat conducting connections between the double wall combination locks.

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64 East 14th St., New York, U. S. A
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SEVERAL PAYING THEATRES FOR SALE. Apply, Theatres, care of Moving Picture World. Do not write or call unless you mean business.

WANTED 1000
REELS OLD FILM!
Give Subjects, Condition, Length, Price
T. MAXWELL, Beckwith Building
Cleveland, Ohio

I BUY FILM
I pay cash for new and second-hand film in good condition. How much have you for sale? Send list of subjects and price. Positively no junk wanted. New and second-hand machines and films in good condition of all makes bought, sold and exchanged. Newman Motion Picture Co., 293 Burnside St., Portland, Oregon.

WANTED
Pathe Passion Play, positively, must be in first class condition. Name lowest price in first letter.
Newman Motion Picture Co., 293 Burnside Street, Portland, Oregon.

PARTNER WANTED
with $500 to $1000 at once for first-class Travelling Moving Picrure Show. Bookings ahead. Write for particulars to MECO, care of Moving Picture World.

OR SALE—FILMS
Second-hand Power's Machines, Phonographs, xcello Arc Lights, 25x40 foot black tent, 100 Light ynamo, little used in our outside theatres.
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For Lantern Slide Work
One preferred who is at present located so as to take pictures with summer foliage. State terms and full particulars in first letter. Address, P. S. care of Moving Picture World.

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Stories of the Films.

BIOGRAPH COMPANY.

THE CHRISTMAS BURGLARS. A Story of Christmas Eve in Poverty Row. No matter how callous or churlish he be, that man doesn't exist who is absolutely impervious to the Christmas spirit. The Biograph illustrates that fact by this subject, in which a veritable human vulture is transformed into an Aristides. It is Christmas eve, and Mrs Martin, the poor widowed mother of a seven year old child, returns to her cheerless apartment, after a long day's tramp in search of work, and all in vain. The little one asks her mother if Santa Claus is coming, to which the poor, almost heart-broken woman is unable to answer. The baby then says, "I'll write him a letter to be sure to come." And so she writes on a scrap of paper, "Dear Santa, please don't forget little Margie. Me and mamma ain't got no food even. Little Margie, 114 Broome St., top floor." This she shows her mother, who is unable to control her emotion. Baby then hangs up her stocking, putting the letter in it. When the little one is asleep, the mother takes the note, and reading it, is driven almost mad at her helplessness. With the child's missive clutched in her hand, she takes up her cloak and hurries to the pawnshop, which is presided over by Mike McLaren, an Irish pawnbroker. Mike's reputation as a philanthropist is not very pronounced. On the contrary as we see him he appears to be a cruel, pitiless Hibernian, without a grain of charity in his makeup. Ah! but who can reckon the power of the Christmas spirit. Mrs. Martin enters Mike's place and proffers her cloak as a pledge for a few cents, but Mike throws the cloak back at her with an invective. It is worth nothing to him, so he will allow her nothing. In her mental agony she absentmindedly drops the baby's letter on the floor. Mike picks this up after she leaves. What a change comes over him as he reads the child's innocent appeal. Hustling his clerks about, he bids them buy a Christmas tree, ornaments, toys and provisions. This done, he enlists the service of a couple of burglars, who burglarize Mrs. Martin's apartment, slightly chloroforming her and her child, so as to be sure of their not waking while they are at work. In comes the clerk with the tree and presents, which Mike arranges, and when finished he goes out into the hall to watch the effect. He hasn't long to wait, and he dances around like a child at the view he gets through the keyhole, hurrying off before the inmates learn from whence their blessing came. The little one attributes it to her letter to Santa—and in truth it was—but they never knew the real Santa. "To dry up a single tear has more of honest fame than shedding seas of gore." Length, 679 feet.

ESSANAY FILM MFG. CO.

"IN GOLDEN DAYS."—"In Golden Days" is a story of '49. James G. Blaine in his book "Twenty Years in Congress," declares that the flower of the manhood of America went to California, and they went most of them by prairie schooners.

The opening of our tale discloses a band of these men with their wives and children crossing the valley of the Humboldt on their way to the gold fields of California. Suddenly the train stops—a horse, a man, comes into view. He is recognized as the game hunter of the band. He tells them of a camp of white men further ahead.

The next scene shows the now excited caravan moving briskly and joyously on, anxious to meet people of their race.

The third scene discloses a white camp of dead men and women killed by Indians. The caravan arrives. Horror stricken, they find the only living being to be a girl child of 5 years. The hunter's son, a boy of 9, runs forward and takes up the child. The coming picture shows us the caravan encamped for the night. The huntsman tells the boy to sing the child to sleep. The boy does so. After song the caravan lies down to rest for the night. When all are asleep Indians enter and kill every one except the boy and girl. He sings his song, and the Indians, believing him to possess a spirit voice, leave him with the child.

The scenes that follow disclose the finding of the boy and child. Their adoption by miners of a gold camp, and after several years have passed, rich relatives of the girl arrive and take her to Europe. The boy is broken-hearted. An old musician of the camp, knowing the value of the boy's voice, decides to take him as a traveling singer to Europe. We are shown the boy and old musician singing in the streets, until one day a famous composer by chance happens to hear him. He takes the boy and makes a famous singer of him. Later the boy, now a young man, is seen singing in a theater. The girl, now a young lady, sits in the balcony. She recognizes the boy companion of her childhood by his voice, and calls out to him. The relatives take her from the theater, but the boy follows to the porch of her home, where they are united: Length, 1,000 feet.

S. LUBIN.

RESTORED BY REPENTANCE.—The Father's Refusal.—A young man asked for the daughter's hand. The father, however, knowing the suitor's

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Newest, latest and best. "You Select—We Ship." Lowest rental rates consistent with superior service. We also furnish thoroughly competent illustrated song vocalists, moving picture and vaudeville pianists trap drummers, instrumentalists, dramatic lecturers, demonstrators and licensed operators
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OUR
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IN
GOLDEN DAYS
(Lgth 1000 Ft.)
A story of the California gold fields in the days of '49
READY
WEDNESDAY DEC. 30th

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IMPROVED Take-up, Rheostat, Automatic Shutter, Revolving Shutter, Arc Lamp, Adjustable Stand, Metal Cabinet, Film Guard, Film Protector, Motion Picture Lens, Metal Slide Carrier, Film Re-Winder, Steel-Faced Fibre Gears, Star Wheel, Cam, Cam Pin, Shafts, Sprockets, Steel Mitre Gears.

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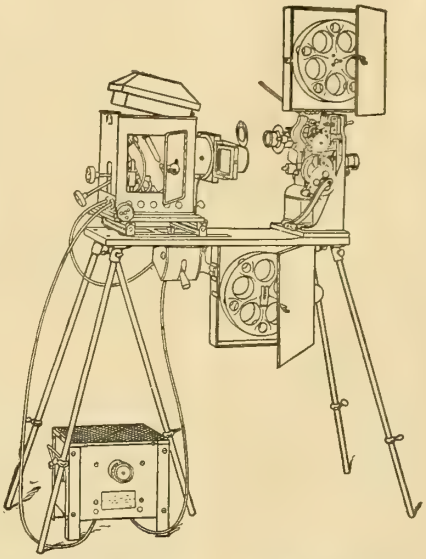

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Exhibitors who show them draw the biggest crowds.
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SHIPMENT DECEMBER 22, 1908.
An Unexpected Santa Claus—*Comedy*
No. 6406. Code, VENDURECHT. Approx. Length, 900 feet.

SHIPMENT DECEMBER 25, 1908
Turning Over a New Leaf—*Comedy*
No. 6407. Code, VENECIANA Approx. Length, 900 feet.

NEXT WEEK'S SUBJECTS

SHIPMENT DECEMBER 29, 1908
THE LOST NEW YEAR'S DINNER. Comedy
No. 6408. Code, VENEYS. Approx. Length, 900 feet.

SHIPMENT JANUARY 1, 1909
A PERSISTENT SUITOR. Comedy
No. 6409. Code, VENEZIANO. Approx. Length, 900 Feet.

WE CAN ALSO FURNISH AT ONCE PRINTS OF OUR NEW CHRISTMAS FILM ISSUED LAST WEEK;
"A Street Waif's Christmas." Dramatic, Pathetic, Comic
No. 6405. Code, VENDRIAN. Length 1015 feet

ALSO OUR TWO PREVIOUS SUCCESSES:
"The Night Before Christmas"
AND
"A Little Girl Who Did Not Believe in Santa Claus."

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reputation, refuses. The son speaks for his sister, but in vain.

The Elopement.—The suitor, who is more interested in the money of the girl than in the girl, proposes an elopement. In the dark of the night they elope and get married.

A Letter to Father.—As soon as they arrive at the hotel the young husband makes his wife write a letter to her father asking for money and begging his forgiveness. The father refuses both.

Disowned by Father and Cast Off by Husband.—The brother's interference is of no avail. The father sends a letter to the daughter, telling her of being disinherited. When the husband sees this letter he shows the young wife the door. Alone with no friends and no kin the young wife in her sorrow breaks down on the street. A Salvation Army lad picks her up and guides her to her home.

The Father Relents.—The pitiful sight of his daughter and the pleading of his son induces the father to change his mind. He takes his daughter to his heart, restoring her to her old place.

Father and Brother at Work in the Office.—The next scene brings us to the father's office, where he and his son are at work. A large amount of money has been received, which the father placed in the safe. Both father and son leave the office for a minute, during which time the daughter's husband steals through a window, takes all the money out of the safe and escapes as noiselessly as he appeared. Just then the son returns and immediately after the father. There is no money in the safe. The father accuses the son of having stolen the money, which accusation the son strongly refutes.

Returning the Money.—The young husband resolves to restore the stolen money and earn an honest living. Noiselessly he enters the window of the office where the father-in-law is working. The latter, thinking a burglar enters the window, arms himself with a revolver and hides behind the desk. The young husband restores the money and is just going to leave when the father-in-law confronts him. Explanations follow, father and husband hurry to jail and free the falsely imprisoned son. He first refuses to forgive his father, but after everything is explained, the old love between father and son is restored.

Forgiven and United.—The young husband joins them in going to their home, where he begs forgiveness from his young wife, which is granted, and a happy reunion follows. Length, 865 feet.

KALEM COMPANY.

THE TRAIL OF THE WHITE MAN tells the story of a surveying party which was blazing the way for one of the great transcontinental railroads in the early seventies. The head of this surveying party, a young man of gigantic stature and magnificent physical development, but of unscrupulous morals, won the affections of a young squaw and induced her to leave her tribe and home. After a while it became necessary for the surveying party to move on. The surveyor had become weary of his dusky sweetheart in the meantime and deserted her. The squaw's Indian husband, however, had discovered his loss and had been doggedly following the trail. He came upon the young squaw just as she had been left to her fate. Enraged by her story the Indian vowed vengeance and after a weary pursuit finally came upon the surveyor alone. His vengeance was one of the most terrible that can be imagined, but I will leave that part of the story for the pictures to tell in their own graphic way.

Scene 1.—Into the wilderness.

Scene 2.—Surveying the line; Ogden meets Wild Fawn.

Scene 3.—Wild Fawn's home; she flies with Ogden.

Scene 4.—Two weeks later: Black Hawk finds his squaw gone.

Scene 5.—Ogden tires of Wild Fawn and leaves her; Black Hawk's oath.

Scene 6.—Black Hawk on the trail.

Scene 7.—The Indian and the white man; Black Hawk's revenge.

Scene 8.—Ogden's death.

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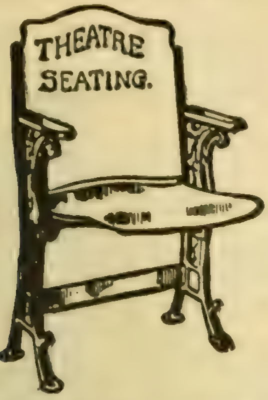
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PATHE FRERES.

THE FAUN.—In this artistically colored picture we see the ugly faun who is in love with Diana as he appears in the forest and awakens Diana and her nymphs She spurns him and leaves him sprawling on the ground, and goes to another part, where she is attracted by the sweet music played by an ardent lover. She listens with delight and as he is making love to her, the jealous Faun approaches and strikes down the young lover, and makes his escape, followed by the enraged nymphs Cupid, the God of Love, appears and gives Diana a philter which restores the young man to life.

The Faun leads the nymphs on a long chase, through fiery caves and wild woods, till finally they overtake him in a beautiful grotto, where they bind him with ropes to a tree. Presently Diana appears on the scene and shows the trimph of youth over the ugly Faun, by having her nymphs pour water over him, which petrifies him, and he is turned into a stone image, while Diana and the nymphs joyfully dance around him. Length, 442 feet.

VITAGRAPH COMPANY.

THE FLOWER GIRL OF PARIS.—In a thieves' den in a low quarter of Paris, Jean Bambard, a desperado, and Pigord, one of his gang, are apparently quarreling. They take frequent pulls from a brandy bottle on the table between them. The door opens and Mimi, a very pretty girl, thin and pale, enters, carrying a basket of flowers on her arm. She comes timidly forward. Bambard rises to his feet, staggers toward her in a half drunken manner, points to her full basket of flowers, roughly pushes her and orders her out again. She sinks exhausted on a chair and pleads for a rest, but Bambard strikes her and forces her out the door. The two thieves resume their conversation, and after a while gather some burglar tools, leaving mother Martin, another member of the gang, in charge and depart.

The flower girl wanders along to a fashionable part of the city, meeting with but little successs in disposing of her flowers. An automobile dashes up, and Rene Masson, a handsome young man, alights. Mimi offers him a bunch of flowers. He looks at her face, takes them and gives in return several bank notes. At this moment the girl is seized with a sudden faintness, staggers and would have fallen had not the young man caught her. He places her in his auto and starts for home. Bambard and Pigord, who have been watching from

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across the street, start off in the same direction. The young man reaches his apartments, carries in the unconscious girl and places her on a couch. Forcing some wine between her lips, the girl soon revives and opens her eyes in wonderment. She is given food and drink, recovers from her faintness and asks to go. Her protector accompanies her and they have scarcely left the room when Bambard and Pigord enter, ransack the place, carrying away bank notes, jewels, plate, etc. They proceed to their den, tell of their escapade, also of the fainting of Mimi. A plan is conceived to lure the young man to the den and a note despatched offering to return the plunder for a cash ransom, and signed the flower girl. Rene receives the decoy letter, takes a roll of bank notes, his revolver and departs. Mimi returns to the rendezvous, learns of the robbery and also of the plan to trap the young millionaire and determines to save him. She eludes mother Martin, jumps from the window and hurries to the police inspector, and, with several officers, starts for the gang's headquarters. Meanwhile the young millionaire proceeds to the address given, and as he crosses the threshold, the thieves spring upon him, overpower and bind him. Bambard, after securing the young man's money, points his revolver at Rene's head. As he fires, the door flies open and Mimi jumps in front of Rene and receives the bullet instead of him. The officers follow and after a short struggle the gang is overpowered and taken away. Rene's bonds are removed. He rushes over to the flower girl, raises her in his arms, she looks up with a smile, presses his hand and falls back dead. Rene gazes for a moment, bends down and kisses her forehead reverently. Length, 680 feet.

THE HAZERS.—At a plain country home of a poor farmer the old man and his wife are bidding good-bye to their only son, whom they are sending away to a military academy. The mother fondly kisses the lad, while the father wishes him good luck. The old man has saved carefully to give his boy an education, and is happy and proud as he sees him depart. In his room at school the new student is seen working by lamplight. He is a slight built young man, of nervous temperament, and is working hard to catch up in his studies. A knock is heard at his door and is followed by the entrance of one of the students, a big, burly fellow, having the reputation of being the school bully. The big fellow remains a short time, then goes to his own room, where he finds several of his pals. They listen with interest as he tells of a plan to haze the new freshy. He goes to a closet, pro-

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duces some long sheets that fit over the shoulders, covering the body entirely, and gives each one a black cap. Everything being ready, they slip out and start for the freshy's room. It is 11 o'clock, the new student has taken off his coat and is removing his shoes when a knock is heard. He opens the door, the hazers slip in, form a circle around him, cutting off any chance of retreat. The leader informs the frightened lad that he is condemned to death, orders him to dress and go with them. Trembling with fear, the lad obeys. The party proceed to an old patch in the woods in the center of which is a stump prepared for the execution. The freshy, surrounded by the white figures with black masks, is in a pitiful condition from fright, and acts as if he were in a stupor. His coat is removed, his neck bared, the leader orders him to kneel down and place his head on the stump. The young man is then dealt a sharp blow on the neck, and, being on the verge of nervous collapse, faints. The hazers wait a while, but as the young lad remains motionless, they become thoroughly frightened, pick up his body and hurry back to the school.

Two weeks later the boy is recovering from brain fever. The door opens and the students responsible for his condition enter, meek and sorrowful. They beg forgiveness, which is freely given by the sick boy, but the principal, entering at this moment, sternly informs them that they are expelled. The sick lad pleads with the teacher and finally gets him to change his decision. The hazers then thank their victim for his effort in their behalf, vowing forever to renounce the practice. Length, 300 feet.

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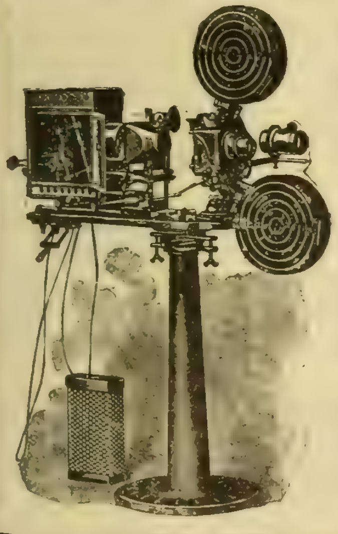

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Everybody Loves Me But the One I Love.
Germany.
Hoo! Hoo! Ain't You Coming Out To-Night?
Hurrah! for Uncle Sam.
I'm Tying the Leaves So They Won't Come Down.
I'm Afraid to Come Home in the Dark.
In Monkey Land.
It's Only Me in My Nightie.
I Don't Want the Morning to Come.
I Will Always Love You, Sweetheart.
I Lost My Heart When I Saw Your Eyes.
I Love You as the Roses Love the Dew.
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You Will Have to Sing an Irish Song.
You'll Do the Same Thing Over for the Old Red, White and Blue.
We're Growing Old Together.
No One Knows.
Rainbow.
When Night Falls, Dear.
In Mem'ry of You, Sweetheart.
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Abbreviations: Dr.—Dramatic. Co.—Comedy. Ind.—Industrial. Tr.—Tragic. P.—Pathetic. H.—Historical.

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Nov. 17—The New Stenographer (Comedy)..........900 ft.
Nov. 17—Colonial Virginia (Historical)..............985 ft.
Nov. 24—The Lady or the Tiger (Dramatic)........900 ft.
Nov. 27—The King's Pardon (Dramatic)............900 ft.
Dec. 1—Lord Feathertop (Dramatic)..............900 ft.
Dec. 4—Miss Sherlock Holmes (Dramatic)........600 ft.
Dec. 4—The Old Maid's Temperance Club (Comedy) ....300 ft.
Dec. 9—The Tale the Ticker Told (Dramatic)....900 ft.
Dec. 11—The Angel Child (Comedy) ....900 ft.
Dec. 15—Cocoa Industry, Trinidad, B. W. I. (Industrial) ....850 ft.
Dec. 18—The Street Waif's Christmas (Serio-Comic).900 ft.
Dec. 22—An Unexpected Santa Class...............900 ft.
Dec. 25—Turning Over a New Leaf (Comedy).......900 ft.
Dec. 22—An Unexpected Santa Claus (Co.)........900 ft.
Dec. 25—Turning Over a New Leaf (Co.)..........900 ft.
Dec. 29—The Lost New Year's Dinner (Co.)........900 ft.
Jan. 1—A Persistent Suitor (Co.)..................900 ft.

ESSANAY FILM COMPANY.

Nov. 18—The Hoodoo Lounge ....315 ft.
Nov. 25—The Impersonator's Jokes (Comedy)......550 ft.
Nov. 25—The All-Wool Garment (Comedy)..........400 ft.
Dec. 2—The Somnambulist (Dramatic).............825 ft.
Dec. 2—The Obstinate Tooth (Comedy)............165 ft.
Dec. 9—Christmas Carol ....1000 ft.
Dec. 16—The Installment Collector (Comedy).......550 ft.
Dec. 16—A Battle Royal (Comedy)..................396 ft.
Dec. 23—Bill Jones' New Year Resolutions (Co.)....600 ft.
Dec. 23—Who Is Smoking that Rope? (Co.)........400 ft.
Dec. 30—In Golden Days (Dramatic)...............1000 ft.

KALEM COMPANY.

Nov. 20—Hannah Dustin (Historical)................825 ft.
Nov. 27—A Ragged Hero (Dramatic).................855 ft.
Dec. 4—For Love of Country (Historic Drama)....895 ft.
Dec. 11—Maggie, the Dock Rat (Drama)............825 ft.
Dec. 18—The Molly Maguires (Dramatic)............880 ft.
Dec. 25—Red Cloud (Dr.)............................880 ft.
Jan. 1—The Trial of the White Man (Dramatic)..975 ft.

S. LUBIN.

Nov. 26—Persistency Wins (Comedy)................600 ft.
Nov. 30—The Sexton of Longwyn (Drama)..........635 ft.
Nov. 30—Weary Willie's Revenge (Comic)..........270 ft.
Dec. 3—Hobo's Dream (Comic)......................675 ft.
Dec. 3—Lady Barbers (Comedy)....................275 ft.
Dec. 7—The Lighthouse Keeper's Daughter (Dramatic) ....900 ft.
Dec. 10—Dick's Aunt (Comedy)......................430 ft.
Dec. 10—Charlie's Ma-in-Law (Comedy)............305 ft.
Dec. 21—Christmas Eve at Sunset (Dramatic)......1000 ft.
Dec. 24—Restored by Repentance (Dramatic)......865 ft.

PATHE FRERES.

Nov. 25—L'Arlesienne (Dramatic) ....1048 ft.
Nov. 27—Crack Riders of the Russian Cavalry (Military) ....413 ft.
Nov. 27—The Substitute (Comedy)..................531 ft.
Nov. 28—The Vagabond (Comedy)...................544 ft.
Nov. 28—Merry Widow Waltz (Comedy).............348 ft.
Nov. 30—Her Flowers (Comic).......................475 ft.
Nov. 30—The Magic Handkerchief (Magical).........492 ft.
Dec. 2—A Dear Old Grandma (Dramatic)...........549 ft.
Dec. 2—Nature Fakir Comes to Grief (Comedy)....351 ft.
Dec. 4—The Jealous Fisherman (Dramatic)........495 ft.
Dec. 4—Paris as Seen from a Height of 2600 Feet (Educational) ....452 ft.
Dec. 5—Modern Magic (Comic) ....393 ft.
Dec. 5—Surprise Package (Comedy)................512 ft.
Dec. 7—The Clown's Daughter (Dramatic)..........771 ft.
Dec. 7—Rubber Heels (Comedy)....................236 ft.
Dec. 9—The Deadly Plant (Dramatic)..............436 ft.
Dec. 9—The Acrobatic Maid (Comedy)..............508 ft.
Dec. 11—The Miniature Circus (Comedy)............639 ft.
Dec. 11—Mother-in-Law Breaks All Records (Comedy) ....302 ft.
Dec. 12—The Quarry Man (Dramatic)...............574 ft.
Dec. 12—The Mohammedan at Home (Educational).380 ft.
Dec. 14—Roman Idyl (Dramatic)....................770 ft.
Dec. 14—No Petticoats for Him (Comedy)...........171 ft.
Dec. 16—The One Best Bet (Dramatic)..............712 ft.
Dec. 16—A Plucky Young Woman (Comedy)........256 ft.
Dec. 18—The Smuggler's Daughter (Dramatic).....636 ft.
Dec. 18—The Bee and the Rose (Comic)............344 ft.
Dec. 19—Some Dangerous Members of Bostock's Menagerie (Educational) ....420 ft.
Dec. 19—Electric Hotel (Comedy)..................476 ft.
Dec. 21—The Faun (Dr.).............................442 ft.
Dec. 21—Faithful Little Doggy (Co.)...............285 ft.
Dec. 21—Too Much Snuff (Co.).....................246 ft.
Dec. 23—Antique Wardrobe (Co.)...................640 ft.
Dec. 23—An Awkward Habit (Co.)..................331 ft.
Dec. 25—The Gallant Guardsman (Dr.)..............571 ft.
Dec. 25—Silhouettes (Magical) ....371 ft.
Dec. 26—Bill Wants to Marry a Toe Dancer (Dr.)..462 ft.
Dec. 26—Water Sports (Educational)...............436 ft.

SELIG POLYSCOPE COMPANY.

Nov. 5—Actor's Child (Drama)......................960 ft.
Nov. 12—A Mountain Feud (Dramatic)..............990 ft.
Nov. 19—The Hidden Treasure (Dramatic)..........950 ft.
Nov. 26—On Thanksgiving Day (Dramatic).........1000 ft.
Dec. 3—A Dual Life (Melodrama)...................500 ft.
Dec. 3—The Football Fiend (Comedy)..............485 ft.
Dec. 10—The Queen of the Arena (Comedy)........980 ft.
Dec. 17—A Montana Schoolmarm (Dr.)..............950 ft.
Dec. 24—The Duke's Motto (Dr.)....................1000 ft.

VITAGRAPH COMPANY.

Nov. 24—A Lover's Stratagems (Dramatic)..........590 ft.
Nov. 24—The Peasant Girl's Royalty (Dramatic)....320 ft.
Nov. 28—The Miner's Daughter (Dramatic).........705 ft.
Nov. 28—Charity Begins at Home (Dramatic)......265 ft.
Dec. 1—Julius Caesar (Dramatic) ....980 ft.
Dec. 5—How Jones Saw the Carnival (Comedy)....652 ft.
Dec. 5—A Summer Idyl (Comedy)..................300 ft.
Dec. 8—Making Moving Pictures (Educational)....885 ft.
Dec. 12—Slippery Jim's Repentance (Dramatic)....565 ft.
Dec. 12—Christmas in Paradise Alley (Dramatic)...355 ft.
Dec. 15—Slumberland (Novelty).....................590 ft.
Dec. 15—Sheridan's Ride (Historic Drama)..........327 ft.
Dec. 19—The Dancer and the King (Dr.)............650 ft.
Dec. 19—Weary's Christmas Dinner (Co.)...........395 ft.
Dec. 22—The Merchant of Venice (Dramatic)......980 ft.
Dec. 26—The Flower Girl of Paris (Dramatic).....680 ft.
Dec. 26—The Hazers (Dramatic)....................300 ft.

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Nov. 20—The Ingrate (Historical) ....893 ft.
Nov. 17—The Song of the Shirt (Drama)............638 ft.
Nov. 24—A Woman's Way (Dramatic)...............676 ft.
Nov. 27—The Clubman and the Tramp (Comedy)....994 ft.
Dec. 1—The Valet's Wife (Comedy)................508 ft.
Dec. 4—Money Mad (Dramatic)....................684 ft.
Dec. 11—The Reckoning (Dramatic).................462 ft.
Dec. 8—The Feud and the Turkey (Dramatic)....904 ft.
Dec. 15—The Test of Friendship (Dr.)..............775 ft.
Dec. 18—An Awful Moment (Dr.)....................737 ft.
Dec. 22—The Christmas Burglars (Dramatic).......679 ft.
Dec. 25—Mr. Jones at the Ball (Comedy)...........503 ft.

KLEINE OPTICAL COMPANY.

Dec. 1-5—She Could Be Happy with Either (Comedy) ....507 ft.
Dec. 1-5—The Bewildered Professor (Magic).......310 ft.
Dec. 1-5—Thompson's Night with the Police (Comedy) ....567 ft.
Dec. 7-12—Animated Matches (Magical)............257 ft.
Dec. 7-12—A Good Watch Dog (Comedy)...........327 ft.
Dec. 7-12—Timid Dwellers (Comedy)...............344 ft.
Dec. 7-12—Fighting for Gold (Dramatic)...........887 ft.
Dec. 7-12—The Madman of the Cliff (Dramatic)....847 ft.
Dec. 14-19—The Little Chimney Sweeps (P.)........450 ft.
Dec. 14-19—The Good Playthings (Co.).............170 ft.
Dec. 14-19—The Christmas of a Poacher (P.)......667 ft.
Dec. 14-19—The Poor Singer Girl (Dr.)............597 ft.
Dec. 14-19—Troubles of an Airship (Co.)...........500 ft.
Dec. 14-19—Grimsol, the Mischievous Goblin (Co.)..374 ft.
Dec. 14-19—Father and the Kids (Co.).............550 ft.
Dec. 14-19—The Burglar in the Piano (Co.)........367 ft.
Dec. 14-19—Braving Death to Save a Life (Dr.)....584 ft.
Dec. 14-19—A Fatal Present (Tr.)..................490 ft.
Dec. 14-19—An Interior Cyclone (Co.).............427 ft.
Dec. 14-19—The Angel of Nativity (P.)............300 ft.
Dec. 14-19—Christmas: From the Birth of Christ to the Twentieth Century (Edu.)...... ———

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Nov. 25—Children of the East.......................625 ft.
Nov. 25—Alexandrian Quadrille ....302 ft.
Dec. 2—A Sinner ....495 ft.
Dec. 2—Dummies on the Spree.....................302 ft.
Dec. 9—Sherlock Holmes ....1140 ft.
Dec. 16—Changing of Souls (Comedy)..............475 ft.
Dec. 16—The Spring Lock (Comic)..................351 ft.
Dec. 23—Hercules the Athlete (Dr.)................500 ft.
Dec. 23—Count Zeppelin's Aerostat (Ind.)..........279 ft.
Dec. 30—The Queen's Love (P.).....................580 ft.
Dec. 30—The Quack (Comic)........................360 ft.

WILLIAMS, BROWN & EARLE.

Dec. 21—Cabby's Sweetheart (Dramatic)............300 ft.
Dec. 21—Baby's Playmate (Sensational)............375 ft.
Dec. 21—The Baby and the Loafer (Dramatic)......350 ft.
Dec. 21—Spoof and His Monkey (Comedy)..........350 ft.
Dec. 14—A Free Pardon (Dramatic).................525 ft.
Dec. 14—Harmless Lunatic's Escape (Comedy)......350 ft.
Dec. 14—The Serpent's Tooth (Dramatic)...........400 ft.
Dec. 14—How the Dodger Obtained a Meal (Comedy).520 ft.

Independent.

FILM IMPORT AND TRADING COMPANY.

Dec. 2—Every Age Has Its Troubles (Comedy)....
Dec. 19—Misdeeds of a Tragical Past (Dramatic)..
Dec. 21—My Laundress Inherits (Eclair).......... ———
Dec. 21—Misdeeds of a Tragical Part (Eclair).... ———
Jan. 2—Corsican's Revenge (Dramatic)........... ft.

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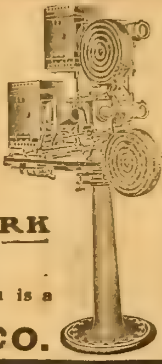

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